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JUL 29 1937

GIFT OF PUBLISHER

MOTION PICTURE HERALD

KEEPING THE FAITH

If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have many of the attributes of personality.

MOTION PICTURE HERALD is happy in the consciousness of, and responsibility to, a good name.

for 1937 and
all the years
to come.

INDUSTRY HONORS ZUKOR'S 25th ANNIVERSARY

VOL. 126, NO. 1 JANUARY 2, 1937

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WHEN THE CLOCK STRUCK MIDNIGHT!

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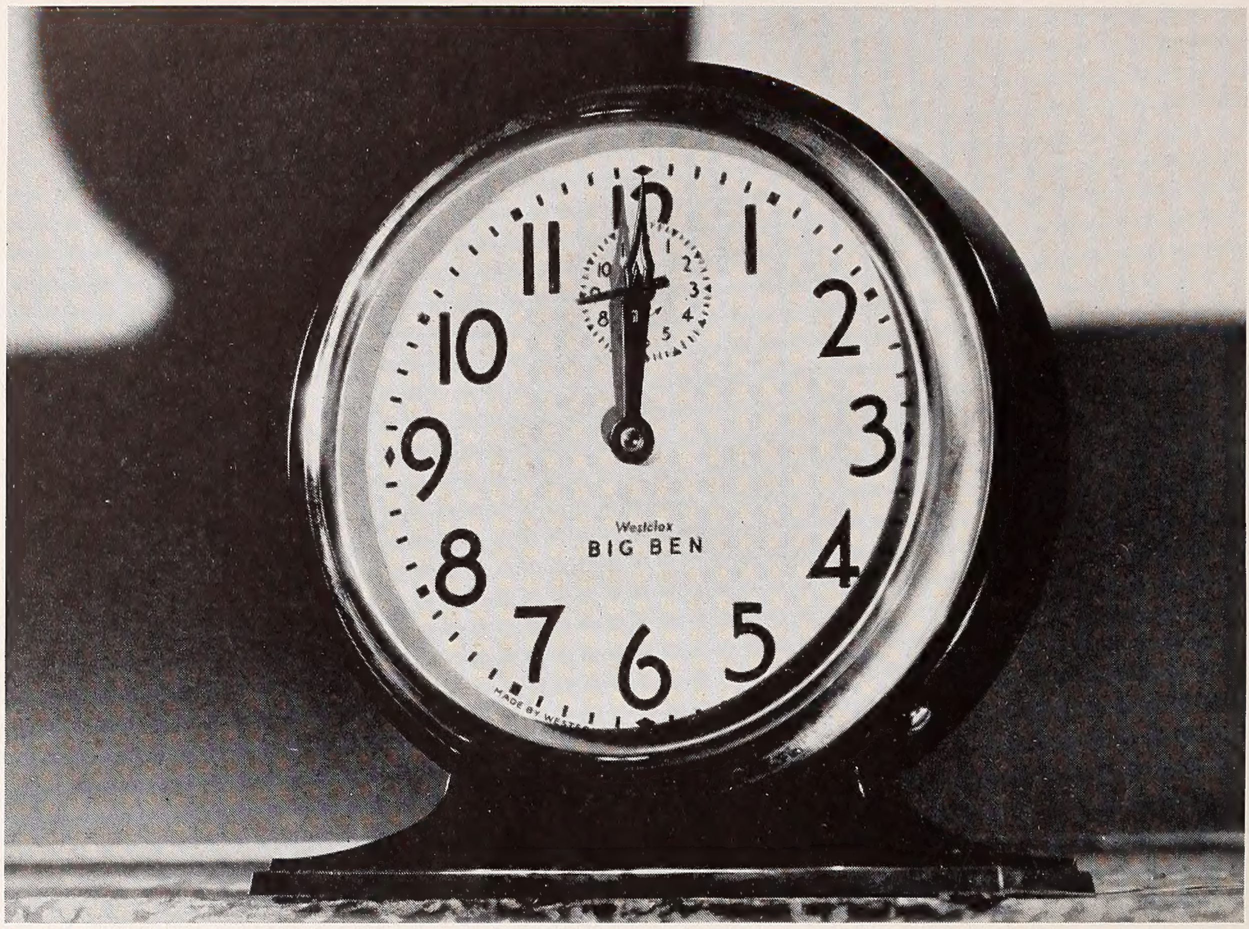


Thousands of exhibitors' wives said:

"HAPPY M-G-M NEW YEAR!"

Starting 1937 with "CAMILLE"
(*starring Garbo and Robert Taylor*)
one of the greatest attractions in all film history—
followed in quick succession by

An epic production of Rudyard Kipling's "CAPTAINS COURAGEOUS" with Freddie Bartholomew, Spencer Tracy, Lionel Barrymore and others; "THE LAST of MRS. CHEYNEY" with Joan Crawford, Robert Montgomery, William Powell; "PARNELL" the noted stage success with Clark Gable and Myrna Loy; "MAYTIME" with Jeanette MacDonald and Nelson Eddy; the Marx Brothers in "A DAY AT THE RACES"; "MAIDEN VOYAGE" with Robert Taylor and Luise Rainer. And MORE BIG ONES TO FOLLOW!

P. S. *And didn't we tell you that M-G-M would get the holiday crowds with* **"AFTER THE THIN MAN" and "BORN TO DANCE"!**

M-G-M, with its unequalled resources, its myriad stars, its showmanship producers, is the power that gives meaning to "GOD BLESS OUR HOME!"

Take a Number From 1 to 300

...'Cause that's exactly what's happened in each and every one of the 300 houses now happily packed to the doors by that wonderful, Warner-ful musical miracle—

Gold Diggers of 1937

STICK RIGHT WITH 'EM, BROTHER—THERE'S PLENTY MORE FUN WHERE THEY CAME FROM →

ALL SIGNS POINT

"BLACK LEGION"
with
Humphrey Bogart

KAY FRANCIS
in
"STOLEN HOLIDAY" with
Claude Rains • Ian Hunter

"THE KING AND THE CHORUS GIRL"
A Mervyn LeRoy Production Starring
Fernand Gravet
Joan Blondell • Edw. E. Horton

ERROL FLYNN
in
"THE PRINCE AND THE PAUPER" with
Billy & Bobby Mauch

BETTE DAVIS
in
"MARKED WOMAN"
with Humphrey Bogart

"CALL IT A DAY"
with
Olivia de Havilland
Anita Louise • Ian Hunter
Roland Young • Alice Brady

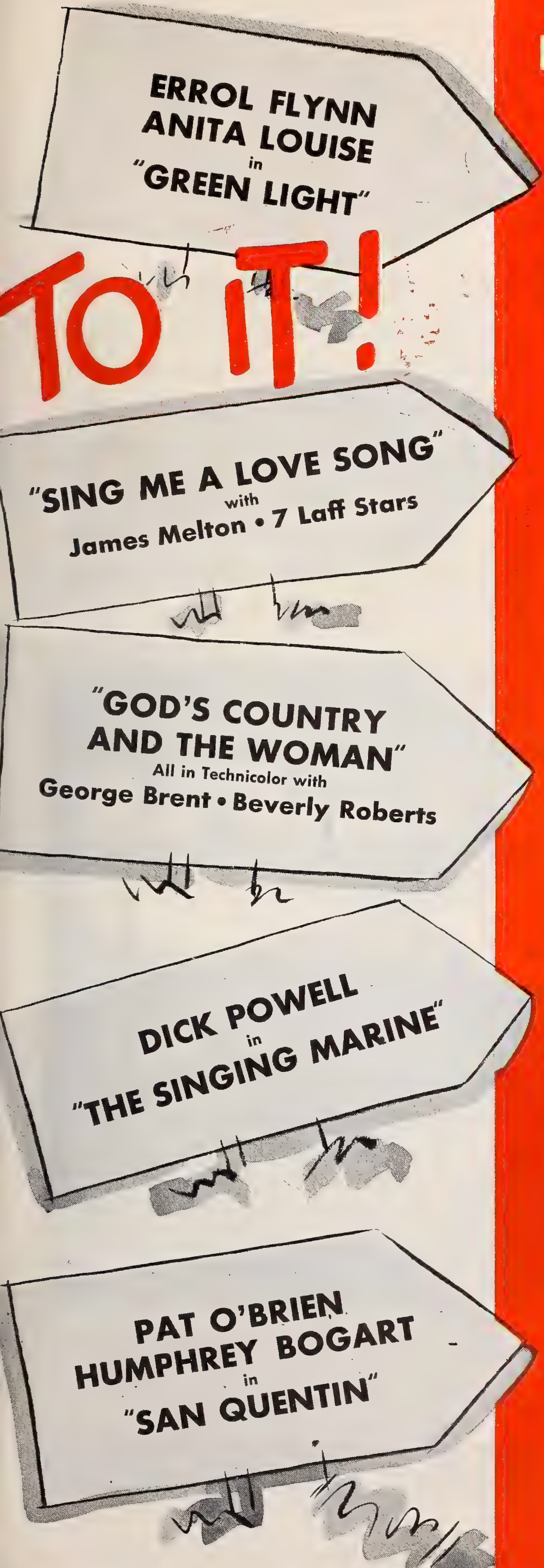
"THE GREAT O'MALLEY"
with
Pat O'Brien • Humphrey Bogart

KAY FRANCIS • ERROL FLYNN • IAN HUNTER
in
"ANOTHER DAWN"

EDW. G. ROBINSON
BETTE DAVIS • PAT O'BRIEN
HUMPHREY BOGART
in
"KID GALAHAD"

Ruby Keeler • Ross Alexander • Lee Dixon
in
"READY, WILLING and ABLE"

SEARS DRIVE
Dec. 20 to
April 4



ERROL FLYNN
ANITA LOUISE
in
"GREEN LIGHT"

TO IT!

"SING ME A LOVE SONG"
with
James Melton • 7 Laff Stars

"GOD'S COUNTRY AND THE WOMAN"
All in Technicolor with
George Brent • Beverly Roberts

DICK POWELL
in
"THE SINGING MARINE"

PAT O'BRIEN
HUMPHREY BOGART
in
"SAN QUENTIN"

1937 BELONGS TO WARNER BROS.

LINES! LINES! LINES!

LINES ALL DAY!

LINES EVERY DAY!

. . . THAT'S THE STORY OF "STOWAWAY" BUSINESS AT THE ROXY, NEW YORK! A HOLDOVER, OF COURSE! AND ADVANCE REPORTS FROM ALL OTHER KEY CITY OPENINGS SHOW THE SAME SMASHING BUSINESS EVERYWHERE!

Shirley
TEMPLE
in
STOWAWAY

with
ROBERT YOUNG · ALICE FAYE
EUGENE PALLETTE
HELEN WESTLEY · ARTHUR TREACHER
J. EDWARD BROMBERG · ASTRID ALLWYN
Directed by William A. Seiter
Associate Producers Earl Carroll, Harold Wilson
Screen play by William Conselman,
Arthur Sheekman, Nat Perrin · Story by Sam Engel
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

"LLOYDS" IN 6TH BIG WEEK AT ASTOR & CARTHAY CIRCLE!

MOTION PICTURE HERALD

Vol. 126, No. 1

January 2, 1937

"MAKING GOOD"

THE naivete of the marginal fringe of hopeful uplifters with reference to the motion picture is an unending joy, when it is not an irritation. Consider the profound forecast of Boyd B. Rakestraw, assistant director of the University of California Extension division, speaking before the Berkeley Motion Picture Research Council:

"Ultimately the standards of the motion picture will be raised by the raising of the general level of public taste."

It certainly is going to look nice when he gets it fixed up.

IT is Mr. Rakestraw's anticipation that the presentation of selected and educational pictures in the schools will create standards and establish criteria and that by the students the whole public in turn will be infected.

The scheme diagrams nicely on paper or the rostrum, but one inevitably calls to mind the many and vociferous assertions of late, from educators of status, that broadly American education is failing to transmit culture and essences of the spirit to its students, that our colleges and universities have become, to some, institutions of vocational training, trade schools, and to the majority a prolonged, dependent adolescence and playtime.

So much of this pother about pictures would assign to the screen a mass job for civilization, a silly hope of this technological age which wants a machine to do for the masses that which can be achieved only by the individual, motivated from within. Culture and taste are intimately individual concerns. Men are civilized one at a time, because it involves processes of thought. Thinking is a one man job. Masses have only emotions. The multitude, the mob, can do nothing positive but go wild again. The easy, automatic way is mostly downhill.

IT is a fair contention that the cultural standards of the motion picture, modest as they are, are for the average of the whole product probably quite a little higher than for the average output of the other media. The best that the motion picture dares is far indeed from the higher attainments of the arts which may serve the few, but rarely these days can the screen be found at the low levels that so pull down the averages for the printed page, or among the preponderating inanities of the radio.

The cultural force of the motion picture as it is today compares favourably with the expressions that come in terms of product from such centers as Grand Rapids and Detroit, from the presses of New York and Chicago.

IN evidence that this is not the professionally prejudiced contention of an internal defender of the motion picture cause, some citations are ready to hand. In the New York *Herald Tribune* Mr. Howard Barnes, who has for several years divided his attentions between the cinema and the stage, remarks of Hollywood, ". . . . you must admit it has offered its customers a good deal more for their money than has the drama. . . . I am hopeful that this state of affairs will at least jog confirmed movie detractors out of their smug condescension. . . ."

And, further, it is recorded that the other afternoon Dr. Erwin Patofsky, member of the Institute for advanced Study at Princeton University, remarked that the motion picture is today almost the "only art actually alive." If poets and painters were compelled by law to stop producing, he said, few would know it and few would care. "But if the movies were stopped by law there would be a revolution in a week."

There's a pipeful for the Research Councils.

INCIDENTALLY, since more than a decade ago when the editor of this page began to assert in the public prints that the motion picture was in truth the superseding art, born of the long evolution of methods of recreation of events, he incurred considerable scornful comment, it is now pleasant at the end of 1936 to find some support in academic quarters.

The motion picture is fulfilling its destiny with a rate of development without parallel in all the history of all the arts.

In the widespread graphic portrayal of sheer beauty the motion picture's performance is without a close competitor, a result of the compression of the art into the control of a guild of picture makers striving with each other and serving inevitably first their own experienced tastes.

The motion picture is doing its part, is entirely capable of its own research and has demonstrated a capacity for tending to its own business. Once again those who want to do something about it are advised to get a camera and start from there.

△ △ △

THE first recorded direct relation between the growing field of amateur motion picture makers and the professional theatre screen seems to be at hand in the "Liberty-Pete Smith amateur movie contests" announced in *Liberty* magazine of December 26, contemplating promotion of and maybe contributions to the flow of Mr. Smith's shorts for Metro-Goldwyn-Mayer. On the screen the promotion opens with a bonafide amateur component of the release entitled "Wanted—A Master," originally made in 16 mm. film by two lads of twenty. Other amateur endeavors will be presented—if they pass Mr. Smith. Unlike all the older arts, the motion picture has thus far had substantially nothing of an amateur background to draw upon. It may yet evolve.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Finances and Profits

The motion picture industry concludes the year 1936 operating at substantial profits. Grosses for the year are estimated by press services to be $250,000,000 greater than for 1935 and theatre attendance an average of 10,000,000 a week greater. The same sources estimate that approximately one billion dollars was spent for motion picture entertainment by the public during the year. Reflecting this, stocks of the major companies appreciated $162,636,250 in market value in 1936.

Facts and figures are on page 15.

Admissions Up

Admission prices have been increased in five significant situations in the east, south and middle west, continuing a trend which began last summer. The advances are small but are being watched with interest for their possible effect.

See page 16.

Congress and Films

Observers in Washington now believe that no definite "reform" drive will be directed against the motion picture industry in the coming session of Congress. It is expected that copyright and block booking bills, the old favorites, will be the only measures aimed directly at the industry to be introduced. The industry, however, is concerned over a proposal by Congressman Patman for a bill prohibiting producers and manufacturers from engaging in retail business. The bill would have a special section bringing motion pictures under its jurisdiction.

A Washington story is on page 17.

Holiday Tempo

Hollywood studios took appropriate recess for holiday observance but continued to place new product before the cameras in unslowed succession. Completion of pictures in work progressed less favorably.

Gus McCarthy's weekly listing of pictures and personnel on page 63.

Cowdin to Report

J. Cheever Cowdin, chairman of the board of Universal Pictures Company, left New York for England this week on the Normandie to confer with his British associates in the organization and to report to them the progress of both the production and distribution forces since their acquisition by the Standard Capital group. Mr. Cowdin also will discuss the release of Universal product in Great Britain and on the Continent.

Details are found on page 30.

Musicians Win

The musician's union in Philadelphia has effected an agreement with Warner Brothers circuit under which 100 more men will be employed in theatres there. The agreement followed a campaign for live entertainment in motion picture houses conducted by the union which lasted for three months. Under the pact the circuit agrees to spend $176,500 next year for music in its Philadelphia houses.

Details are on page 30.

* * *

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The Release Chart Page 109

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Bank Night Arrests

Police Commissioner Allman in Chicago, who last week warned theatre managers to discontinue using Bank Night and other giveaways under the threat of arrest, carried out his threats when his officers raided theaters all over the city and arrested 15 managers as violators of the Illinois lottery laws. They were all released on bail pending a hearing January 15th. In eight other cities moves were launched to stop the practice of giving away monetary prizes in theatres, as one community approved it and infringement actions concerned another.

Details of the developments throughout the country are found on page 31.

Better Than the Worst

Mexican exhibitors and motion picture men generally, are in favor of the new government censorship, believing that the establishment of the central board will eliminate much of the trouble arising from overlapping state and local boards.

Principles to be followed by the board are outlined on page 98.

Britons and Quota

The British motion picture industry now is confident there are no grounds for fearing that an amending Cinematograph Films Act will be introduced at once by the Cabinet recommending the so-called Moyne Report's proposals of a Government Commission to control the business and of a 50 per cent Quota. Indeed, Wardour Street believes such an amendment is unlikely in any session.

Further developments on the controversial Moyne matter are discussed on page 73.

Shanghai Problem

Unrest in Shanghai, with Japanese marines, bayonets fixed, patrolling the streets, has made severe inroads into the business of the cinemas. One foreign exhibitor estimated attendance at 50 per cent of normal in the northern or Hongkew district.

Details are on page 29.

Coalition in Japan

Consummation of an agreement between two large film interests in Japan, the Nikkatsu and Takarazuka companies, has resulted in dividing Japanese film distribution into two groups, one the Toho-J. O. Studio-PCL-Nikkatsu, the other the Shochiku and Shinko companies.

Other new developments in Japan are recorded on page 32.

Zukor Jubilee

Motivation

"Considering the career of the man Zukor it becomes conspicuous that his dominant motivation seems ever to have been a conviction that tomorrow would be better. He enjoyed the tremendous advantage of starting with an industry for which any way that it went from where it was up."

From Terry Ramsaye's appreciation on Adolph Zukor's 25th anniversary in motion picture production, page 19.

—

The "Elizabethan" Era

The selling of "Queen Elizabeth" was notable not only because the production was the first feature length production handled by Adolph Zukor but also because it introduced mass distribution, when it was made evident that successful selling required that there be a number of pictures to sell, says Al Lichtman, reminiscing on the days when he was general manager of distribution for Famous Players Film Company.

Mr. Lichtman's comments on the early days of distribution appear on page 57.

—

Anniversary Dinner

An impressive group of motion picture figures including representatives of every branch of the industry will be present at the Paramount Studio Club dinner on January 7th in honor of the Silver Jubilee of Adolph Zukor. The banquet, on the veteran producer's 64th birthday, will signal the opening of the Jubilee celebration.

Names of a few of those who will be present at the dinner and a list of exhibitors who will receive Jubilee medallions are on page 59.

—

"Queen Elizabeth"

Concurrent with a preview of "Queen Elizabeth," Adolph Zukor, head of Famous Players Film Company, predicts that feature length motion pictures have come to stay. So says Gus McCarthy, seeing anew a print of the Sarah Bernhardt vehicle and reviewing it in terms of the status of the industry as of 25 years ago.

Mr. McCarthy's review and comment are on page 60.

—

Interludes

Zukor-iana is filled with probably more anecdotes than those pertaining to any other of the motion picture's pioneers. Paramount's president was once called "Creepy," because he was so quiet. And while the present Silver Jubilee is his 25th anniversary as head of Paramount Pictures, growing out of Famous Players, it's really his 31st anniversary in the motion picture business.

Asides and Interludes on the Silver Jubilee appear on page 61.

Qualified

Statements to the effect that Twentieth Century-Fox Film Corporation has put a ban on the distribution of British pictures in the United States are entirely erroneous, Sidney R. Kent, president, said Wednesday.

"We have not put a ban on anybody," Mr. Kent said. "Our agreement with Gaumont British made three years ago called for the use of our exchanges throughout the country for the distribution of their pictures only. Our facilities will not permit us to distribute additional outside pictures which GB now wishes to distribute."

Ostrers Stay

Isidore and Maurice Ostrers, scheduled to sail for London last Saturday, cancelled their reservations at the last minute and decided to remain in America for several weeks "for personal reasons." Little possibility is seen of any further conferences with the Schenck brothers, however. Maurice Ostrer and Arthur Lee, New York GB executive, left New York for a month's stay at Miami.

Their movements are reported on page 30.

Erpi Financing

Details of the arrangement under which Electrical Research Products, Inc., provided $2,000,000 of the $5,500,000 with which Standard Capital Company purchased Universal last spring were disclosed at Federal Communications Commission hearings this week. The inquiry is part of the FCC study of the operations of the American Telephone and Telegraph Company. The deal and other Erpi motion picture financing were detailed on the stand by Whitford Drake, executive vice-president of Erpi.

The testimony is reported on page 72.

Headlines

Outstanding in the motion picture news of the year just concluded was the rising index of prosperity reflected from increased grosses consequent improved financial statements. Self-regulation expressed through the acceptance of a trade practice program, reorganization of Paramount and RKO; the Gaumont British, Twentieth Century-Fox, Loew deal, and many changes in personnel are other headlines which loom large in a review of the year.

The headlines, by dates, are listed on page 77.

Tay Garnett Reports

Slangily and feelingly criticizing sales heads of American distribution organizations for what he considers a myopic view of the foreign market, Tay Garnett reports this week on trade observations made during his recent world cruise.

Mr. Garnett's remarks are quoted directly on page 63.

Unit System

Republic Pictures in the next three weeks will drop mass production for the unit system idea with six to seven producers scheduled to turn out the company's annual program, it was revealed in New York Wednesday. Nat Levine, production head, will personally produce from seven to eight pictures a year under the new system.

Four producers, who are not affiliated with the company at present, have been sounded out and are expected to join Republic. Two others will be added before an official announcement will be made. Each producer, with the exception of Mr. Levine, will be responsible for four to five pictures a year.

Show Goes On

A loss of approximately $15,000 was suffered by Newark theatres as a result of the power failure on December 28 which left the city in darkness for five and a half hours. The power lapse was reported to have been caused by a fire in the Public Service Gas and Electric Company's Essex station.

Following the tradition of "The show must go on," impromptu stage shows were organized with the aid of flashlights in some theatres, with the audiences participating and in other community sings were conducted. It was estimated that audiences in downtown theatres alone totaled more than 10,000 persons. All were given readmission tickets or their money back, with a majority choosing the tickets. There was no panic or disorder reported in any of the theatres.

Electric Sales

Edgar S. Bloom, president of the Western Electric Company, announced Wednesday that sales for 1936 will exceed $140,000,000, as compared to $105,417,000 for 1935. The volume of orders now on hand also points to a continued increase in sales during 1937, he said.

Mr. Bloom expressed gratification that as a result of this activity it has been possible to re-employ a large number of former employees. Additions to the force in 1936 amounted to more than 11,800 to bring the total in employ of the company at the close of the year to about 33,000.

Merger Abandoned

Efforts to merge the Theatre Owners Chamber of Commerce and the Independent Theatre Owners Association in New York have been abandoned and the committees appointed by each organization to study the amalgamation have been disbanded. The reason given for the dropping of the plan was that the committees could not agree on terms.

This Week in Pictures

NAME DRIVE. "Montague Sweepstakes" is the title of current edition of Columbia's annual sales campaign, named after General Sales Manager A. Montague at regional meetings. Above are executives at New Orleans session—Lou Weinberg, circuit sales; Joe McConville, supervisor; Mr. Montague; Rube Jackter, assistant manager; and Sam Moscow.

ON VACATION. Robert Schless (left), Warner European manager, and Mrs. Schless arriving in New York.

AMBITIOUS ITALIAN PRODUCTION. Scenes from "Scipione L'Africano," historical drama which is probably the most pretentious production yet undertaken by the Italian film industry under the auspices of the government. This Cines picture is based on the career of Scipio Africanus Major, Roman general, and his campaigns against the Carthaginians. In these scenes are shown a meeting of the Carthaginian senate and a Roman galley.

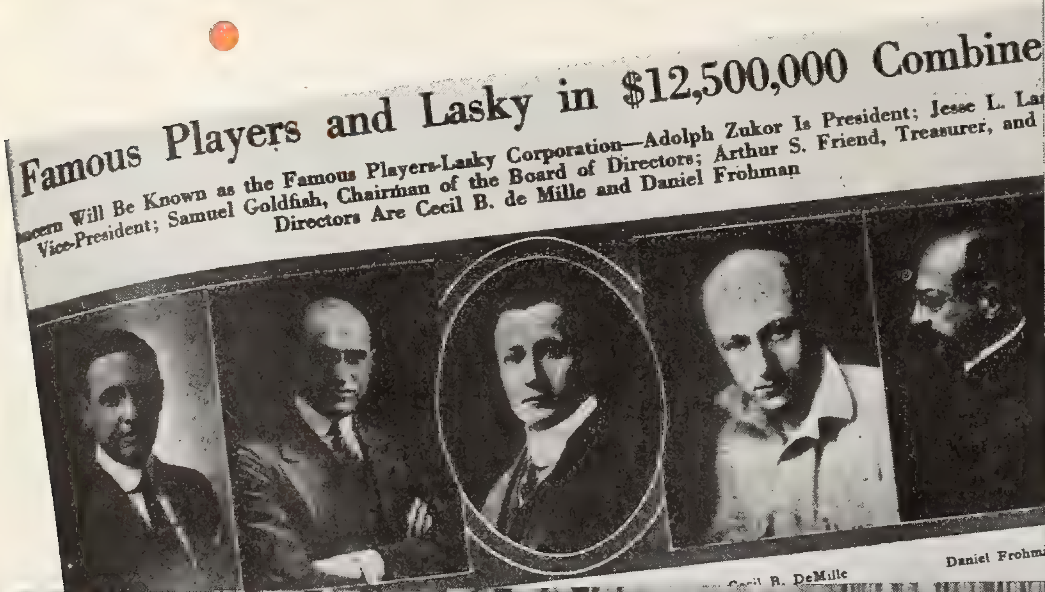
NEW FILM SLATED. Edward G. Robinson back in New York after a vacation in Europe. His next picture will be Warners' "Sir Galahad," which he is scheduled to begin soon.

DISTRICT EXECUTIVES HONOR THEIR CHIEF. Dinner at the St. Moritz hotel in New York given for Joseph Bernhard, general manager of Warner Theatres, by his zone managers following a meeting for which they had gathered at the home office. Besides being a tribute to Mr. Bernhard from his field executives, the affair also served to celebrate the sixth anniversary of his association with the Warner organization. Reading around the table from left to right and continuing across foreground, those pictured are: Frank Phelps, Frank Damis, Clayton Bond, Moe Henry, Nat Fellman, Dan Treister, Stewart McDonald, Frank Cahill, Harry Rosenquest, Jules Levey, Ted Schlanger, James Coston, K. J. Hoffman, Mr. Bernhard, Moe Silver, Harry Kalmine, Lester Kreiger, Rudy Weiss, John Payette, Ed Hinchy, Don Jacocks, Abel Vigard, Harold Rodner, Steve Trilling, Howard Waugh, Herb Copelan, Louis Kauffman, Nat Wolf, Harry Goldberg, Dave Halper, Frank Marshall, George Crouch, Guy Wonders, Harry Mayer, James Brennan, Herman Maier and Mort Blumenstock.

FIRST ROLE DONE. Sonja Henie grounding at Newark Airport, vacation-bent following completion of her initial dramatic effort in 20th Century-Fox's "One in a Million."

LOOKING TOWARD STARDOM. Are these RKO Radio players, whom S. J. Briskin, vice president in charge of production, has named "Baby Stars of 1937," in recognition of promise shown in minor roles. They are pictured here with Mr. Briskin as they were notified of their selection. Reading from paper tray to desk calendar, they are Ann Hovey, Diana Gibson, Joan Fontaine, Kathryn Marlowe and Diane Barrington.

ADOLPH ZUKOR'S CAREER IN THE FILM INDUSTRY: A PICTORIAL NARRATIVE

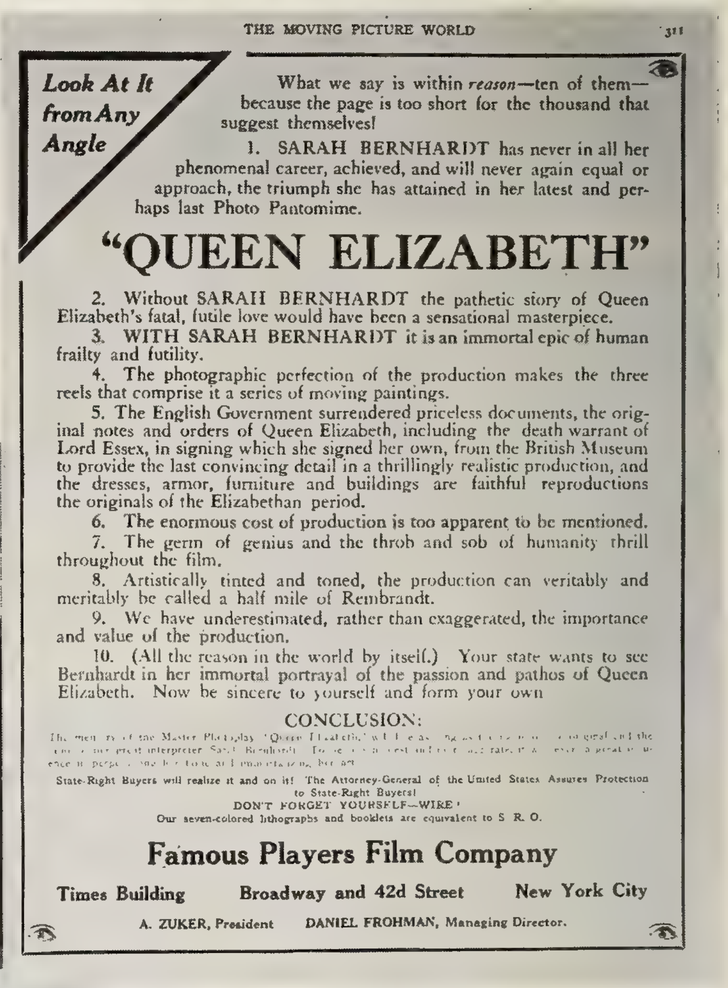


Famous Players and Lasky in $12,500,000 Combine

ncern Will Be Known as the Famous Players-Lasky Corporation—Adolph Zukor Is President; Jesse L. La Vice-President; Samuel Goldfish, Chairman of the Board of Directors; Arthur S. Friend, Treasurer, and Directors Are Cecil B. de Mille and Daniel Frohman

Cecil B. DeMille

Daniel Frohman



THE MOVING PICTURE WORLD 311

Look At It from Any Angle

What we say is within *reason*—ten of them—because the page is too short for the thousand that suggest themselves!

1. SARAH BERNHARDT has never in all her phenomenal career, achieved, and will never again equal or approach, the triumph she has attained in her latest and perhaps last Photo Pantomime.

"QUEEN ELIZABETH"

2. Without SARAH BERNHARDT the pathetic story of Queen Elizabeth's fatal, futile love would have been a sensational masterpiece.

3. WITH SARAH BERNHARDT it is an immortal epic of human frailty and futility.

4. The photographic perfection of the production makes the three reels that comprise it a series of moving paintings.

5. The English Government surrendered priceless documents, the original notes and orders of Queen Elizabeth, including the death warrant of Lord Essex, in signing which she signed her own, from the British Museum to provide the last convincing detail in a thrillingly realistic production, and the dresses, armor, furniture and buildings are faithful reproductions the originals of the Elizabethan period.

6. The enormous cost of production is too apparent to be mentioned.

7. The germ of genius and the throb and sob of humanity thrill throughout the film.

8. Artistically tinted and toned, the production can veritably and meritably be called a half mile of Rembrandt.

9. We have underestimated, rather than exaggerated, the importance and value of the production.

10. (All the reason in the world by itself.) Your state wants to see Bernhardt in her immortal portrayal of the passion and pathos of Queen Elizabeth. Now be sincere to yourself and form your own

CONCLUSION:

State-Right Buyers will realize it and on it! The Attorney-General of the United States Assures Protection to State-Right Buyers!

DON'T FORGET YOURSELF—WIRE!

Our seven-colored lithographs and booklets are equivalent to S. R. O.

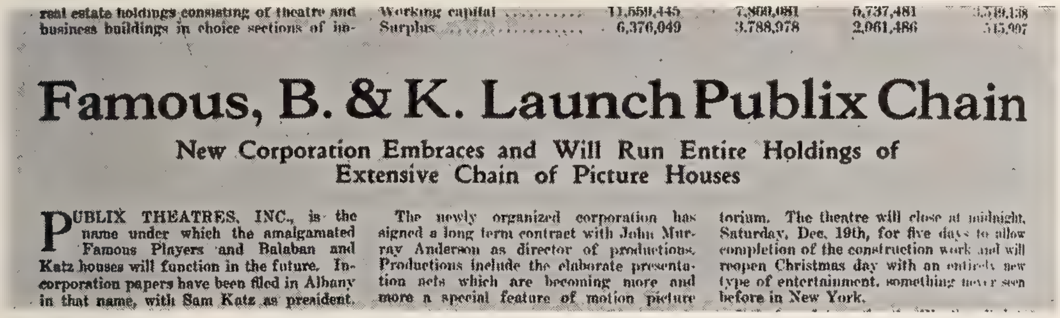
Famous Players Film Company

Times Building Broadway and 42d Street New York City

A. ZUKER, President DANIEL FROHMAN, Managing Director.

The celebration of Adolph Zukor's 25 years in the art and business of the motion picture brings forth these two pages of camera reminiscences. They begin with the prankish snapshot at upper left, recalling his association with Marcus Loew. Mr. Loew stands at left; astride the greensward, Mr. Zukor. With his children, Eugene and Mildred, he is pictured at about the time he acquired "Queen Elizabeth." The first trade journal advertisement of this fateful film notes also the formation of Famous Players, original Zukor producing company, and at left he is shown on the set of an early effort. The story of his affiliation with Jesse L. Lasky was told in 1916—what was to become Paramount was on its way.

The progress of an art traced in stills from Zukor productions: At left, "His Brother's Wife," 1913; at right, "Male and Female," 1919; above, "The Covered Wagon," a 1923 picture still remembered.



real estate holdings consisting of theatre and business buildings in choice sections of in-

Working capital 11,559,445 7,800,081 6,737,481 3,519,138
Surplus 6,376,049 3,788,978 2,061,486 515,997

Famous, B. & K. Launch Publix Chain

New Corporation Embraces and Will Run Entire Holdings of Extensive Chain of Picture Houses

PUBLIX THEATRES, INC., is the name under which the amalgamated Famous Players and Balaban and Katz houses will function in the future. Incorporation papers have been filed in Albany in that name, with Sam Katz as president.

The newly organized corporation has signed a long term contract with John Murray Anderson as director of productions. Productions include the elaborate presentation acts which are becoming more and more a special feature of motion picture

torium. The theatre will close at midnight, Saturday, Dec. 19th, for five days to allow completion of the construction work and will reopen Christmas day with an entirely new type of entertainment, something never seen before in New York.

The birth of Publix, far-reaching culmination of the extension of the Zukor producing-distributing organization into Exhibition. The headlines reproduced above told the story in November 1925, and the following year the Zukor enterprises established home offices in a great new building that also housed their own Broadway theatre. At right Mr. Zukor is shown with Mrs. Zukor at the opening.

Adolph Zukor today, shown below greeting Marguerite Clark, one of his stars of an early day, at the Paramount studio, on her arrival from her home in New Orleans to add her felicitations to those occasioned by his Silver Jubilee. Miss Clark retired at the peak of her career, over the protests of fans and exhibitors, in 1920.

Sixteen years after "Queen Elizabeth," Adolph Zukor prepares to make his first talking picture—at left, with Jesse L. Lasky, looking over construction plans for Paramount's initial sound stage.

MOTION PICTURE STOCKS IN 1936

by THE ANALYST

High and Low of Stock Trading for Five Years, 1932 to 1936

(Closing Prices Are As of December 28, 1936

NEW YORK STOCK EXCHANGE

	1936							1935		1934		1933		1932	
Stock and Dividends	**Sales**	**High**	**Date**	**Low**	**Date**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**	**High**	**Low**
Columbia Pictures, vtc. (1A)	$ 276,300	45½	Jan. 22	31	May 20	35½	— 8	81	34¼	41⅜	21½	28	6⅝	14⅞	4¼
Columbia Pictures pfd. (2¾)	34,700	51¼	Jan. 23	39½	Dec. 19	40½	— 8	49⅞	43½	not listed		not listed		not listed	
Consolidated Film	242,000	7⅛	Feb. 13	4⅛	Sept. 28	4¾	— 1	7½	3¼	6¼	1⅝	5¾	1¾	5⅜	1
Consolidated Film pfd. (2B)	165,500	20⅛	Feb. 13	15¼	Apr. 30	16½	— 1½	22⅛	14¼	20¼	10⅜	14¾	5⅞	11¾	2¾
Eastman Kodak (5A)	127,400	185	Aug. 8	156	Apr. 28	172	+15⅞	172¼	110½	116½	79	89¾	46	87⅞	35¼
Eastman Kodak pfd. (6)	4,090	166	Jan. 18	152	July 24	160½	+ ½	164	141	147	120	130	110	125	104¾
Keith-Albee-Orpheum pfd. (12¼B)	1,900	110	Nov. 18	80	Jan. 7	110	+30	90⅛	34	37½	20	25	8	30	7
Loew's, Inc. (2A)	1,254,100	65¾	Dec. 15	43	Apr. 21	63	+11	55⅞	31¼	37	20⅜	36½	8½	37¾	13¼
Loew's, Inc. pfd.	15,100	108⅞	July 17	104½	Feb. 28	106¼	— ¾	108¾	102	105	72	78⅛	35	80	39
Paramount	3,563,500	23¼	Dec. 8	7⅛	Aug. 22	22⅝	+12⅜	12	8	not listed		not listed		not listed	
Paramount 1st pfd. (6)	389,100	170	Dec. 8	59	June 3	158	+80	101¾	67	not listed		not listed		not listed	
Paramount 2nd pfd. (60¢B)	1,045,800	21¼	Dec. 8	8⅛	Aug. 19	20⅝	+ 8⅝	14¼	9¼	not listed		not listed		not listed	
Pathe Film Corp.	886,000	11⅞	Apr. 2	6⅝	June 20	9⅜	+ 1⅜	8⅛	4⅞	not listed		not listed		not listed	
Radio-Keith-Orpheum	1,648,100	10⅞	Nov. 17	5	Jan. 2	7⅝	+ 2⅝	6	1¼	4¼	1½	5¾	1	7¾	1½
20th Century-Fox (2C)	706,400	38⅝	Nov. 17	22½	June 1	35	+12½	24¾	13	not listed		not listed		not listed	
20th Century-Fox pfd. (1½)	385,200	47¾	Nov. 16	31⅜	Apr. 27	43½	+11½	32	24⅝	not listed		not listed		not listed	
Universal Pictures pfd.	15,390	115	Apr. 7	50	Jan. 7	101	+49	73	29	46½	16⅞	35	10	50	10¾
Warner Brothers	4,119,800	18⅜	Dec. 14	9¼	Apr. 30	16¾	+ 6⅞	10⅜	2¼	8¼	2¾	9⅛	5¼	4½	½
Warner Brothers pfd.	24,200	69	Dec. 16	44	Apr. 29	67	+16	52	14½	31⅞	15	24½	15½	20	4

CURB EXCHANGE

	1936							1935		1934		1933		1932	
Stocks and Dividends	**Sales**	**High**	**Date**	**Low**	**Date**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**	**High**	**Low**
Columbia Pictures Common	$ 1,930	45	Jan. 18	34	Dec. 19	34	— 8⅛	73	38	35	24½	27¼	8¼	15	4½
Grand National Films	554,400	4⅝	Sept. 8	2⅛	July 9	3½	not listed '35	not listed		not listed		not listed		not listed	
Sentry Safety Control	58,800	1⅝	Feb. 10	½	Apr. 24	¾	— 1⅜	⅞	¼	½	⅛	⅝	⅛	1	⅛
Technicolor (50¢B)	769,500	32½	Mar. 5	17¾	Jan. 4	20	+ 1⅜	27	11⅝	14¾	7⅝	14	2⅝	5¼	⅝
Trans-Lux DPS (20¢A)	458,200	5½	Jan. 31	3¼	Jan. 6	4	+ ½	4⅜	2	3¼	1⅛	3¾	1⅛	3¼	¾
Universal Pictures	60,800	16¾	Nov. 18	4¼	Jan. 10	9½	+ 4	8	2	5½	3	4	1	6	1

BONDS ON STOCK EXCHANGE

	1936							1935		1934		1933		1932	
Bond and Maturity	**Sales**	**High**	**Date**	**Low**	**Date**	**Last**	**Net Change**	**High**	**Low**	**High**	**Low**	**High**	**Low**	**High**	**Low**
Keith 6s '46	$ 960,000	100	Nov. 25	92	May 4	97¼	+ 2¼	95¾	67½	73½	51	61	29½	63	24
Loew's 3½s '46	7,824,000	102	Nov. 12	96	June 25	100⅞	not listed '35	not listed		not listed		not listed		not listed	
Paramount 6s '55	8,856,000	101¼	Dec. 8	83	Apr. 27	100½	+ 8½	97⅜	84¾	not listed		not listed		not listed	
Paramount-Broadway 3s '55	864,000	73	Dec. 8	55	Apr. 9	72¼	+15	63	54⅛	47	30	38	27½	not listed	
Radio-Keith-Orpheum 6s '41	2,712,000	122	Nov. 25	63	Apr. 29	115	+37⅝	88¾	26½	41	18¼	30	8½	19	14½
Warner Brothers 6s '39	7,596,000	100¼	Dec. 14	86	Jan. 2	99¼	+13⅜	89½	48½	67	40⅞	48	12	40	9¼

A—Not including extra; B—Accumulated dividends; C—Paid this year.

Comparison of Valuations of Stock Issues, 1935-1936

Stock	Approx. Shares Listed	Close 1935	Valuation	Close 1936	Valuation	Net Change	
Columbia Pictures vtc.	290,000	43½	$12,615,000	35½	$10,295,000	— 8	— $2,320,000
Columbia Pictures pfd.	75,000	48½	3,637,500	40½	3,037,500	— 8	— 600,000
Consolidated Film	530,000	5¾	3,047,500	4¾	2,517,500	— 1	— 530,000
Consolidated Film pfd.	400,000	18¼	7,300,000	16½	6,600,000	— 1½	— 700,000
Eastman Kodak	2,300,000	156⅛	359,087,500	172	395,600,000	+15⅞	+ 36,512,500
Eastman Kodak pfd.	60,000	160	9,600,000	160½	9,630,000	+ ½	+ 30,000
Keith-Albee-Orpheum pfd.	65,000	80	5,200,000	110	7,150,000	+30	+ 1,950,000
Loew's, Inc.	1,600,000	52	83,200,000	63	100,800,000	+11	+ 17,600,000
Loew's, Inc. pfd.	140,000	107	14,980,000	106¼	14,875,000	— ¾	— 105,000
Paramount	1,600,000	10¼	16,400,000	22⅝	36,200,000	+12⅜	+ 19,800,000
Paramount 1st pfd.	250,000	78	19,500,000	158	39,500,000	+80	+ 20,000,000
Paramount 2nd pfd.	650,000	12	7,800,000	20⅝	13,406,250	+ 8⅝	+ 5,606,250
Pathe Film Corp.	600,000	8	4,800,000	9⅜	5,625,000	+ 1⅜	+ 825,000
Radio-Keith-Orpheum	1,400,000	5	7,000,000	7⅝	10,675,000	+ 2⅝	+ 3,675,000
20th Century-Fox	1,600,000	22½	36,000,000	35	56,000,000	+12½	+ 20,000,000
20th Century-Fox pfd.	1,000,000	32	32,000,000	43½	43,500,000	+11½	+ 11,500,000
Universal Pictures pfd.	20,000	52	1,040,000	101	2,020,000	+49	+ 980,000
Warner Brothers	3,900,000	9⅞	38,512,500	16¾	65,325,000	+ 6⅞	+ 26,812,500
Warner Brothers pfd.	100,000	51	5,100,000	67	6,700,000	+16	+ 1,600,000
			$666,820,000		$829,456,250		+$162,636,250

HIGHER GROSSES, EARNINGS PRESAGE GREAT YEAR AHEAD

Theatre Attendance Estimated at 10 Millions Above a Year Ago, with Gross Receipts Best in Five Years

Film Shares Gain $162,636,250 on New York Exchange as Steady Recovery Turns to Quicker Stride

by THE ANALYST

The motion picture turns the new year operating at substantial profits in all phases.

Industry grosses are reported by United Press to be $250,000,000 greater than the previous year.

Theatre attendance is estimated to be running at 81,000,000 average weekly, up 10,000,000 from the 71,000,000 weekly average in 1935 and the low weekly average of 54,000,000 in 1933.

Practically every studio in Hollywood is building additional structures and re-equipping its mechanical departments, the first important move of its kind in five years.

Reports received this week from Loew's, RKO and Warner Brothers indicate that box office admissions now are running 20 per cent ahead of the same holiday period of 1935.

News wire services estimate that approximately one billion dollars has been poured into motion picture entertainment by the public during the year, a top figure for the last five years.

Scores of large and small companies in the pre-Christmas week paid bonuses to their employees, another half-decade precedent.

Motion picture shares on the New York Stock Exchange gained $162,636,250 in market value during 1936 on a wave of prosperity that swept the industry and the country and promised further advances in the new year.

With film earnings definitely "in the black" for the first time since the late depression, the market value of listed picture stocks increased for the fourth consecutive year, totaling $829,456,250, as of the close on December 28. This compared with $666,820,000 at the end of 1935 and $402,973,125 at the close of 1934.

Net gains, in points, ranged from ½ to 80 in the film shares as Wall Street traders, aware that a large portion of the increased national income will jingle in box office cash registers, reached avidly for the industry's stocks.

Film Business Leads

The film business was in the van of the forward movement that took place along the whole line of the nation's industry during 1936 and its stocks reflected the bright picture presented by such major business indices as heavily increased steel production, electricity output, freight carloadings, auto sales, retail trade and renewed demand for jewels, furs and other luxuries.

How motion picture securities responded to the broadening recovery movement in recording the best prices since the trough of the general business depression is shown in the tables on the opposite page, reflecting appreciations on the New York stock, bond and curb markets.

Returning prosperity was accelerated after the election and the subsequent surge of wage increases and dividend and bonus disbursements. In the two weeks following the election motion picture stocks soared $82,172,500 in market value.

Meanwhile, the steady recovery that the industry had felt since the beginning of the year took on a swift stride. Distributors reported net earnings touching pre-depression levels. A rise at box offices everywhere was shown in exhibitors reports. The industry joined general business in pouring out dividends and bonuses.

Eastman Dividends

Eastman Kodak started the ball rolling with a $5,175,000 dividend, declaring a special divident of 75 cents a share on the common in addition to the usual 25 cent extra and the regular quarterly of $1.25. The company further approved a wage dividend of $2,220,000 to be distributed March 1, 1937.

Loew's earnings report for the year ended August 31, showing net income of $11,076,823, against $7,579,744 in the preceding ficcal year, enabled the company to dig down for $1,600,000 to distribute an extra $1 dividend early in December, in addition to the regular quarterly of 50 cents, which brought the total disbursement to $2,400,000. It was announced at Los Angeles that MGM, Loew subsidiary, will spend about $2,000,000 on new studio construction.

Twentieth Century-Fox declared a dividend of $1 a share on common, representing disbursement of $1,600,000 on listed shares, and announced a $500,000 Christmas bonus for all lower pay ranks at the studios and in sales and distribution forces throughout the world.

"The most profitable year in our history enables the distribution to be made," said President S. R. Kent.

Paramount's Share

Paramount had a prominent spot in the returning prosperity picture. The company declared a dividend of $12 a share on the $6 preferred stock and an initial dividend of 60 cents a share on the $10 par 6 per cent preferred stock, both representing an outlay of approximately $3,390,000. Furthermore, Paramount paid a bonus of one week's salary to all employees of the home office and the exchange in the United States and Canada with salaries of $40 weekly or less.

Commenting on Paramount's progress since its reorganization, the *Wall Street Journal* early in November said the company might earn more than $4,000,000 for for the last six months of 1936, of which more than $1,500,000 was expected to be shown for the September quarter.

Technicolor responded to the recovery urge by starting dividends on the stock with an initial payment of 50 cents a share. The company's net sales for 1936 were estimated by the Los Angeles *Times* at $2,200,000, against $1,499,845 in 1935. Technicolor Motion Picture Corporation, a subsidiary, distributed a bonus of one or two weeks salary, depending on length of service, to all employed for three months or longer.

Billion Gross Estimated

A special dividend of 5 cents a share by Trans-Lux and a stock dividend by Pathe Film, consisting of Grand National stock and declared soon after organization of the latter company, swelled the dividend and bonus sum handed out by the industry another half million dollars.

The United Press, in a copyrighted dispatch from the Coast, said motion picture production enters 1937 on the crest of a wave of prosperity that has poured approximately a billion dollars in gross receipts into the industry during the past year.

The industry, according to the news service, grossed about $250,000,000 more in 1936 than in 1935, highest for the last five years and one of the best in film history. Theatre attendance rose in 1936 to a weekly average of 81,000,000, United Press estimated close to an all-time record and comparing with the 1935 weekly average attendance of 71,000,000 and a weekly average of only 54,000,000 in 1933.

All Industries Contributing

Meanwhile, outlook for continuance of the general business improvement in which films have played such a large part was enhanced by the annual report to Congress of Secretary of Commerce, Daniel C. Roper.

All major industries are contributing to the recovery movement, Mr. Roper reported, and the indicated national income of at least $60,000,000 for 1936 probably will equal income paid out for the first time since 1929.

With business as a whole "out of the red," the secretary reported, three significant features stand out: They are a substantial increase in production of durable goods, increase in nondurable goods production and the fact that the forward movement, in progress for the past three fiscal years, has not been checked by an important setback at any time.

A glance at the chart of market action indicates how motion picture stocks responded to

(*Continued on following page, column 3*)

ADMISSIONS RAISED IN FIVE MORE CITIES

And New Pictures Continue to Break House Records Despite the Holiday Season

Continuing a countrywide trend, latest developments show admission prices have been increased in five significant situations in the east, middle west and south. In only one city, Omaha, have advances been dropped as not feasible at present.

In what may be the start of a general upturn for theatre admissions in New England, the Metropolitan in Boston has advanced its evening price 10 cents to 75 cents.

Elimination of matinee scales and increases in Sunday admission prices, adopted recently by all South Philadelphia theatres, completes an increased admission move throughout the city. Similar action was taken earlier in other sections of the city. With evening prices going into effect at 2 p.m. now, prevailing admissions are 20 and 25 cents, instead of the former 15 cents in the afternoon. Sunday admissions are 25 and 30 cents, instead of the former 20 and 25 cents.

The newest move in Detroit is by the United Detroit circuit at the Fisher and Riviera theatres, where night prices for balcony seats have been advanced from 25 to 30 cents. Other houses are expected to follow.

The price scale at the Varsity in Lincoln, Neb., has been increased 10 cents to 35 cents for orchestra seats in the evening. The move is being watched with interest by other operators.

The Park theatre in Tampa, Fla., a Sparks house, has increased admissions five cents for matinees and evenings, the first price increase in the territory in several years.

Tri-States Drops Adavnce

The Tri-States circuit has abandoned its attempt to keep the recently reopened 2,900 seat Paramount in Omaha at a 55 cent top and has reduced prices to 25 cents to 6 P.M. and 40 cents at night. The single feature policy continues. The Omaha and Orpheum, other Tri-States houses, and the Brandeis, operated by Will Singer, have announced that the 25 cent matinee price will discontinue at 6 P.M. instead of 6:30. The Omaha advanced its top from 40 to 55 cents for the preview of "The Plainsman."

A new low in admissions was established at Plymouth, Ohio, when Ed E. Ramsey charged five cents for adults and children at the Plymouth theatre during Christmas week.

More Attendance Records

The new pictures continue to break house records according to announcements from the home office publicity departments.

Columbia's "Pennies from Heaven" broke the house record for the first three days of its engagement at the Paramount theatre in Hollywood, grossing $12,193 for Friday, Saturday and Sunday.

"Rainbow on the River" exceeded all records for pre-Christmas business at the Radio City Music Hall, according to the RKO offices. The picture was extended for a week and did the largest holiday business in the history of theatre over the Christmas weekend.

For its opening two days at the Roxy, New York, the 20th Century-Fox quintuplet feature, "Reunion," drew a record attendance of 47,214.

"Three Men on a Horse" broke the all time record at the New York Strand for Thanksgiving Day business, it was announced by Warner Brothers. The picture did similar business in its other openings.

Samuel Goldwyn's "Come and Get It" recorded the highest gross for the first four days in the last five years in the history of Harry Huggman's Denver theatre. The picture also broke a weekend record at the Roosevelt in Chicago where it tallied $8,200 for Saturday and Sunday.

By playing to 9,312 admissions before 1 o'clock on the Sunday following Christmas the New York Paramount theatre set a new all time morning attendance record. The picture, "College Holiday," was held over for a second week.

Union Agreement Is Reached at Meeting

A satisfactory settlement of previously controversial points in the union agreement to merge Local 306, Operators' Union, the Allied Union and the Independent Theatre Owners Association, has been reached in New York following a second meeting of the parties involved, with the survey board appointed by Mayor La Guardia to arrange a settlement of the multiple union situation. The final agreement is now being drafted by attorneys for the two unions and the theatre group.

The original basis of the agreement was for the absorption of Allied by Local 306, with a salary increase for present Allied members who are employed in theatres belonging to members of the ITOA. It is expected that the agreement will be completed in its final form and signed within a short time.

Only One New Theatre Planned Abroad: Loew

Loew's, Inc., has no immediate plans to build or acquire theatres abroad with the exception of the construction of a house in Amsterdam, Holland, it was said Monday by Arthur Loew, head of the company's foreign department, upon his arrival in New York from a three-months trip to England, France, Italy, Switzerland and Holland.

The site for the Amsterdam project was purchased while Mr. Loew was in Holland and details of construction will be completed shortly. The executive viewed reports from abroad about the company's building in England as unfounded. He could also give no information about Metro-Goldwyn-Mayer's producing plans there.

High Grosses and Earnings Presage Great Film Year

(Continued from preceding page)

the broadening recovery movement. With exception of shares of one or two companies, which reacted to individual situations, the gains were universal and marked the best post-depression prices for the stocks.

Most marked was the appreciation in Paramount stocks, the first preferred, on which a $12 dividend was declared, soaring 80 points to a price of 158, a move that added $20,000,000 to its market value. Paramount common gained $19,800,000 in market value, rising from a close of 10¼ at the end of 1935 to around 23.

Eastman Kodak, "blue chip" of the film group on the stock exchange, climbed more than 15 points to above 170 for a market valuation gain of $36,512,500. Warner Brothers, a market leader in activity in many of the bull movement sessions that followed the election, rose to a valuation of $65,325,000 from $38,512,500 at the end of 1935.

Other Increases

Loew's was bid up 11 points, net, during the year, and gained $17,600,000 in market value, while Twentieth Century-Fox appreciated $20,000,000, rising from 22½ to 35. RKO added $3,675,000 to its market value by advancing from 5 to around 8.

Reflecting the improved financial structure of the industry, film company bonds on the stock exchange showed wide gains. RKO 6s of 1941 sold as high as 122 and finished at around 115 for a gain of almost 38 points. Warners convertible 6s of 1939, keeping pace with the relative stock, rose more than 13 points to above 99. Paramount Broadway 3s of 1955 showed 15 points gain above 72, while Paramount 6s of 1955 were up more than 8 at above par.

Curb exchange transactions were featured by activity and strength in Technicolor, Trans-Lux and Universal.

RKO Reorganization Objector Files Plaint

It was Edward J. Hickey, an RKO stockholder, who last Thursday filed with Judge William Bondy a petition declaring that the current reorganization plan of RKO is aimed at giving control to RCA and asked that the current court action be dismissed.

Mr. Hickey charges that RKO has reclassified Class A stock in a manner causing present owners of Class A to lost three-fourths of their holdings. He further alleges that the stock represented to be held by Atlas Corporation was obtained from holdings of stock illegally acquired from RKO. These holdings, he claims, are bound up and co-mingled with the rights and interests of the holders of Class A stock and therefore should not be recognized. Mr. Hickey further claims that Judge Bondy lacks the necessary full knowledge of the case.

Fox Seeks to Sell Academy of Music

The Academy of Music in New York, theatrical landmark, will be sold for $100,000 if a petition filed before Federal Judge Manton in New York by Milton C. Weisman, receiver of Fox Theatres Corporation, is granted. Mr. Weisman seeks to relieve a mortgage on the theatre by its sale.

COPYRIGHT AND BLOCK BOOKING ACTION ALONE CALLED POSSIBLE

Opinion at Washington Indicates Trade Practice Agreements Have Reduced Demand for Pettengill Block Bill

Duffy Bill Would Have to Be Reintroduced; Increase of Admission Tax Doubted; Industrial Control an Issue

by FRANCIS L. BURT
in Washington

Copyright and block booking are expected to be the only measures directed at the film industry to come up for consideration during the coming session of Congress.

While bills may, and probably will, be introduced touching upon the picture industry, as for example proposals to lift the present ban on fight films, it is not anticipated that any definite "reform" drive will be made.

Although Representative Pettengill of Indiana, sponsor of the major of several anti-block booking bills introduced last session, is reported to feel he has increased support for his legislation, it is said that the trade practice agreements recently made between the exhibitors and producers, giving theatre operators broader privileges, have served to reduce exhibitor demands for legislation.

Copyright legislation is now a perennial, coming up yearly but withering before it reaches full bloom. Representative Sirovich of New York, author of the measure on which attention was focussed last winter, undoubtedly will make another effort to rewrite the copyright laws.

Chairman of the patents committee, the New York Congressman has concentrated his efforts on this legislation for several years, but, due to his unfortunate faculty of creating dissension in his own committee, never has been able to get a bill through the House. The Duffy bill, passed by the Senate in 1935 and last year requiring only House action to become a law, died with the adjournment of the session and will have to be reintroduced if any steps toward enactment are to be taken.

Admission Tax Rise Doubted

So far as taxes are concerned, present indications are that the status quo will be maintained on the admissions tax. The present increased rate is due to expire next year, along with a number of other emergency levies. Some of these taxes are expected to be dropped because they cost more to collect than they return in revenue, but the admission tax is not among that group, since it brings in several million dollars clear profit annually. On the other hand, it is not anticipated that any increase will be made in the present tax on admissions.

A long session of Congress, running into the summer months, is fore-shadowed by the legislative program with which it must deal, and the protracted session will give opertunity for discussion of matters not on the Administration program, such as motion pictures, although it is believed the President and his advisers will frown upon the enactment of any legislation tending further to restrict industry, finally solidly on the up grade after years of effort.

Of outstanding importance to the picture industry and to all others is the question of industrial control, a complex subject on which a score of bills, dealing with it in various ways, are expected to be introduced. These measures will include a proposal for a constitutional amendment to redefine the term "interstate commerce" so as to give the Government authority to deal with labor and social problems; the O'Mahoney bill for Federal incorporation and licensing of concerns engaged in interstate commerce; revival of the NRA in such form as to meet the objections raised to the original act by the supreme court, and expansion of the anti-trust laws to make unfair treatment of labor an unfair method of competition.

All branches of the film industry would be directly affected by legislation to be introduced by Representative Patman of Texas, co-author of the Robinson-Patman anti-price discrimination act, designed as a companion piece to that measure and prohibiting producers and manufacturers from engaging in retail business, with a specific provision that exhibition of motion pictures shall be considered as retail business, thus bringing the producers under the law.

However, Congressman Patman will guard against the upheaval of business which would result if his divorce bill forced manufacturers immediately to dispose of their retail holdings, by providing that the legislation shall not take effect until three years after its enactment.

If adopted, the bill would require the producers to divest themselves entirely of their theatre holdings. Enactment of the measure, it is believed, would stem the demand for anti-block booking legislation, much of which has been based on the charge that the producer-distributors favor their own houses at the expense of the independents.

Extension of the reciprocal tariff legislation, due to expire June 30, next, will, it is expected, involve an effort to amend the law so as to continue the President's power to make reciprocal trade agreements but restore to the Senate its former authority to review and ratify all treaties, although it is expected such a concession would be strongly opposed by President Roosevelt.

Other Laws Expiring

A number of other emergency laws expire during the next few months, the authority of the President to deal with the gold content of the dollar ceasing January 30 and the activities of the Reconstruction Finance Corporation ending the following day. These and practically all other measures lapsing during the coming year are expected to be continued.

Changes to strengthen the constitutionality of the social security act and make it more workable are also expected to be asked by the President during the session.

In addition to the long list of "must" measures which the President will ask of Congress from time to time, the session will have to consider the usual routine appropriation bills for the various permanent departments, bureaus and commissions and make provision for the financing of such of the emergency organizations as are to be continued. An immediate appropriation of at least $500,000,000 is expected to be asked by the President for relief purposes, with another appropriation of possibly twice that sum before the end of the session.

With such a lengthy program of legislation before it, experienced observers in Washington believe it will be impossible for Congress to adjourn before July.

OHIO TAX MEASURE EXTENDED BY BILL

Action on state and local taxation measures continued this week with the scheduled signing of an extension of the Ohio sales tax and moves for higher theatre fees in two Wisconsin cities.

Governor Davey of Ohio was expected to sign a bill extending the three per cent sales tax and its accompanying three per cent admission tax this week. Exhibitors of the state are relieved because under the current law which was due to expire March 1st there has been a possibility of a return of the 10 per cent admission tax.

The common council of Beloit, Wis., is considering an ordinance which would raise the theatre license fee from $50 a theatre to 25 cents a seat and would exclude from licensing any new theatre with a total investment of less than $75,000. A council ordinance proposing an upward revision in theatre license fees has also been drafted in Milwaukee. Under the proposal the fee would range from a minimum of $30 per year to $75. At present all houses seating over 250 pay an annual fee of $30.

Three bills affecting films are expected at the Nebraska legislative session. One would require two operators in a booth for houses seating more than 600, another is for a graduated occupations tax on circuit houses and a third is for a sales tax.

Joseph Bertotti Passes

Joseph Bertotti, 64, oldest exhibitor in Clinton, Ind., died there last week after a short illness. He opened his first theatre in Clinton in 1909 and continued as an exhibitor until two years ago when he sold the Columbia theatre and retired. He is survived by three sons and two daughters.

DUALS GAIN GROUND IN EIGHT KEY CITIES

First-Runs in Canada Turn to Doubles; Chicago, Kansas City Extend Twin Practice

The double bill policy this week made gains in several important key cities. Chicago and Kansas City took the lead in the extension, and twin features also were introduced into additional theatres in Albany, Syracuse, Pittsburgh, Toronto, London, Ont., and Omaha. In Palo Alto, Cal., however, students of Stanford University launched an anti-dual campaign, aimed at the Stanford and President theatres there.

E. S. Young's Roanoke theatre in Kansas City introduced double features, leaving the Tower and Mainstreet alone in the first-run field still showing one picture. So universal has the practice become in the territory that exchange men can make only a half-hearted attempt to enforce the single feature clause in the contracts covering certain pictures. The Fox Plaza is the only subsequent run house still holding out against the practice, with 43 of the 44 subsequent runs using them.

Warner this week decided to put its Chicago theatres on a double feature policy, thus making the practice 100 per cent in the B and C week theatres, with the smaller houses scheduled to follow suit soon. Balaban and Katz already has added nine more of its B theatres to those featuring two features.

The RKO Palace, a Fabian theatre in Albany, downtown first-run house, inaugurated dual bills this month. The Strand had announced inception of the policy during the holiday season.

Doubles in Reopened Theatre

The RKO-Schine, which reopened in Syracuse on a single feature basis in August, also switched to double features during the holiday season except for one week, during which a Major Bowes unit accompanied the picture.

The Harris-Palace in Pittsburgh also changed to a double feature policy. The Warner has been playing the extended downtown engagement of "Born to Dance" on a single feature basis, but will return to its former policy of two features upon the picture's completion.

Minneapolis Allied Firm

First-runs finally have succumbed to the double bill trend in Canada's leading situations. In Toronto, the new policy has been adopted by the Imperial and Uptown, operated by Famous Players Canadian, and at Loew's, the technical exception being Shea's Hippodrome where a combination vaudeville and film offering has been in effect for many months.

In nearby London, regarded as the last stronghold of single features, duals have been adopted in five of the seven theatres, the change being affected at the Patricia, Palace, Grand, Centre and Rex.

After dropping the 55-cent top admission in favor of a 40-cent scale two weeks ago, Tri-State's Paramount theatre at Omaha, reopened in October after being dark for over a year, has now changed to double features.

In Minneapolis, the Twin City branch of Northwest Allied voted unanimously to maintain a single feature policy for one more year. The meeting of independent exhibitors representing an almost 100 per cent Minneapolis and St. Paul membership was enthusiastic in its support of the single bill program, particularly with "the coming of better times assured."

Funeral Services Held For Irene Fenwick

Simple Catholic services were held in Hollywood Monday at Calvary Mausoleum for Irene Fenwick, Mrs. Lionel Barrymore, who died last Thursday after an illness of several months. Only the family and close friends attended. Pallbearers were: George Cukor, Paul Lukas, Sam Hofenstein, Earl Barker and Stanley Campbell. Honorary pallbearers were: Louis B. Mayer, Al Woods, Edmund Lowe, Harry Cruikshank, Winston Thomas, Arthur Cooley, G. W. Colby, Edward Sheldon and Mike Scherling.

Born in Chicago 49 years ago, Miss Fenwick made her first stage appearance in 1904 in the chorus of "Peggy From Paris," under the management of H. W. Savage. Within a month she had the leading role in the play. Her first big hit was in "The Zebra" in 1911 and from then on she appeared in such plays as "The Fortune Hunter," "Along Came Ruth," "A Stitch in Time," "The Piker" and "Taps." She and Mr. Barrymore were married in Rome in 1923 after their appearance in "The Claw" and several other Broadway hits.

WPA Workers Reassured Positions Are Secure

Harry L. Hopkins, Administrator of the Works Progress Administration in Washington, this week told actors, musicians, writers and artists who are employed on Federal projects to disregard reports that these projects were to be curtailed below the point where adequate relief work would be given.

"That has never been contemplated," Mr. Hopkins said. "It is generally recognized that work of great, and we hope, lasting and cultural value has been accomplished by these projects. They have served to indicate, in my opinion, the broader function the arts should perform in our society.

"Those in actual need will continue to receive employment, if not on their present projects, then in other useful capacities. Non-relief employment on the works program will be curtailed wherever possible but all who are certified as in need will find our rolls open to them."

Newmade Opens Offices

Newmade Products Corporation opened its new offices at 427 West 42nd street in New York last week.

Expect Numerous Bills in Congress Aimed at Radio

An unusually large number of legislative measures affecting the radio broadcasting industry are expected when Congress and 44 state legislatures get under way this year. At Washington, the eyes of the radio industry are turned toward the possibilities of repeal of the five per cent tax on radio sales, which with other nuisance taxes, is scheduled to expire June 30th.

The industry also will be affected by other legislation which is slated to come up in Congress, including the 30-hour week bill, proposed Federal incorporation of all corporations engaged in interstate commerce, revision of the social security act and the Walsh-Healey Government-contracts law, the anticipated Patman bill prohibiting the manufacturers from engaging in direct selling, and Federal Trade Commission proposals to penalize "deceptive acts or practices."

In the more than two-score state legislatures which will start in January much special legislation on radio is expected. This will range all the way from excise taxes on radio sales to the banning of automobile receivers and the Nevada proposal to require state registration of trade marks.

In anticipation of a busy winter, radio industry leaders already are preparing for the appearance of strong representatives before all legislative bodies considering radio bills, particularly those which would tend in any way to limit the market.

Cullman Seen as Chairman of Roxy

Howard S. Cullman, trustee for the Roxy Theatre in New York, in all probability will be named chairman of the board of the new operating company to be set up by Twentieth Century-Fox after the Roxy is reorganized. This is expected April 1st or 15th. The new operating company will be a subsidiary of National Theatres which is the holding company for all Twentieth Century-Fox exhibition interests.

Mr. Cullman is said to have been offered the post but has turned it down, the reason given said to be that he will not consider any proposals while representing the court in the present operation of the theatre. Harry Arthur and Jack Partington of Artco also are scheduled to continue with the theatre under a long-term management contract with the new company.

F. J. Coyle Is Dead

Frank J. Coyle, brother of John G. Von Herberg of Jensen-Von Herberg Circuit, died in Seattle late last week following an illness of several months. He was well known in the Pacific Northwest theatre field, having managed the Liberty in Seattle for the past several years.

Ruf Joins Columbia Staff

Walter Ruf, formerly with Royal Reviews, Inc., has joined Bill Thomas' publicity staff at Columbia in Hollywood, succeeding Barney Hutchinson, resigned.

Adolph Zukor

An appreciation on his twenty-fifth anniversary in motion picture production

BY TERRY RAMSAYE

ADOLPH ZUKOR

NOW we have come to the year of 1937, the twenty-fifth of motion picture drama and of Mr. Adolph Zukor, so largely the founder of the era in which the screen has become a world institution, dominant among the media of human expression.

To many of us it must seem but a little while ago that this man set about the great adventure that was to prove the making of a new dominion of art and industry. There is the seeming of magic when one shifts the eye of inspection from the memories of 1912 to the facts and manifestations of today. But in all the years between there has been a purposeful continuity of constructive exploration, filled with labours and travails, dotted and landmarked by defeats and successes.

Reflection brings to me now the realization that many times before, through two decades of recording the annals of the screen, there has been occasion to set down progressive chapters of the intense story that is Adolph Zukor. At intervals that seem frequent in retrospect, the vista finds him standing in positions of commanding eminence in his industry as the milestones of the years fall behind. Having so often recorded him for the printed page and the bookshelves of the world, makes this anniversary attention for his own people, all of us of the motion picture, pleasantly familiar and suffused with a certain glow of participation.

THERE is, it would seem, a particular significance in the fact that the picture which accompanies these words is Mr. Zukor's favourite photograph, that it is unretouched, that it was made not in his more abundant yesterdays but recently, that it shows him standing, facing forward, obviously determined, apparently assured. In the all unconscious bearing of it, the camera has caught that something of posture, expressing the man within, which restates elements of the statue to show us the spirit of David Farragut at his moment of "damn the torpedoes," the poised aggression of the classic Nike of Samothrace, the calm, bold daring that someway asserted itself under the chisels of the men who carved the figureheads for the Yankee clipperships in their era of supremacy of the seas.

What this picture says is: here stands Adolph Zukor looking ahead.

THAT is what he has always done. It has taken him a whole quarter of a century, a generation in the life of his contemporaries, to come to an anniversary. It is also a reasonable conjecture that this anniversary is considerably more an event of the corporation that he conceived and nurtured than of him. In person he has never been one to count the yesterdays.

Considering the career of the man Zukor it becomes conspicuous that his dominant motivation seems ever to have been a conviction that tomorrow would be better. He enjoyed the tremendous advantage of starting with an industry for which any way that it went from where it was was up.

One outstanding aspect of the career of Mr. Zukor has ever been a working philosophy, expressed in action and attitude rather than words, of taking care of the job before him with the reasonable assumption that it would take care of him. That has not been a very generally held attitude, but it is to be observed that quite a number of his contemporaries of the earlier period, who planned more for themselves than for their industry, have not survived in status the better thereby.

THE motion picture as an institution is peculiarly indebted to Mr. Zukor for being ever willing to think well of it and to be assured and confident of progress to a better tomorrow.

In every period of the motion picture since it emerged from peep show arcade to screen the majority have devoted themselves to the immediate day, to the exploitation of the status quo, resulting inevitably in the opinion that pictures were good enough and the business at its crest. At about the juncture when Adolph Zukor was to obtrude on the picture scene, a Brooklyn magnate of the era about to end, the production head of his company, paid himself off with a thousand dollar check every afternoon. This man did not think that the motion picture was going anywhere — and that was 1912, when the nickelodeon was about seven years old. There were about 18,000 of the little movie storeshows. Ten cents was the admission price. Seven hundred seats made a big house. The annual gross film rental of the industry amounted to a figure that would closely resemble today's Hollywood budget for a few good pictures.

JUST about the time the founders of the industry had decided that it was at its ceiling, Mr. Zukor moved in upstairs with some prints of Louis Mercanton's "Queen Elizabeth" with Sarah Bernhardt, shortly to crystalize that distribution project and the budding pressure of the feature era into his notion of famous players in famous plays. That was plainly enough an address at entertainment of a higher order, aimed at larger audiences, higher buying power.

This meant confidence enough in the motion picture to indulge in production costs, which, modest as they seem beside today's figures, were viewed as mad extravagances then. The first step was to bring to the screen an amazing array of names covered with the honors and glamour of the lofty, somewhat supercilious, stage, such names as Hackett, Kalich, Belasco, O'Neill, Fiske, Frohman. And there was enough elasticity in the concept to discover quickly that the screen, through the nickelodeon years, had been making a scarcely recognized fame of a new order for its own tomorrow, conspicuously with Miss Mary Pickford, who very presently became Mr. Zukor's most valued and valuable screen asset, kept as his against all comers and all bidders. And again in the immediately ensuing years he continuously went to the top of the market for talent at new and rising figures for the best box office talent that the world offered, including, it is to be remembered, that famous triumvirate of Griffith, Ince and Sennett. The fact is that once, when the Famous Players project was forming, Mr. Zukor had made an offer of $50,000 a year for the services of David Wark Griffith, when Famous Players had nothing resembling that sum of money.

THAT firm faith in the essential value of the best and nothing but the best, for the screen, resulted in a concentration under Zukor auspices of the greatest assemblance of star value, in proportion to its day, that the industry has ever seen. It is reasonably accurate to say that only two top rank box office names of the period were not brought to bag—Charles Chaplin and Maude Adams.

Parenthetically, it seems probable that whatever the official reasons may have been, the basic facts would include Miss Adams' idiosyncratic philosophy which did not exalt the screen, and like as not the improbability of Mr. Zukor's enjoyment of the Chaplin philosophy expressed in comedy based on the triumph of the boob, a ragamuffin hero in baggy pants.

That just incidentally brings the recollection that it is a part of the Zukor success story that in his struggling days when he could afford but one suit of clothes at a time he paid a hundred dollars for it, and took care of it. He had always been like that, it seems, for a classic reference of his up-from-the-East-side story is the yarn about saving, with his two roommates, Max and Ignatz, enough to attend a Sarah Bernhardt performance, in course of one of her earlier farewell tours. By the device of the pass-out check, each saw one act of the best show in town. The best, ever the best, seems to have been a fundamental Zukor idea.

THIS idea first brought to bear upon the screen in Famous Players may probably with fairness be considered ancestral to the whole structure of perfection-at-any-price policy which has made American motion picture production technique world dominant — explaining why today Hollywood has contributed both pattern and personnel to the most ambitious studios overseas, from England's Pinewood to the Soviet's new plant in the Crimea.

The field of exhibition will be interested, too, in an episode connected with the impact of the Zukor policy on Broadway showmanship. Mr. Zukor dashed into his Fifth Avenue office, somewhat later than usual after lunch. He was aglow with a notion.

"I've just bought the Rialto and the Rivoli for us," he announced.

"And for how much?" Jesse Lasky inquired.

"I don't remember just now," Mr. Zukor replied. That was not what he was thinking about. "We need them to represent us on Broadway."

Obviously what Mr. Zukor was buying was only incidentally two pieces of theatre real estate, but rather bringing into the Famous Players-Lasky Corporation something of the glorification that had been given the film by the euphemistic showmanship of Samuel L. Rothafel and the musical endowments and embellishments of the screen by Hugo Riesenfeld.

This might be taken to give occasion for a paraphrase of Howard Dietz's famous Goldwyn-Shaw set-up, by comment on Mr. Zukor the artist and Mr. Lasky the business man. Anyway their policies delivered, and the product carried many an executive along with it to fame and fortune.

THE probability is that today, in Hollywood amidst the concerns of production, Mr. Zukor is a bit nearer the position of his heart's desire than ever before in his long motion picture career. From the first, meaning the formation of the original Famous Players, he has been more acutely and immediately interested in the making of pictures than any other phase of the industry. For many and many a year it has been observable that he would render million dollar decisions on short notice, but that when by chance and circumstance he was brought into the discussion of a production he would spend endless hours on story value and treatment. "I took over the business responsibilities, originally," he once remarked, "because when we were putting this business together it seemed that probably I was best equipped to do it—it was not my special preference."

Whatever the role for Mr. Zukor is to be, it would appear that he decided long ago that he was, as they said in the war, "in for the duration." That was put to the test 'way back in 1916. It was when the late and well near forgotten Triangle Film Corporation was a bright ascendant aurora in the screen sky. The extreme high pressure of promotion made it seem that Triangle might be about to dominate the industry. A part of its ambitious plan was to absorb the Famous-Players-Lasky-Paramount organization, the only opposition of importance in sight. In the negotiations it was necessary, if anything was to be accomplished, to overtake Adolph Zukor. An offer was made to him of a million dollars net for his interest.

FOR many a year it has been Mr. Zukor's habit to walk while he thinks, on any difficult subject. That week he walked most of the time. When he got tired of walking his answer to the Triangle bankers and promoters was "No."

"That million would have made a nice stake for the family," Mr. Zukor recalled in years after, "but it would have left me nothing to do—except run a shoe store, maybe, or something like that. There I was with a million bet, and was sitting with one ace. I decided to stay and play."

The ace of course was the Zukor contract with Miss Mary Pickford.

There are no indications that Mr. Zukor has at any time since seriously considered withdrawing from the big game. He has had and seen, coming and going, many a million since, and it is likely that a million will never look as big to him again as the one he decided was not big enough in 1916.

IN this period of much discussion of the motion picture's social and moral status, it is fitting to record that down the years ever since the screen became important, Mr. Zukor has exerted an influence toward the accurate alignment of the screen with American mores and the right. A decision had to be made for the Paramount product early in the feature era, in the face of conspicuous competitive temptation. Important contribution to the greater public acceptance and appreciation of the motion picture resulted.

It is fitting, too, to set down here record of the fact that Mr. Zukor has ever been conscious of the importance of a competent and untrammelled motion picture industry press. Not so long ago he remarked to the editor of these pages:

"I read *Motion Picture Herald* every week—because you say what you think, no matter who likes it."

* * *

UNREST IN SHANGHAI CUTS THEATRE ATTENDANCE TO HALF OF NORMAL

Japanese Marines with Fixed Bayonets Patrol Streets of Hongkew District and Several Theatres Are Barred to Public

by Special Correspondent

Owing to the sporadic outburst of incidents and their resultant effect on trade in general, it is best not to take any single incident as affecting business over a period, but to wait and see the accumulative result over a period of time.

Since the beginning of this autumn's troubles in the northern or Hongkew district of Shanghai there has been a constant daily exodus of local residents to the southern and western districts and French Concession. At times this exodus has reached almost a stampede of over-wrought and fear-ridden people, and consequently business in hundreds of shops ceased, proprietors closed or moved to other areas.

At this writing (November 20th) a walk through the main business thoroughfare of Hongkew presented a sight of hundreds of empty, shuttered shops and dark streets. Undoubtedly the unrest has affected the Japanese owned shops also, and certainly it has had a disastrous effect upon cinemas in the locality. The presence of Japanese marines with fixed bayonets on prominent street intersections, the presence of Japanese Naval Patrol station in the heart of the Hongkew cinema center where three foreign cinemas, also one Chinese and a new Japanese theatre are located, almost alongside each other, with the usual hullabaloo connected with each turn out of patrols, armored cars, armed motorcycles, and so on, has resulted in some performances being shut off to the public entirely, and has reduced the attendance to what one wellknown foreign exhibitor in that area declares to be only 50 per cent of normal business.

The fact that the entire northern area with its dozens of cabarets, beer halls and its low-priced cinemas was out of bounds to the entire forces of the U. S. Navy Asiatic Fleet during its recent regular autumn visit, after returning from northern waters on their way to Manila caused a concentrated protest from all sides to lessen the armed display and allow business to reap the harvest usually attendant on fleet visits, but to no avail, as to date all protests have had little or no effect.

New Threat to Cinemas

Removals continue slowly, and with this writing a Japanese committee has presented a petition for the creation of a Special Administration District in the northern area. Such a district, administered by Japanese and Chinese authorities, would probably be outside the present limits of the International Settlement, but details are not available, and unless such area were definitely outside the present Settlement, many of the cinemas now located in Hongkew would be affected.

It is true that the theatres now suffering are small, subsequent-run houses, whose revenue in the aggregate is not large compared with the whole of Shanghai. But they play to a class that appreciates the low prices, and whose cinema entertainment is entirely with these small theatres, and the loss of business is causing anxiety among theatre owners who have just about managed to keep out of the red in the best of times.

Slow Recovery Seen

It is difficult to say what the result will be should negotiations in Nanking fail. Hongkew and Chapei have not yet recovered from the disastrous war of 1932. The creation of a Special Administrative District may and may not result in better times for the cinemas, as undoubtedly Japanese censorship would prevail in such an area and cinemas located therein would be subject to taxing and control by the Special District's administrators. Under any circumstances, theatre business will have an extremely slow recovery in the northern area of Shanghai.

The movement of the population has had little effect upon cinema admissions in the other areas, since, as has been pointed out, most of the attendance depended upon the low-priced theatres of which comparatively few are located in the unaffected localities.

On the whole, the entire cinema trade in Shanghai, Tientsin, Peiping and other ports where Sino-Chinese troubles have arisen, has taken a decided relapse in the last few months, and instead of the optimism prevailing when the first part of 1936 started out so successfully, the box office receipts, with exception of a few isolated places and films, have taken such a downward trend that every distributor feels himself butting against forces that, willy-nilly will create a pessimistic outlook unless peace and normal business conditions are allowed to re-establish themselves in this country.

Censorship Against Paramount

Both distributors and exhibitors in China are considerably disturbed over the sudden action the censors in Nanking took against Paramount Films of China, Inc.

With no official announcement of the new rule, said in effect to ban the entire product of any foreign producer who distributes a film anywhere in the world that is considered offensive to Chinese dignity, and without giving Paramount Films of China, Inc., any hearing whatsoever, the censors in Nanking in the first week of November refused to admit further Paramount Pictures. No warning was issued, and no official notice was sent to Paramount in China. As a consequence, being entirely unprepared with no unreleased films on hand, a serious situation was created in two of the Shanghai first-run cinemas, necessitating a complete shift in programs and advertising.

The matter seems to have been based on a report by the Chinese Vice-Consul in Los Angeles that Paramount's studios had refused to make certain cuts in "Klondike Annie" and had refused to withdraw "The General Died at Dawn" from circulation.

Protests Avail Nothing When Northern Shanghai Is Ruled Out of Bounds to American Sailors; Taxing Feared Also

Negotiations immediately took place between the censors in Nanking and Paramount Films of China, Inc., and at this writing the troubled situation seems to have eased somewhat. The censors offered to suspend the ban, pending importation of a print of "The General Died at Dawn," which will receive the regular censorship and, if found unsatisfactory, will be barred. It still remains to be seen if the print itself can be confiscated; but it is likely that only re-export under bond will be required, according to the rule in force. The confiscation rule of Aug. 10th has not yet been tried in the case of American distributors.

Under the circumstances, American distributors in China have been extremely concerned, since several major producers have produced films declared offensive to China, and, as in the cast of Paramount, might be subject to the same drastic action without warning, thus disrupting the exhibition in the first-run theatres and creating a severe shortage of films. Consequently, assistance has been asked from the State Department in Washington, by which it is hoped so to clarify any future action of the Chinese Government that misunderstanding and sudden disruption of the market will be avoided.

Paramount Ruling Accepted

United States District Judge Coxe in New York Monday formally accepted the ruling of the United States circuit court of appeals in overruling Referee John E. Joyce's refusal to allow a claim of the Madison-Toledo Company against Paramount for $18,000. The court also allowed $403 for court expenses. The company will make the payment with $9,000 in debentures and $9,000 in first preferred stock.

W. J. Brady, Actor, Passes

William J. Brady, veteran character actor on the Broadway stage, and a charter member of Actors Equity Association, died at his home in New York Monday. He was 66 and had been in ill health for a year. His first role was in 1897 in "A Lady of Quality" and his last in "Hold Your Horses" three years ago. He is survived by his wife, Elizabeth Cunningham Brady.

Chicago Passes "Ecstasy"

"Ecstasy was passed by the Chicago board of censors Monday without any deletions and was given a general permit. The picture opened at the World theatre, with an "adults only" sign displayed. The newspaper campaign on the picture is "extremely mild" and it is understood the censor attitude was that so much has been taken out that nothing remains in the film to be harmful.

Musicians Obtain Philadelphia Pact

The campaign for live entertainment in motion picture theatres, waged for the last three months by the Philadelphia musicians' union against Warner Brothers circuit, was ended by a compromise effected in New York under which the number of men to be employed, at least on a part time basis, will be more than 100 in excess of the number employed last year.

The agreement was reached by Thomas F. Gamble and George B. Henderson, executive offiicers of the American Federation of Musicians; A. Anthony Tomei, A. Rex Riccardi and the full membership of the executive committee of the musicians' union, and Frank Phelps, Ted Schlanger and Ellis Shipman for Warner Brothers.

The circuit spent $143,000 for music in Philadelphit last year, although they guaranteed to spend only $103,000. The new settlement sets the minimum figure at $176,500. In the neighborhood theatre field, the 13 houses having stage shows for one day each week is reduced to 10, but instead of a one day showing the new arrangement calls for a full week of vaudeville at the Allegheny starting December 28th, three days a week at the Oxford, a single day at two theatres, and two days a week at four others.

For the downtown Fox and Earle theatres, the same number of men will be retained, 35 at the Fox and 26 at the Earle, with a $5 weekly increase in salary. Stage shows returned to the Earle on December 24th but picture commitments will keep the Fox on a straight picture policy until early in January.

The contract runs for a full year and instead of being retroactive to September 1936, the deadline was moved to December. The final settlement came as a surprise after all negotiations during the previous week ended in a stalemate.

GTE Salaries Published

Earle G. Hines, president of General Theatres Equipment, Inc., received $41,900 as compensation for the past year, according to a statement just issued by the Stock Exchange in New York on the new Form 22 registration statements of the Securities and Exchange Commission. W. E. Green, president-sub of GTE, received $23,300; M. V. Carooll, treasurer, $18,575. Eight directors, including the president and registrant, were paid $44,960 while three officers, not directors, received $52,350.

Film Salesmen Change Name

Motion Picture Associates was decided upon this week as the new name for the Motion Picture Salesmen in New York at a meeting of the organization at the Twentieth Century-Fox exchange. The membership was also increased by 13. Induction of officers will take place January 7.

To Unveil Roxy Monument

A monument to the late S. L. (Roxy) Rothafel will be unveiled at 2 o'clock January 10 in the cemetery of Central Synagogue at 55-22 Metropolitan Avenue, Ridgewood, Long Island.

Allow Income Credit On Stock Dividends

Stock dividends of corporations to the extent of the fair market value of any stock issued, where such distributors are clearly taxable to the shareholders under the provisions of the 1936 act, will be allowed by the Internal Revenue Bureau as a credit in the audit of corporation income tax returns, it was disclosed this week by Commissioner Guy T. Helvering in Washington.

No dividends paid credit, however, will be allowed with respect to a stock dividend distribution if the receipt of the stock clearly constitutes a non-taxable receipt by the shareholder.

In any case where the taxability of the distribution is debatable, the bureau will adopt a general policy of making a tentative allowance pending a final determination.

The new regulations are issued under the provisions of the 1936 act imposing taxes on corporate income withheld from distribution.

Ostrers Remain; Deal Unchanged

Isidore and Maurice Ostrer cancelled their reservations on the Normandie for sailing from New York for London last Saturday and will remain in America for several weeks. No significance is seen in the delay and there is little possibility of any further conferences with the Schenck brothers on the Gaumont British deal, it was learned.

Isidore Ostrer told reporters that the postponement of the sailing date was "for personal reasons." Nicholas Schenck left early this week for Miami for a month's vacation and Maurice Ostrer and Arthur Lee, GB executive in New York, also left for Florida. Mr. Ostrer and Mr. Lee are expected to stay at the Florida home of Willard S. McKay, general counsel of Universal.

During their stay in America the Ostrers have had one conference with Joseph and Nicholas Schenck and Sidney R. Kent, at which the GB executives offered to buy the 49 per cent stock interest in Metropolis and Bradford Trust, holding company for GB, from 20th Century-Fox and Loew's. The proposal was refused by the American executives.

Paramount Band Poll Winners Are Announced

Guy Lombardo, Fred Waring and Glenn Gray have been selected the three winners in the New York Paramount theatre orchestra poll, conducted among patrons of the house during the past year. The three winning leaders will be awarded trophies by Bob Weitman, managing director.

Associates Honor Dowd

Approximately 150 associates and friends of John Dowd, RKO circuit publicity and advertising head in New York, honored him with a dinner at the Hotel Edison Monday night in celebration of his marriage on January 7. Mr. Dowd was presented a set of solid silver as a gift.

Joseph Podoloff, Minneapolis salesman for Twentieth Century-Fox, has been promoted to branch manager.

Austro-German Pact Observed

Austria's contingent agreement with Germany which makes allowance for the exportation of 14 motion pictures to that country during 1936 has been strictly observed, according to a report of the Department of Commerce in Washington.

Some Austrian producers, it is pointed out, were of the opinion that the number would be increased and as a result the entire quota was soon exhausted. As Germany refused to agree to any alteration of the contingent agreement, Vienna studios are for the most part inactive.

The limitation of 14 films, the report states, will compel Austrian studios to produce only feature films of first quality in the future, since average pictures would not be profitable.

It is doubtful, the report continued, if conditions will permit the production of even 14 pictures in Vienna during the coming contingent year. In neighboring countries, film producers receive financial assistance from the government, but such subsidies are unknown in Austria. Therefore, it was reported in Vienna that producers may avail themselves of these opportunities and move their studios from Austria.

Vienna producers state that a yearly subsidy of approximately one million schillings, about $200,000, would be sufficient to carry the Austrian film industry and it is pointed out that such a sum would soon return to the government in the form of taxes. Producers declare they would abandon Vienna with reluctance, but economic conditions may compel them to do so, according to the report.

Cowdin to England To Study Prospects

J. Cheever Cowdin, chairman of the board of Universal Pictures Company, sailed from New York for London this week to acquaint his British associate with the progress that has been made in revamping the Universal production and distribution organization since he and his associates, R. H. Cochrane and Charles R. Rogers, assumed direction of the company's affairs following the acquisition of control from the Carl Laemmle interests last spring. Mr. Cowdin will visit Universal's offices in primary European centers to discuss details of releasing the company's pictures on the continent.

"With the motion picture attendance here running approximately 15 per cent ahead of a year ago and the initial releases by New Universal enjoying a favorable reception by both exhibitors and the public in this country," said Mr. Cowdin, "I am interested in getting at first hand information regarding the outlook at this time for our pictures on the other side. Universal has always enjoyed a substantial market abroad.

"Reports on the showing in London of 'My Man Godfrey' indicate an enthusiastic reception with the probability that as the picture is released elsewhere in the United Kingdom its American success fill be duplicated there."

CHANCE GAME BATTLE IN CHICAGO BRINGS ARREST OF 15 EXHIBITORS

Police Commissioner Follows Up Threat with Raids on Theatres; "Airtight Case" Prepared for Hearing on January 15

Declared Legal in Redwood City, Cal., Illegal in Mobile, Ala.; Bank Night Insurance Unlawful in Oklahoma Houses

Following a period during which chance games moved into new territories, this week found authorities in eight more cities moving to stop the schemes.

In Chicago, authorities moved to eliminate the games from theatres by arresting 15 managers. In Redwod, Cal., the games were declared legal; in Mobile, Ala., illegal. Atlanta theatre owners were revising their chance game procedure to circumvent the Georgia lottery laws. At Beloit, Wis., city officials were seeking an injunction to prevent theatres from using them. The practice was stopped in Toronto. New Orleans courts held they were in violation of lottery laws. Bank Night insurance was declared a lottery in the state of Oklahoma. Massachusetts courts threw out an infringement action, claiming Bank Night entered public domain when it entered theatres.

A suit was filed in the circuit court at Chicago on Wednesday, asking receivership for theatre prize deposits estimated at more than $100,000, against 87 independent theatres and the Balaban and Katz, Warner and Allied circuits. The suit was brought by Mrs. Elizabeth Mannasmith, who described herself as a taxpayer and theatregoer, and asked that the defendants be compelled to account for all such funds in their possession, that they turn the money over to the receiver and that present holders be enjoined from disposing of the funds pending outcome of the suit.

Chicago police had threatened arrest to theatre managers conducting Bank Night in their drive to eliminate the practice and over the weekend they carried out their threats with wholesale raids. More than 15 managers were arrested and released on bail for hearings on January 15, at the request of Corporation Counsel Barnet Hodes, who said he planned an "airtight case" against the theatre men.

Circuit houses as well as independent theatres received police visits. The officers waited until drawings had been held, or prizes had been awarded, before making the arrests. Patrons booed and hissed.

Some managers advertised the drawings late at night and then held them early to avoid arrests. Others completed them with the assistant managers in charge after the police had taken the managers to headquarters.

Circuits Await Outcome

With the announcement of the date of the trials as January 15, circuit men said they would stop all games in their theatres until the legal difficulties are untangled. Independent operators also were planning to halt the practice until after the situation is aired in court. Some houses with drawings scheduled for next week said they would go ahead with plans. These include the Oriental and State-Lake in the Loop. Managers said circuit executives had offered them no advice as to what to do.

Mayor Edward Kelly, on Monday, said: "These theatre managers are not criminals. The law is being enforced simply because it is the law. We have had very few complaints about Bank Night, Screeno and similar novelties—but they are against the law."

NEW JERSEY BANS BINGO IN TAVERNS

The popular game of Bingo has been banned as a game of chance from rooms where liquor is served in New Jersey, in a ruling by State Beverage Control Commissioner D. Frederick Burnett in Newark. The ruling said that arguments over the game might easily cause trouble in a barroom.

Exhibitors have been complaining that commercial establishments running Bingo games have had a noticeable effect on box office receipts.

Monday afternoon Alderman Walter J. Orlokoski promised to introduce an ordinance repealing the ban on prize giveaways. At the same time Police Commissioner Allman said that no more theatre managers would be arrested. Theatre groups and game operators were planning for the legal battle.

Not Illegal in Redwood City

Bank Night, Merchants' Cash Night and other chance game systems are not illegal under the state and county lottery laws, City Attorney Albert Mansfield told the Redwood City (Cal.) council this week.

The decision is of interest to theatre operators throughout the state, as well as in San Mateo county, because Mr. Mansfield's legal opinion was admittedly based on a consideration of giveaways published in the November issue of the *California Law Review*, organ of the School of Jurisprudence of the University of California.

Coincident with the legal decision, persistent reports around the San Francisco peninsula and bay region were to the effect that many theatre operators were planning to suspend cash payments to patent-holders of Bank Night because of the recent Denver decision that Bank Night was not entitled to copyright protection.

Dropped at Mobile

In Mobile, Bank Night has been dropped by the Saenger, Crown and Empire in view of adverse rulings throughout the country affecting Bank Night drawings. A statement issued by the theatres explained the reason for the withdrawal, and said the game may be revived if the Bank Night situation is cleared up.

Independent theatres in Atlanta suspended giveaways pending the evolving of a new method of operation following the recent state decision that the practice violated the lottery laws, and planned to resume them shortly. The Lucas and Jenkins neighborhood circuit, however, suspended the games and donated the accumulated prizes to charity, issuing the statement they would not be revived in any form.

An injunction to restrain T. M. Ellis, Jr., and Gerald A. Turner, exhibitors, from operating Bank Night was being sought by District Attorney John H. Matheson in Beloit. He also was seeking judgment against J. C. Dillon, who the complaint said was the winner of the drawing on December 18th.

The court action by the district attorney's office followed a warning to theatres in Rock county to discontinue Bank Nights, following the ruling of the state's attorney general that they were in violation of the lottery laws.

See Danger to Goodwill

Declaring recent adverse court decisions affecting Bank Night have caused untold confusion, four Jackson, Miss., theatres suspended weekly drawings. "Rather than run the hazard of jeopardizing the confidence and goodwill of our patrons and the public in general, Bank Night drawings will be suspended until such time as the atmosphere has been cleared and the situation thoroughly clarified," an official statement read.

In New Toronto, an industrial municipality close to Toronto, Ontario, the gambling craze among residents became so intense that, on the protest of theatre owners and merchants, Police Chief Hedley Padgett banned Bingo, Keeno and other games of chance sponsored by clubs, churches and alleged charities. The games will be permitted in the future on a restricted basis, it was announced. Theatre managers said that places of amusement paying heavy taxes were deserted when the club and church games were at its unchecked height.

Bank Night Insurance Barred

Insurance companies agreeing to compensate persons whose names are called at theatre Bank Nights in their absence are themselves operating lotteries, Attorney General Mac Q. Williamson of Oklahoma ruled this week in Oklahoma City. He prepared an opinion on the subject at the request of County Attorney Lewis Morris, Oklahoma County, who said several of the companies were in operation, giving "protection for 10 cents."

Attorneys representing theatre men in New Orleans featuring Bank Night and other chance games this week filed appeals to the circuit court of appeals following the decision last week by the circuit court that the games are illegal as they violate the state's lottery laws. As a result of the pending appeals, theatres using the stimulants have discontinued the advertising of the practice although they are still holding the drawings and distributing prize money.

In "Public Domain"

Holding that Bank Night entered public domain when used in theatres and that therefore it may be adopted by others without infringement, the United States circuit court of appeals in Boston Monday threw out the infringement case brought by Bank Night against Meyer Gruber and Harry Bloomberg, operators of Parlay Cash Night. Judges Bingham, Wilson and Morton concurred in this decision.

Monday's decision overturns that of the Boston United States district court from which the case was appealed after that body tossed it out on the ground that the game constituted a lottery. The circuit court cites that Bank Night has been declared not a lottery by the supreme courts of Massachusetts, New Hampshire, Iowa, and Tennessee and declares, regarding the finding of the district court that it was a lottery, "we think that the dismissal of the bill of complaint on the ground stated was erroneous."

Bank Night probably will appeal to the supreme court on the ground that the game is a legally privileged publication and therefore has not been placed in the public domain.

TWO GROUPS VIE FOR SUPREMACY IN JAPAN UNDER NEW ALLIANCES

Toho–J. O. Studio–P.C.L.– Nikkatsu Pitted Against Shochiku-Shinko in Distribution and Exhibition of Japanese Films

by H. TOMINAGA
in Tokyo

Abrupt consummation of a distribution agreement between the two big film interests, Nikkatsu and Takarazuka companies, is expected to have widespread reverberations in Japan. The Takarazuka refers to Toho Film Distributing Company, recently established. There had been repeated negotiations for a year between Mr. Negishi, director of Nikkatsu Tokyo Studio, and Mr. Mori, general manager of PCL, who is now director of the newly-established Toho Film Distributing. With the Toho growing in influence, after Takarazuka launched out to identify itself with J. O. Studio and PCL, their negotiations finally developed into gaining access to Nikkatsu, which has now been on the upgrade, holding its own against Shochiku, with which it long has been at feud.

Finally Messrs. Horth and Nagicha and Mr. Inouye, Osaka branch manager of Nikkatsu, met at the Industrial Club, Tokyo, with president Uyemura and general manager Kanazashi of Toho, and Mr. Mori.

By this formation of a quadruple producing-distributing unit, there has developed a new situation of dividing distribution of Japanese pictures into two groups, the one the Toho - J. O. Studio - P.C.L. - Nikkatsu, the other the Shochiku and Shinko companies, which are financially affiliated with each other. Tokyo Hassei, Chiyezo Production and Uzumasa Hassei, three other independent producing companies, decided to go under the banner of Toho-Nikkatsu. Thus the network of the newly incorporated unit covers 700 film theatres—500 of Nikkatsu and 200 of Toho.

The coalition move accounts for a definitely extended scale of production of eight features by Nikkatsu and four by Toho monthly, of using sixteen studio buildings, of which eight belong to Nikkatsu, four to PCL, two to J. O. Studio and two to Chiyezo Production, with a combined personnel of 30 directors and cameramen and 500 players.

Now is expected a furious fight for control between the Toho-Nikkatsu and Shochiku-Shinko combinations.

Aiding Japanese Industry

This concentration into the two groups is considered as lending much to the advancement of the Japanese film industry, as pointed out by President Matsukata and Mr. Mori of Nikkatsu, and by Director Ohhashi of J. O. Studio, who see larger production funds available at each associated studio, and a great opportunity for Nikkatsu to control theatres in six big cities of the country. So, too, Nikkatsu will be enabled to release its product at Nippon Gekijo, belonging to the Toho interests. In other words, Nikkatsu has a first-run outlook at the Marunouchi amusement center in direct competition with Shochiku and other major companies' product.

To fling down the gauntlet to the Toho-Nikkatsu compact, the Shochiku interests are reported to have decided, first of all, to build an extensive amusement quarter, including cinemas, at Tsukiji, Tokyo, comparable with the Marunouchi amusement center where Takarazuka houses have great influence. It was reported that Shochiku planned to construct a five-storied film theatre, seating 2,000, at Tsukiji. It has another theatre in construction in the same quarter. This development will present a striking contrast to the Marunouchi show town, as there are a number of playhouses of the Shochiku circuit, including some half a dozen a few blocks back of Ginza Street, beyond a stream against Marunouchi.

As for foreign film distribution, in the opinion of Mr. Nishimoto, manager of RKO's Japan office, there are misgivings that the local market will be affected to a pretty considerable extent, although not necessarily so in Tokyo.

▽

Air Conditioning Triumph

In the heat of the past summer in Tokyo, the cooling plants convinced the city's major cinemas of their real importance. Air conditioning equipment at the leading film theatres proved their worth at the box offices, holding grosses almost at the normal.

Never had the cinemas with lesser accommodations been so envious of those houses which made capital of their "complete refrigeration." In an effort to meet that competition they went to such lengths as to offer half-price admissions. Other methods adopted to draw patronage included the inauguration of "early morning shows," a special service pass or a discount coupon available for two attendants at a show, issued by the eight leading theatres at Shinjuku, Tokyo. Then there was the 10 sen refund system attempted by Cinema Palace, Kanda. Midnight performances and special shows of outstanding pictures also were given.

Some of our foreign picture distributors are planning to offer a special contract to theatres for the playing of excellent pictures only for extended runs. The management of one local house said that the grosses from the playing of outstanding pictures exclusively at the admission price of 20 sen showed fivefold as much as the grosses obtained from the ordinary programs of a week with the admission fee of 10 sen.

▽

Exhibitors in Japan are indicating a preference for a rental basis for product instead of percentage arrangements. The one exception is the Shinko circuit which seeks percentage terms for all the product it buys. In general, theatres with high average grosses prefer rentals, while producers are demanding percentage terms from the larger houses.

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Air Conditioning Keeps Grosses Almost at Normal; Tokyo Chamber Hints Tax Readjustment Move at Hand

The leading Japanese newspapers have reached a high point in the production of newsreels, which in recent months have attained great popularity with Japanese audiences. *Asahi, Nichi-nichi* and *Yomiuri* together are producing more than 500,000 feet of newsreel film each month. They are making every effort to extend the market and are planning large studios and laboratories.

▽

Taxation Reform Move

The Tokyo Chamber of Commerce and Industry recently dispatched letters to various film theatres of Tokyo, seeking information for possible reform of taxation systems. Most of our exhibitors have been in such great straits from the hard times that the current rates of show taxes have been protested everywhere.

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Joint Purchase Effort

The S-Y and Takarazuka companies, the two leading first-run circuits of foreign pictures in Japan, are reported to be working on an agreement to make possible more economical purchasing of product than under the present system of bidding against each other. Earlier there was a joint declaration to the ten foreign film distributors of Tokyo that they no longer would buy pictures of mediocre rank and quality, whereupon the ten distributors formed a league to confront the joint arrangement of the two circuits.

Apparently the two interests are trying to divide those distributors into two groups in buying their pictures so that the buyers and sellers might make deals within the assigned scope.

It is pointed out that S-Y and Takarazuka have come to a mutual arrangement that "Modern Times" and "Things to Come," coming soon to Japan, shall be released simultaneously at theatres of both circuits.

It is generally believed that S-Y hereafter would plan to buy pictures from Towa Shoji, MGM, Fox and Sanyei-sha, whereas Takarazuka would keep access to Paramount, RKO and Warner. The remaining three, Columbia, Universal and United Artists, are sitting on the fence.

Associated Releasing Twelve in England

Associated Producing and Distributors Company will release 12 pictures this season in England, Norman G. W. Loudon, chairman of the board, announced this week on his arrival in New York from London. Heretofore, the company has been distributing from five to six a year, he said.

Mr. Loudon is also managing director of Sound City Studios and is in America to look over the studios for latest developments, arriving in Hollywood shortly after the first of the year.

1912-37

ADOLPH ZUKOR

Presents

Paramount
Pictures

ADOLPH ZUKOR

Razor keen, bold, a dreamer, a builder... today, as always, the grandest showman in the business

By his deeds shall you know him

The story of Adolph Zukor's twenty-five years in motion pictures is the story of the motion picture industry itself. From old files, from the old prints, come the stills on the following pages, which, quaint to our 1937 eyes, yet mark brilliant moments in our motion picture past. From today's prints, from tomorrow's plans, come the stills which promise equally brilliant moments in our present and in our future. In every one of these, old and new, you will see great stars, joining with great productions to etch ever deeper, ever clearer, that famous hallmark of motion picture success: "Adolph Zukor Presents."

1912

SHOWMAN ZUKOR'S FIRST TRIUMPH

While a conservative and timid show world holds its breath, Adolph Zukor pays the record high of $35,000 to bring the first big time feature to the screen, the French four reeler, "Queen Elizabeth", starring the one and only Sarah Bernhardt, grandest actress of the day . . . the picture is a smash hit!

Motion picture advertising gets under way. The poster Adolph Zukor had designed for the Bernhardt picture.

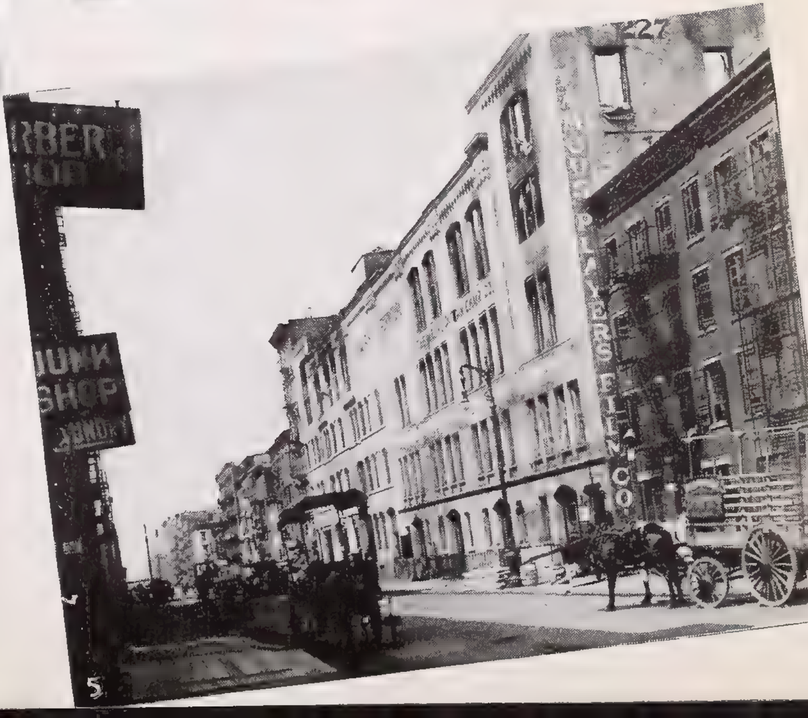
How the Divine Sarah looked to the high hat audience jamming the Lyceum Theatre in New York for the invitation premiere of "Queen Elizabeth", July 12, 1912.

1913

FAMOUS PLAYERS GETS UNDER WAY

With Daniel Frohman's aid, Adolph Zukor goes after the big names of the legitimate theatre . . . and gets them for the first Famous Players feature pictures . . . in a series which has the whole show world standing on its head with amazement.

[1] The loveliest lady of her day. Lily Langtry (the Jersey Lily) is captured for Adolph Zukor's production of "His Neighbor's Wife."



[2] The first actor to star in a Zukor picture. James O'Neil, father of playwright Eugene O'Neil, in "Count of Monte Cristo".

[3] J. K. Hackett, leading actor of the New York legitimate stage, who took the major role in the second Famous Players' production, "The Prisoner of Zenda."

[4] Greatest American actress of her generation, Minnie Maddern Fiske brings her "Tess of the D'Ubervilles" to the screen.

[5] The old Twenty-sixth Street studio re-built. The photograph was taken after the top of the building containing the studio had been re-built following the fire.

1914

AMERICA'S SWEETHEART

"Would twenty thousand dollars a year interest you?" With those words Adolph Zukor tempts the Biograph girl, Mary Pickford, into the motion picture fold . . . aided by Broadway's famed David Belasco, he brings the stage play "The Good Little Devil" to the screen and starts the career which is to build fame for America's sweetheart . . . and himself.

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[1] David Belasco and Mary Pickford in a scene from her first picture for Famous Players: "The Good Little Devil". Released March 1, 1914.

[2] America's Sweetheart talks it over with the Chief. An old photograph, printed through the courtesy of Photoplay Magazine.

[3] The face that had a whole world smiling through its tears. Mary Pickford in a scene from another of her triumphs, "Rebecca of Sunnybrook Farm".

1915

FIRE AND FAME...AND HOLLYWOOD

When fire, sweeping the Famous Players 26th Street Studio, failed to harm the prints in the safe, including the precious "Eternal City", filmed in London and in Rome by a Zukor Company, Showman Zukor becomes the lucky man of the industry. Encouraged, he joins Hollywood's Jesse Lasky as Famous Players-Lasky.

[1] Showman Zukor collects his first Barrymore. John himself as "Peter Ibbetson".

[2] Pauline Frederick in "The Eternal City", Adolph Zukor's pioneer enterprise at filming a big feature on location in Europe.

[3] Standing in ashes of the Studio fire, Frank Meyer, mechanical superintendent, whose forethought saved the precious prints.

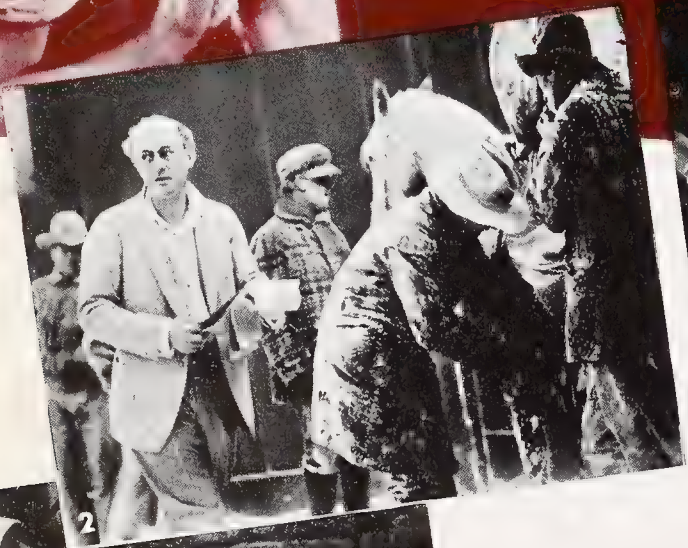
[4] The historic old Lasky barn where Showman Zukor's new partner made "The Squaw Man".

[5] When one showman meets another. Adolph Zukor and Jesse Lasky plan the new Famous Players-Lasky lot in Hollywood.

1916-18

A $25,000,000 CORPORATION

Bigger and better pictures making bigger and better profits cause Famous Players-Lasky to purchase Paramount, distributing unit . . . and now it's Zukor . . . Lasky . . . Goldwyn . . . De Mille . . . with the Paramount flag at the mast head...the grandest lineup of showmen ever under one banner.



[1] Fannie Ward and Sessue Hayakawa get together in a tense moment during the rip-roaring melodrama, "The Cheat".

[2] Cecil B. DeMille working on a big production scene from the early Wallace Reid picture, "The Call of the North".

[3] Mr. Zukor shoots the works with Geraldine Farrar bringing her "Carmen" to the screen.

[4] Dustin Farnum, a triumph in DeMille's "The Squaw Man" now does Owen Wister's "The Virginian" for the Zukor-Lasky combine.

[5] Marguerite Clarke, one of the earliest box-office finds, in her famous picture, "The Goose Girl".

[6] Enter Wallace Reid! His star rises for the first time in 1916. This still is from "The Affairs of Anatol".

1916-18

PARAMOUNT PROUDLY PRESENTS

Showman Zukor busily collects new box-office names . . . and the war years find his company boldly marching on . . . gathering new strength . . . preparing for the boom years of peace just round the corner.

[1] Douglas Fairbanks in the first hit picture of his amazing career, "Headin' South".

[2] The lady with the oversized bonnet is Pauline Frederick . . . playing the first edition of "Zaza".

[3] Enrico Caruso brings his acting talent to the screen for the millions who cannot afford opera.

[4] Mae Murray as she appears in the Zukor production of "To Have and To Hold".

1919-26

POST-WAR YEARS . . .

Exciting years . . . epic years . . . years which knew the glories of Rudolph Valentino, of Pola Negri . . . years which gave the world such mighty pictures as "The Sheik", "The Affairs of Anatol", "Manslaughter", "The Ten Commandments", "The Covered Wagon" . . . years which saw Adolph Zukor's company become the greatest in the industry.

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[1] Adolph Zukor and Rudolph Valentino talk it over on the Paramount lot.

[2] "The Miracle Man", with Thomas Meighan and Lon Chaney, marks a new high in motion picture drama.

[3] Cecil B. DeMille, maker of miracles, rehearses part of the huge cast of "The Ten Commandments".

[4] Harold Lloyd in one of his earliest money makers for Paramount, "For Heaven's Sake".

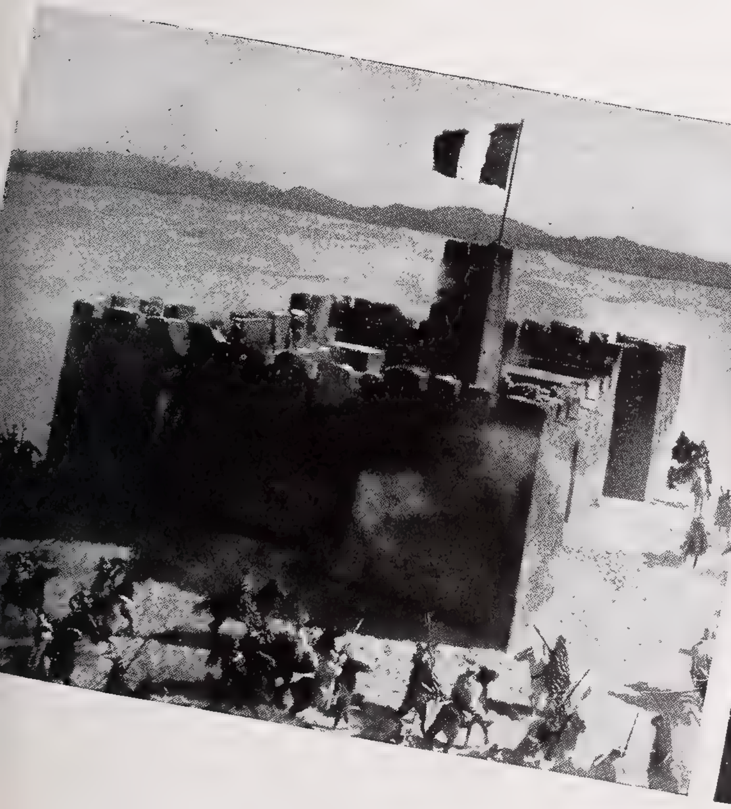
[5] Gloria Swanson as she appeared with members of the huge cast in Cecil B. DeMille's spectacular "Male and Female".

[6] Typical shot from the glorious story of the pioneers, "The Covered Wagon".

1926-36

DELIRIOUS DECADE...

Pictures coming out by the dozens... fabulous productions . . . technical improvements which make the old films look more dated than gas lights and the horse and buggy... rapid, hectic days... days of change . . . days of progress . . . and, through them all, strides Showman Zukor, fresh of mind, bold of spirit... always one step ahead of the field...



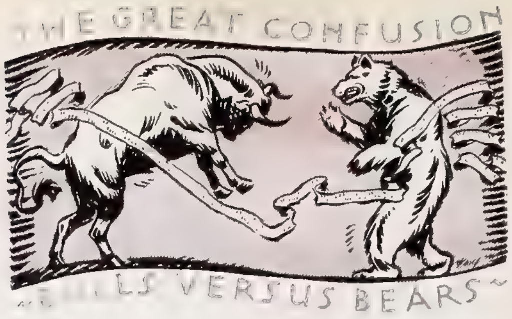
[1] Will Hays congratulates Adolph Zukor on the completion of the new Paramount Building.

[2] The defense of the fortress in the first great Foreign Legion picture, "Beau Geste".

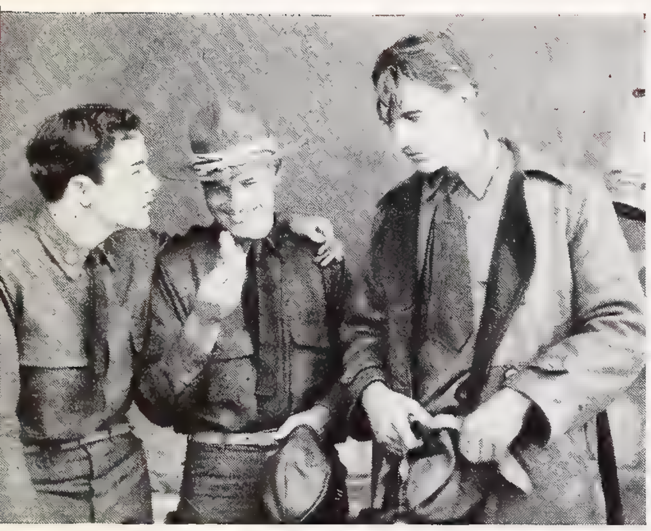
[3] In with a bang! with Clara Bow, of course, in her first box-office smash "It".

[4] Opening night at the new Paramount in New York. The picture, "God Gave Me Twenty Cents".

1926-36



ZUKOR FIRSTS



[1] The first great aviation picture and, incidentally, the first Gary Cooper picture, "Wings".

[2] Gary Cooper in his *first* starring vehicle, Owen Wister's American classic, "The Virginian".

[3] First big musical in color. Dennis King as "The Vagabond King".

S. R. O. . . COAST TO COAST. . .

[1] Marlene Dietrich and Gary Cooper show a Legionnaire's life is not an unhappy one in "Morocco".

[2] Gary Cooper and Helen Hayes send Ernest Hemingway's best seller, "A Farewell to Arms", into the heavy money.

[3] Maurice Chevalier, Mr Zukor's famous import from La Belle France, with Claudette Colbert in the smash hit, "The Smiling Lieutenant".

1926-36

ROMANCE MODERN STYLE

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[1] Gary Cooper and Franchot Tone in "The Lives of a Bengal Lancer". . . one of the *grandest* action pictures.

[2] Showman Zukor gives Shirley Temple her big picture . . . "Little Miss Marker", with Adolphe Menjou.

[3] The first box-office success in Technicolor, Fred MacMurray and Sylvia Sidney, in the Henry Hathaway version of "The Trail of the Lonesome Pine".

[4] Charles Laughton shows, with the aid of Charles Ruggles that "Ruggles of Red Gap" is still one of the best American stories ever written.

[5] Big Three! Charles Laughton, Claudette Colbert and Fredric March in the Cecil B. DeMille epic, "The Sign of the Cross".

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1936

HAND ON THE THROTTLE...*Full steam ahead!*

June 1936 finds Adolph Zukor back on the West Coast in active charge of Paramount Production . . . July . . . August . . . September . . . October . . . and one after another come the big hit pictures which prove, at the box-offices of the nation, that Adolph Zukor is just as canny a showman, just as clever an operator, just as powerful a force in motion pictures as he was in 1912 . . .

Jack Benny, George Burns and Gracie Allen, three of the zanies who made "The Big Broadcast of 1937" a record breaker of the year.

Martha Raye and Bob Burns, two Paramount finds, in the first smash hit of the new Zukor regime, Bing Crosby's "Rhythm on the Range".

Gary Cooper and Madeleine Carroll fight and love in China as "The General Died at Dawn" wins more cheers for the Zukor command

A scene from Emanuel Cohen's contribution to the Zukor parade, Mae West, Warren William and Randolph Scott in "Go West, Young Man"

Fred MacMurray, Jack Oakie, and Jean Parker in the second of the 1936 Zukor box-office winners, "The Texas Rangers"

Reaching into Broadway, as in the old days, Mr. Zukor picks leading actress, Gladys George, to triumph in "Valiant is the Word for Carrie"

ADOLPH ZUKOR'S

Silver Jubilee in Motion Pictures

Celebrating Adolph Zukor's twenty-five years in motion pictures, Paramount proudly presents the SILVER JUBILEE GROUP OF PICTURES produced under his personal supervision.

Adolph Zukor presents . . .

"COLLEGE HOLIDAY"

with **Jack Benny, George Burns** and **Gracie Allen, Mary Boland, Martha Raye,**
Marsha Hunt, Eleanore Whitney,
Johnny Downs, Ben Blue
Directed by Frank Tuttle

Jack fiddles while Martha yearns . . .

Benny music for Boland ears . . .

Rah! Rah! Rah! Women!

Hey, Gracie! Wrong man!

Adolph Zukor presents . . .

Gary Cooper
and Jean Arthur in

Cecil B. DeMille's
"THE PLAINSMAN"

with
James Ellison, Charles Bickford,
Helen Burgess, Porter Hall.
Directed by Cecil B. DeMille

"Tip yore hat when you speak to a lady"

DeMille gives Custer battle orders

Yellow Hand puts Gary and Jean on spot

Battle of Beecher's Island

Adolph Zukor presents . . .

Gladys Swarthout
and Fred MacMurray
in

"CHAMPAGNE WALTZ"

with
Jack Oakie, Veloz and Yolanda, Herman Bing, Vivienne Osborne, Frank Forest, Benny Baker, Ernest Cossart.
Directed by A. Edward Sutherland

Love in Vienna

Veloz and Yolanda swing it

A bumper crop of comedy

"Dance...dance
...dance...little
lady..."

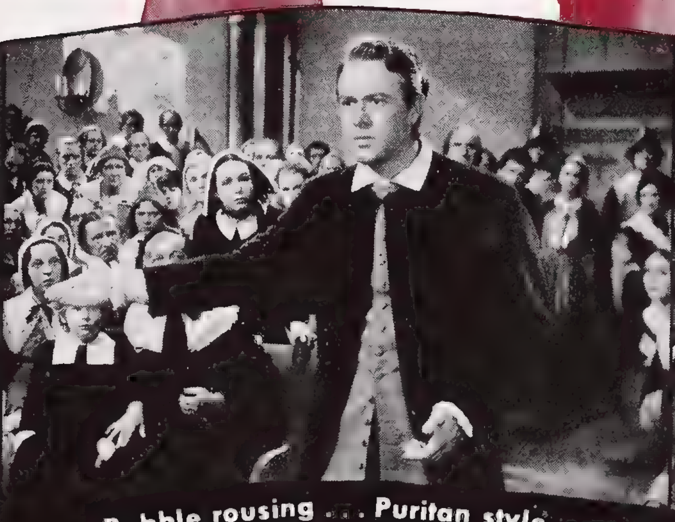
Adolph Zukor presents . . .

Claudette Colbert
and
Fred MacMurray
in Frank Lloyd's
"MAID OF SALEM"

with Harvey Stephens, Gale Sondergaard, Louise Dresser, Edward Ellis, Virginia Weidler, Bonita Granville.

Directed by Frank Lloyd
Produced by Howard Estabrook

Love making . . . Puritan style . . .



Rabble rousing . . . Puritan style . . .

Thanksgiving dinner . . . Puritan style . . .

"Courage, darling . . . they can't hurt us..."

Strum fun
for Bing and
old Hawaii

Adolph Zukor presents...

"WAIKIKI WEDDING"

with

Bing Crosby, Bob Burns, Martha Raye,
Shirley Ross, George Barbier

Directed by Frank Tuttle

Bing learns a new kind of swing on the beach at Waikiki

Adolph Zukor presents...

Irene Dunne

in

"HIGH, WIDE AND HANDSOME"

A Rouben Mamoulian Production

with

Randolph Scott, Dorothy Lamour, William Frawley,
Akim Tamiroff, Benny Baker,
Charles Bickford

Directed by Rouben Mamoulian

Music by Jerome Kern and
Oscar Hammerstein II

Two new and shining stars...

The star of "Show Boat" in a big musical with the sweep of "Cimarron"...

Adolph Zukor presents . . .

Edward Arnold and
Francine Larrimore
in

"JOHN MEADE'S WOMAN"

with
Gail Patrick, George
Bancroft, John Trent,
Sidney Blackmer
Directed by Richard Wallace
a B. P. Schulberg Production

"You're a strong man, John Meade"

"I told you I'd ruin you . . ."

He tried to
buy her love...

A
HARALD LLOYD PRODUCTION

starring
HAROLD LLOYD

Spectacular!

And Lloyded with laughs . . .

The point is . . . it's
another Lloyd
laugh hit!

Adolph Zukor presents...

Claudette Colbert

in

"I MET HIM IN PARIS"

(Tent. Title)

Produced and directed by
Wesley Ruggles

"Lovin' you is just one long pain in the neck..."
"Which one of you buzzards started this?"
"Sister, I'm beginnin' to like Panama"...

Adolph Zukor presents...

Carole Lombard
and
Fred MacMurray

in

"SWING HIGH, SWING LOW"

with
Charles Butterworth, Jean Dixon,
Dorothy Lamour, Harvey Stephens
Based on a play by George Manker
Watters and Arthur Hopkins
Directed by Mitchell Leisen

Adolph Zukor presents . . .

Gary Cooper
and **George Raft**
in

"SOULS AT SEA"

with Frances Dee, Henry Wilcoxon, Olympe Bradna, Robert Cummings, Porter Hall, Harry Carey

Directed by Henry Hathaway

"This old sea ain't got me whipped yet" . . .

Francis Dee who plays the heroine

Henry Wilcoxon goes marine

Taking one of the difficult sea shots . . .

Before the tragedy . . . dinner in England . . .

Yesterday

Today

Always

If it's a Paramount Picture

it's the best show in town

Paramount
Pictures

THE ELIZABETHAN ERA— And Its New Course of Industry

Wherein Al Lichtman Recounts the Beginnings of Mass Selling of Pictures

by AL LICHTMAN

EVERYONE who knows his motion picture history is thoroughly familiar with the fact that "Queen Elizabeth," the picture sold by the writer, was the first picture put out by the Famous Players Film Company. This organization was not only the forerunner of Paramount Pictures, but also the one with which Adolph Zukor began his great career in the producing and distributing branch of the business. And you might say that with "Queen Elizabeth" was launched the first organized method of distributing important motion pictures.

I had come to the Famous Players Film Company, which owned the rights to this great picture in North America, from Monopol Film Company, which had previously purveyed on a state-rights basis. Two of the first classics of multiple-length features to reach the screen were "Dante's Inferno" and "Homer's Odyssey," both of which were made in Italy. Through my experience with these two pictures, I had sensed the desire on the part of the public, as well as the trade, for better pictures. When the announcement came of the formation of Famous Players Film Company, a company that had associated with it the illustrious name of Daniel Frohman, and an announced purpose to dedicate its efforts toward the production and distribution of only well known plays, with the world's greatest stage stars acting leading roles, I felt that at last here was a concern that had faith in the future of the motion picture. And, when I was given the opportunity by Adolph Zukor to join it and become its first sales manager, I grasped the opportunity.. It was thus that I undertook the exploitation of "Queen Elizabeth."

There was considerable debate as to how this picture should be marketed. The Frohman contingent of the company argued for roadshowing it as they did their legitimate shows. This method was tried but it was not successful.

Then we tried the Monopol method of state-rights and in short order we succeeded in selling the entire country except a couple of states.

Shortly thereafter we produced "The Count of Monte Cristo," with James O'Neill in the starring role. This picture was tied up in litigation, so that our second release was "The Prisoner of Zenda," starring the then very popular stage star, James K. Hackett. This picture was sold by the writer to the same independent exchanges as those which purchased the rights to "Queen Elizabeth."

APEDA, New York

AL LICHTMAN, when he was general manager of distribution for Famous Players-Lasky Corporation.

HOWEVER, as great as these two pictures were, the buyers complained of their inability to make money with them. I was rather puzzled by the situation and for the purpose of determining the actual marketing conditions with these better pictures, Mr. Zukor permitted me to open a small office in Pittsburgh. From this central point I distributed "Queen Elizabeth" and "The Prisoner of Zenda" throughout the State of Ohio and the western part of Pennsylvania.

Through this experiment we learned that the overhead of marketing one picture at a time was too great. Furthermore, a feature picture, even at the top price of $50 a day, was too much for the average theatre exhibitor to pay. All the theatres at that time were compelled to purchase their "regular" pictures by the week, so many reels a week for so much money, depending upon the age of the pictures. Pictures were chiefly obtained from the General Film Company, which sold better than 80 per cent of the pictures in use at that time.

WE also found that the admission prices then prevailing were for the most part 5 cents and 10 cents, which was too low to permit the exhibitor to pay the rentals required for these better pictures.

So when I was ordered to return to New York to launch the sale of "The Count of Monte Cristo" on a straight-line basis, I disclosed the results of my experiment to Mr. Zukor and prevailed upon him not to continue the sale of one picture at a time. Instead we decided we must undertake to produce fifty-two pictures a year to be marketed at one time to the exchanges, they in turn to market them under one annual contract to the theatres. Exhibitors in the big cities would have to be prevailed upon to show the better pictures for a full week at higher admission prices than theretofore charged. Exhibitors in the little towns and the subsequent runs in the big cities would have to set aside at least one night a week, to be known as "feature night," and they too would have to charge a higher admission price to support the better pictures.

Mr. Zukor saw the idea immediately, but we had considerable difficulty and it took considerable time to convince others in the company that this was a practical plan.

EXCHANGE men, for the most part, those who bought "Queen Elizabeth" and subsequently "The Prisoner of Zenda," grasped the plan quickly and thus the foundation of Paramount Pictures (and in fact the entire industry as it is now constituted) was begun. The plan proved a huge success and the following year Paramount Pictures was organized and started its long illustrious career with the release of two motion pictures per week.

Closely after this organization, all the other big companies now in existence followed and for the most part changed their policy shortly thereafter.

So that even more important than the fact that "Queen Elizabeth" was the film which inaugurated the great career of Adolph Zukor, "Queen Elizabeth" must in my memory stand as a picture which played an all-important part in changing the course of our industry.

"Queen Elizabeth"—As It Might Have Been Reviewed In 1912

by GUS McCARTHY

General audience classification—No Code Certificate. To be distributed by Famous Players organized by Adolph Zukor. Produced in Paris, France, by Louis Marcathon. Running time, 35 minutes.

With the famous Sarah Bernhardt and the well-known American actor in the leading roles, "Queen Elizabeth" is the screen conception of historical romantic drama that actually gives credence to the fantastically enthusiastic predictions of its adherents that moving pictures will one day become a great entertainment medium. Undoubtedly the most striking departure made in this film, and a feature that sets it distinctively apart from any of its predecessors, is the fact that it essays to and really succeeds in telling a story.

The story concerns a chapter in the romantic life of England's colorful Queen Elizabeth. It tells of a powerful woman whose every wish is a command and every whim an order. Surrounded by a court of flattering admirers, she elects to give her heart and love to the Earl of Essex. Investing him with great honors, elevating him to a high post in her government, Essex, however, is unable to resist the temptations of the world in which he finds himself. His indiscretions becoming known to Elizabeth, the intrigues of courtiers making sure that Essex is shown in the worst possible light, Elizabeth decrees his death. Then as the great dream of every woman, happy love, is denied Elizabeth she succumbs to heartbreak.

First of the prominent stage artists to hazard an appearance on the screen, Miss Bernhardt gives a realistic and convincing performance. Similarly Mr. Tellegen acts with understanding and charm. It is rather unfortunate that there is no means of identifying other characters in the film. However, it is not beyond the realm of reason to predict that the work of the cast will create a deep impression on audiences.

Undoubtedly the future success of moving pictures rests in its ability to present well-known theatrical names in its experiments. Likewise to prove the contentions of its sponsors that the screen will, in time to come, eliminate the stage, pictures must tell stories. From what we have seen to date and particularly as demonstrated by "Queen Elizabeth," the screen is an entertainment medium of unlimited possibilities.

Mr. Adolph Zukor, who purchased the rights to show the film in this country from its French producer, M. Louis Marcathon, is enthusiastically optimistic as to the future of films. He predicts that not only will the great stars of the legitimate, concert and opera stage be eager to appear in pictures, but that the pictures will develop personalities of their own whose names will be household words every place in the world. He visions that great theatres will be built in which nothing but moving pictures will be shown.

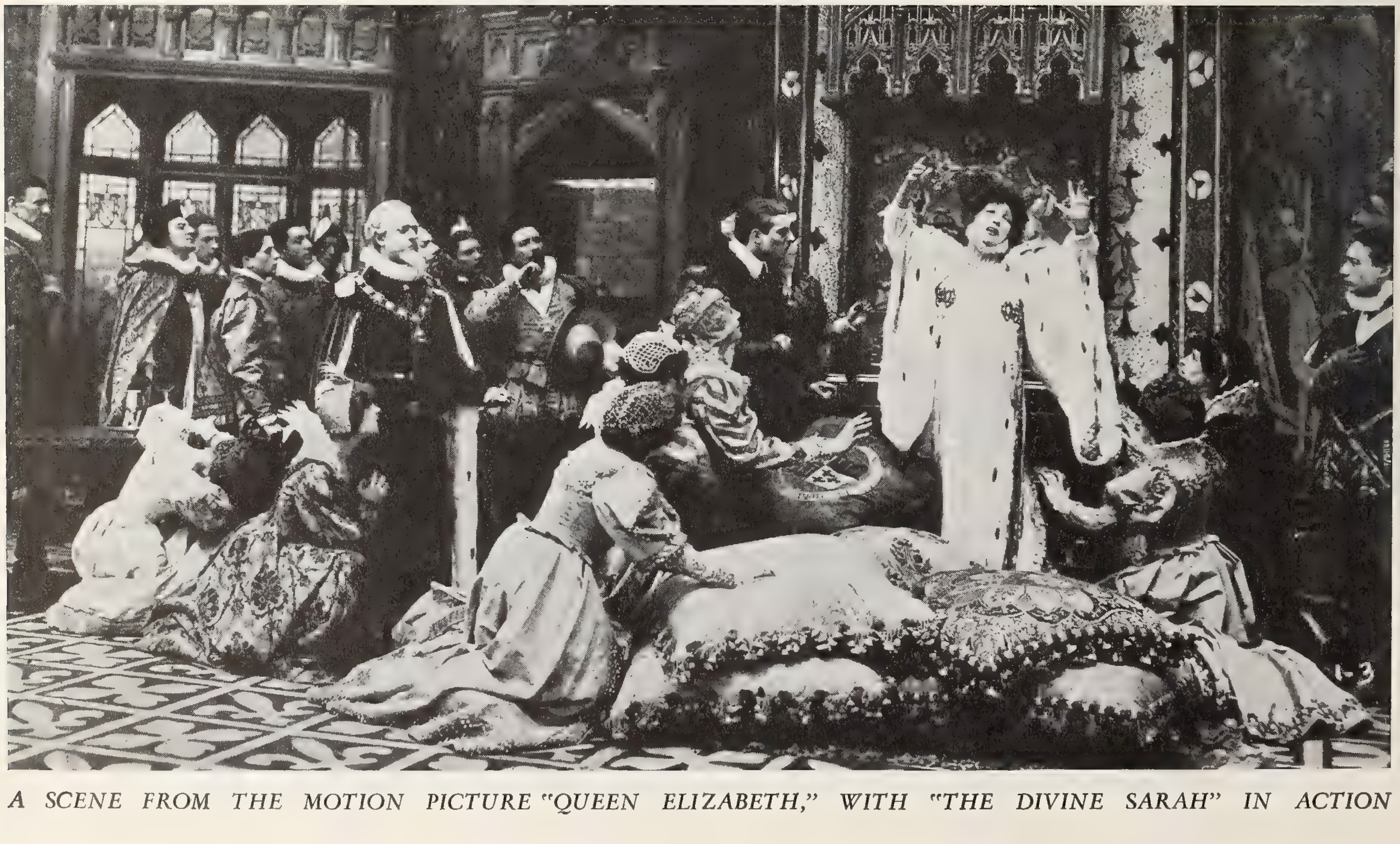
Considering the tremendous advances that have been made in the world of science and mechanics during the early years of this century, it is not illogical to assume that Mr. Zukor is indulging in something more than a dream. Maybe he's in on the ground floor of a vast business that will revolutionize the customs, habits and modes of living of the whole world. If those who present moving pictures to the public could only become inoculated with a little bit of his enthusiasm and in turn transmit the feeling to their customers, it is quite likely they will profit handsomely with the engagement of "Queen Elizabeth."

Reviewed in Hollywood.—G. M.

CAST

Queen Elizabeth	Madame Sarah Bernhardt
Robert Devereux, Earl of Essex	M. Lou Tellegen
The Countess of Nottingham	Mlle. Romain
Earl of Nottingham	M. Maxudian

Soldiers, courtiers, attendants, ministry.



A SCENE FROM THE MOTION PICTURE "QUEEN ELIZABETH," WITH "THE DIVINE SARAH" IN ACTION

INDUSTRY DINNER IN HOLLYWOOD TO CLIMAX ZUKOR SILVER JUBILEE

Sixty-fourth Birthday of Founder of Paramount Will Be Honored at Banquet on Studio's Largest Stage

Actual celebration of Adolph Zukor's Silver Jubilee will be held on the night of January 7th, Mr. Zukor's 64th birthday, when the Paramount Studio Club will sponsor an anniversary dinner. The banquet will be on the studio's largest available stage, in Hollywood, the guest list will include motion picture figures from all companies and all fields, and the foremost personalities of screen and radio will add their talent to the entertainment.

Preceding the dinner, there will be a screening of "Queen Elizabeth," starring Sarah Bernhardt, the first full length picture shown in America and the film with which Mr. Zukor paved the way for the development of features as they are known today. This will be followed by a showing of one of Paramount's new "Silver Jubilee" releases, probably "Maid of Salem."

Christopher J. Dunphy is chairman of the studio dinner, assisted by George Bagnall, president of the Studio Club; Boris Morros, Ted Lesser and Eugene Zukor.

Among the hundreds who have accepted invitations to the banquet are all the Paramount theatre partners from all over the country, the complete Paramount executive roster from New York and Hollywood, the heads of all the other large producing companies, and Paramount's own and its competitive stars and directors. The acceptance list so far includes the following:

A. Adams, Newark, N. J.; Neil F. Agnew, Gracie Allen;

Carl Bamford, Asheville, N. C.; Tracy Barham, Hamilton, O.; E. C. Beatty, Detroit; Mr. and Mrs. Barney Balaban, Mr. and Mrs. A. H. Blank, Mr. and Mrs. John Balaban, Jack Benny, Charles Butterworth, Bob Burns, George Burns;

J. H. Cooper, New York; J. C. Clemons, Beaumont, Tex.; Walter Cokell, Bob Cochrane; Harry Cohn, Claudette Colbert, Bing Crosby;

Harry David, Salt Lake City; Albert Deane, Cecil B. DeMille;

Si Fabian, New York; J. J. Friedl, Minneapolis; J. J. Ford, Boston;

Samuel Goldstein, Springfield, Mass.; Robert M. Gillham, Charles Gartner, John Graham, Belle Goldstein, Samuel Goldwyn;

Bill Horowitz, Houston, Texas; Mr. and Mrs. Karl Hoblitzelle, John W. Hicks, Jr., Russell Holman, Henry Hathaway;

W. K. Jenkins, Atlanta; H. F. Kincey, Atlanta; Milt Kusell, Mathilda Kass, Austin Keough, Sidney R. Kent, Mike Kallett, Oneida, N. Y.;

M. A. Lightman, Memphis; Arthur Lucas, Atlanta; S. A. Lynch, Miami; Frank Lloyd, Ernst Lubitsch, Carole Lombard, Dorothy Lamour, Jesse L. Lasky;

B. R. McFaul, Buffalo; M. J. Mullin, Boston; Frank Meyer, Louis B. Mayer, Fred MacMurray, Leo McCarey;

J. A. Notopoulos, Butler, Pa.; Harry Nace, Phoenix, Ariz.; Mr. and Mrs. N. L. Nathanson;

Sam Pinanski, Boston; Hunter Perry, Charlottesville, Va.;

Harold Robb, Ed Rowley, Dallas; Charles Reagan, Mr. and Mrs. E. V. Richards, Wesley Ruggles;

Harry Shiffman, New York; E. J. Sparks, Miami, Fla.; Mr. and Mrs. M. A. Schlesinger, Nicholas Schenck, Joseph Schenck, Leo Spitz, Sir Guy Standing, Gladys Swarthout, Leopold Stokowski;

George Trendle, Detroit; Vincent Trotta, J. J. Unger, King Vidor;

R. B. Wilby, Atlanta; George O. Walsh, Poughkeepsie, N. Y.; Mr. and Mrs. Frank Walker, George Weltner, Walter Wanger, Harry Warner, Victor Young, Daryl Zanuck.

Scroll Received

One of the many testimonials and scrolls already received for presentation at the dinner came from London this week. It is a scroll of parchment signed by 63 active members of the Cinema Veterans, congratulating Mr. Zukor. The scroll was signed at a reunion of the British film organization, which includes among its members some who were active in motion picture research work before actual production was started. The inscription reads:

"To Adolph Zukor, we, the members of the Cinema Veterans (1903) meeting today, December 7, 1936, at the Trocadero Restaurant, Piccadilly, London, for our 13th annual reunion, send our sincere congratulations and good wishes on the attainment of your Silver Jubilee."

Players Captain Districts

Fourteen of the Paramount studio's contract players volunteered their services as honorary captains of various sales districts during the Silver Jubilee Drive. At a recent luncheon at the studio the players made known their plans through Bob Burns, who is captain at large and spokesman for the group. The players and their territories are:

District No. 1, Boston, *Ray Milland;* No. 2, New York, *Lynne Overman*; No. 3, Philadelphia, *Marsha Hunt*; No. 4, Cleveland, *Eleanore Whitney*; No. 5, Chicago, *William Frawley*; No. 6, Kansas City, *Roscoe Karns*; No. 7, Atlanta, *Gail Patrick*; No. 8, Denver, *Martha Raye*; No. 9, Los Angeles, *Shirley Ross*; No. 11, Minneapolis, *Mary Carlisle*; No. 12, Dallas, *Dorothy Lamour,* and both districts in Canada captained by *Sir Guy Standing* and *Robert Cummings*.

Exhibitors Get Medallions

An additional group of 183 exhibitors in the United States and Canada who played "Queen Elizabeth," will receive the Silver Jubilee medallions. With the previously announced 204 exhibitors who showed the picture 25 years ago, a total of 387 showmen will receive the awards.

The complete list of 387 follows, grouped according to the exchange centers from which they are served:

ALBANY: Ernest J. Wolf, Lowville, N. Y.

ATLANTA: Tony Sudekum, Nashville; Albert Settile, Charleston, S. C.; Adolph Cortatowsky, Albany, Ga.; Oscar Morgan, Paramount Exchange.

BOSTON: A. Bendslev, Wellesley, Mass.; William Deitch, Arctic, R. I.; Frank Lyden, Dorchester; A. Silverman, Providence; George Ramsdell, Malden; George Hackett, Medford; L. M. Boas, Boston; Frank Bosketti, Lawrence; Lon Vail, Warren, R. I.; Frank Wotton, Holyoke; Charles Hodgson, Wakefield; Joe Levenson, Boston; Jacob Lourie, Boston; Nathan Gordon, Boston; E. R. Hutchinson, Burlington, Vt.; Nate and Sam Goldstein, Springfield; Edgar S. Hill, Webster.

Cinema Veterans in London Send Parchment Signed by 63 Active Members; Contract Players Head Drive

BROOKLYN: Rudy Sanders, J. Motta, Morris Kutinsky, Max Leventhal, Joseph Finger, Morris Goodman, Bernard W. Simon.

BUFFALO: Jake Rappaport, Buffalo; Louis Isenberg, Buffalo; M. Hochs, Buffalo; M. Schuchert, Sr., Buffalo; Charles Hayman, Buffalo; James Wallingford, Buffalo; A. A. Fennyvessy, Rochester.

CHARLOTTE: Charles Arrington, Rocky Mount, N. Car.; O. I. Sheely, Clinton, S. Car.; L. L. Drake, Wadesboro, N. Park; Ezra Rhodes, South Bend, Ind.; J. G.

CHICAGO: N. Wolf, A. Roth, Aaron Jones, Barney Balaban, Herman Schoenstadt, Claude Sigler, Julius Goodman, J. Lerner, Argo, Ill.; William Pearl, Highland Park; Ezra Rhodes, South Bend, Ind.; J. G. Hruby, Harvey, Ill.; Paul Witte, Decatur, Ill.; James Coston.

CINCINNATI: Jerome Jackson, Charles Weigle, Ike Libson, Herman Bley, F. W. Huss, Jr., Peter L. Smith, Bellevue, Ky.; A. J. Holt, Carthage, O.; A. B. Hyman, Huntington, W. Va.; H. Bank, Williamson, W. Va.; H. L. Binder, Xenia, O.; R. E. and E. J. Myers, Chillicothe, O.; H. C. Willet, Morehead, Ky.; Hartley Battson, Morehead; L. Shore, Williamson, W. Va.

COLUMBUS: George Zeppos, the Rex, Wheeling, W. Va.; T. K. Kearse, the Kearse, Charleston, W. Va.; Max Stearn, the Southern, Columbus; M. E. Hynes, Opera House, Buckhannon, W. Va.; Joe Adorno, the Savoia, Columbus, and Al Taylor, the Dixie, Columbus.

DALLAS: Oscar Korn, L. G. Bissinger, J. D. Jones, San Angelo, Tex.; D. C. Caraway, Clifton, Tex.; Roy W. and B. C. Howell, Coleman, Tex.; John W. Howell, Coleman, Tex.; T. Miller Davidge, Durant, Okla.; Harry Gould, Fort Worth; M. Kindel and M. Sadler, Weatherford, Tex.; J. W. Courtney, Mineral Wells, Tex. T. M. Dunn, Mineral Wells, Tex.; Homer Mulkey, Clarendon, Tex.

DES MOINES: J. F. Cass, Sumner, Ia.; J. H. McClay, Dubuque, Ia.; C. L. Niles, Anamosa, Ia.; R. H. Frentz, Ackley, Ia.; A. J. Diebold, Cedar Rapids, Ia.; C. E. Carragher, Clear Lake, Ia.; P. D. Cota, Waukon, Ia.; M. A. Brown, Forest City, Ia.; E. O. Ellsworth, Iowa Falls, Ia.; H. E. Rehfield, Blomfield, Ia.; Harry Pace, West Union, Ia.; G. L. DeNune, DeWitt, Ia.; Ludy Bosten, Muscatine, Ia.; Charles Peterson, Hampton, Ia.; George Haight, Northwood, Ia.; F. R. Bandy, Britt, Ia.; R. E. Pratt and Clyde Pratt, Washington, Ia.; George Hake, Belmond, Ia.; Stuart R. Peake, Maquoketa, Ia.; M. A. Fauver, Brooklyn, Ia.; Mrs. C. S. Hoffman, Knoxville, Ia.; C. Ted Allen, Guthrie Center, Ia.; A. M. Blank, Des Moines; William H. Mart, Grinnell, Ia.

DETROIT: Custer Cartland, Frankfort, Mich.; Glen Cross, Battle Creek, Mich.; Paul Schlossman, Muskegon, Mich.; Tom Ehland, Detroit; J. E. Stocker, Detroit; George Trendle, Detroit; E. C. Beatty, Detroit; J. Eugene Pearce, Walled Lake.

INDIANAPOLIS: S. J. Switow, Louisville, Ky.; F. J. Dolle, Louisville; Percy Gladden, Bloomington; A. C. Zaring, Indianapolis; Billy Connors, Marion; Joe Bro-

(*Continued on following page*)

387 EXHIBITORS TO GET MEDALLION

(Continued from preceding page)

kaw, Angola, Ind.; Marc Wolf, Indianapolis; M. Marcus, Fort Wayne; A. W. Baker, Indianapolis; H. P. Vonderschmitt, Indianapolis; Carl Niesse, Indianapolis.

JACKSONVILLE: Mayor John T. Alsop, Jr., Frank Montgomery, Judge A. T. Titus, Daytona Beach; L. B. Kalbfield, Palatka; S. Beacham, Orlando; C. D. Cooley, Tampa; Carle Kettler, West Palm Beach; Fred L. Williamson, Winter Haven; N. W. Remond, Lake Wales; M. Bennett, Ocala; B. B. Garner, Lakehead; S. A. Lynch, Miami; E. J. Sparks, Miami; Earle M. Fain, Lossburg; Alec N. Fortunas, Apalachicola, Fla.

JERSEY: Harry Hecht, Passaic, N. J.; Jacob Unger, Hillside, N. J.

KANSAS CITY: A. F. Baker, M. W. Reinke, E. Van Hyning, Iola, Kan.; A. R. Zimmer, Springfield, Ill.; Roy Burford, Hutchinson, Kan.

LOS ANGELES: Harry L. Nace, Phoenix, Ariz.; Charles Alden, Globe, Ariz.; Sam Pouros, Bakersfield, Cal.; A. J. Simos, Bakersfield; Sid Grauman, Hollywood; Joseph Skirboll, R. J. Siler, Balboa, Calif.; Mike and Abe Gore, Los Angeles; Johnny Young, Los Angeles; Mike Rosenberg, Los Angles; Gus Metzger, Los Angeles; Harry Holland, Bishop, Calif.; Glenn Harper, Carone, Calif.; Walter Calvert, Lompoc, Calif.; E. Cragin, Las Vegas, Nev.; Nick Diamos, Tucson, Ariz.; F. C. Martin, Clifton, Ariz.; Phil Pocharich, Jerome, Ariz.; Charles Born, Prescott, Ariz.; W. A. Pike, Las Vegas, Nev.

MILWAUKEE: George Fischer, Otto Meister, John Adler, Marshfield, Wis.; Otto Andres, Cudahy, Wis.; Tom Saxe, Milwaukee.

MINNEAPOLIS: Theodore Hays, Minneapolis; Ben Friedman, Minneapolis; J. R. McDonald, Barron, Wisc.; C. L. Hiller, Crookston, Minn.; Al Anson, Duluth; J. B. Clinton, Duluth; Will J. Glaser, Faribault; Gene McCarthy, Fergus Falls, Minn.; E. S. Noreen, Hutchinson, Minn.; Harry French, Mankato, Minn.; Bill Smith, Menomonie, Wisc.; Fred Smith, Menomonie, Wisc.; Lou Rubinstein, St. Paul; Abe Kaplan, St. Paul; Eddie Ruben, Minneapolis; Vince McCarthy, Montevideo, Minn.; W. T. McCarthy, Fargo, N. Dak.; Everett Dilley, Northfield, Minn.; Oliver Rowe, St. Paul; W. A. Mustard, St. Paul; Henry Ludcke, t. Paul; Harvey Buchanan, Superior, Wisc.; John Piller, Valley City, N. Dak.; Anton Gilles, Wahpeton, N. Dak.; Sid Heath, Wells, Minn.; John Snyder, Williston, N. Dak.; Henry Green, Minneapolis; L. G. Roesner, Winona, Minn.

NEW HAVEN: I. J. Hoffman, Peter Perokas, Palace, New Britain; C. H. Wilkinson, the Wilkinson, Wallingford, Conn.; Matt Saunders, Bridgeport; Michael Tomasino, New Haven.

NEW ORLEANS: E. V. Richards, M. H. Jacobs, Victor Howard, F. H. Heiderich, Bertrand Kiern, Julius Scharff, New Iberia, La.; J. C. Keller, Eunice, La.; E. C. Breaux, Houma, La.; J. L. Alsina, New Orleans.

NEW YORK: William Brandt, Leo Brecher, Morris Fleishman, Charles Steiner, A. H. Schwartz, Lawrence Boloynino, Walter Reade, A. Fonchi, Grant W. Anson, Michael Mindlin, Lou Blumenthal, Charles Goldreyer, Elias Meyer, Louis Schneider, Benjamin Moss, W. A. Landow, Milton Kronacher, Frank K. Goodale and Harry Shiffman.

OKLAHOMA CITY: Frank Deal, Wynnewood; D. A. White, Collinsville; Harry Lowenstein, Ardmore; J. J. Jones, Checotah; J. H. Griffin, Miami, Okla.; A. A. Moulder, Sapulpa, and Leonard White, Weatherford, Okla.

PHILADELPHIA: Jay Emanuel, A. S. Goldsmith, William Woodin, Towanda, Pa.; M. E. Comerford, Scranton; L. J. Chamberlain, Shamokin; Walter Vincent, Philadelphia; Dr. H. J. Schad, Reading; Marcus A. Benn, Philadelphia; J. Fox, Riverside, N. J.; Earl M. Forte, Philadelphia; Lewen Pizor, Camden, N. J.; A. R. Boyd, Philadelphia; William C. Hunt, Wildwood, N. J.; Herbert Effinber, Philadelphia; Milton Rogasner, Philadelphia; Ralph Wilkins, Woodbury, N. J.; Charles Segall, Philadelphia; A. Sablosky, Norristown, Pa.; Lewis Sablosky, Wilmington, Del.; B. M. Hofelich, Shenandoah, Pa.; N. Stiefel, Philadelphia; S. Stiefel, Philadelphia; Michael Lessy, Philadelphia; John Smith, Philadelphia; Edward J. O'Keefe, Philadelphia.

PITTSBURGH: John H. Harris, A. Moore, William Finkel, M. Manos, Greensburg, Pa.; R. S. Coyle, Charleroi, Pa.; Ed Beedle, Cannonsburg, Pa.; A. E. Andrew, Emporium, Pa.; William Wheat, Sewickley, Pa.; George Wilson, Tyrone, Pa.; and A. P. Way, DuBois, Pa.

PORTLAND, ME.: E. O. Gilbert, Berlin, N. H.; Harry Rosenthall, Lewiston, Me.; C. J. Russell, Sr., Bangor, Me.; J. J. Kenny, Auburn, Me.; William B. Williamson, Augusta, Me.

PORTLAND, ORE.: W. A. Graeper, J. A. Bradt, W. E. Tebbetts, W. G. Ripley, Longview, Wash.; Oscar Phelps, Hillsboro, Ore.; Robert Marsden, Jr., Marshfield, Ore.; W. A. Long, Oregon City, Ore.; F. A. Watrous, Forest Grove, Ore.; George Whiteside, Corvallis, Ore.; Sam Whiteside, Corvallis, Ore.; H. J. Updegraff, Portland, Ore.

SALT LAKE CITY: Horace Burkinshaw, Sandy, Utah; Mrs. W. G. Hyde, Miles City, Mont.

SAN ANTONIO: W. J. Lytle, Sam Schwartz, Eagle Pass; Paul J. Poag, Del Rio; Bruce Collins, Corpus Christi; A. Martini, Galveston; John C. Fanning, Brownsville, Tex.; L. J. Mason, McAllen, Tex.; C. C. Dues, El Paso, Tex.; W. E. Crist.

SAN FRANCISCO: Sam Levin, R. A. McNeil, Ralph Marks, Hyman Levin, Otto Roeder, Aaron Goldberg, Charles Michaels, Fred Williams, L. Kaliski, Oakland; E. W. tokes, Oakland; John Peters, Oakland; Allen King, Oakland; F. W. Rodgers, Corning; M. Stanley, Fairfield; M. Maln, Farifield; J. J. Mohy, Sonoma; Frank Panero, Delano; William Tamblyn, Neveda City; M. Enean, Pittsburgh, Calif.; Paul Sprague, Quincy; John Distasio, Sacramento; H. C. Castler, Winnemucca, Neveda; F. Stamm, Antioch, Calif.; Herman Wobber, Edward H. Wobber, William P. Wobber, San Francisco; A. M. Bowles, San Francisco.

ST. LOUIS: Joe Hewitt, Robinson, Ill.; Oscar Turner, Harrisburg, Ill.; Steve Farrar, Eldorado, Ill.; Fred Wehrenberg, St. Louis.

SEATTLE: J. Von Herberg, James Clemmer, Frank Newman, Sr., John Hamrick, Ed Halberg, Port Angeles, Wash.; W. D. Gross, Juneau, Alaska; E. W. Groesbeck, Enumclaw, Wash.; H. T. Moore, Tacoma; E. A. Zabel, Olympia; Fred Mercy, Sr., Yakima; E. G. Abbott, Sedro Wooley, Wash.

SIOUX FALLS: E. L., J. M. and P. J. O'Leary, the Grand, Dell Rapids, S. D.

WASHINGTON, D. C.: Sidney Lust, Washington, D. C.

CANADIAN DIVISION: F. Kerr, New Westminster, B. C.; J. R. Muir, Vancouver; A. Lipson, Prince Rupert, B. C.; John Hazza, Calgary; Alex Entwistle, Edmonton, Alta.; Pete Egan, Calgary; S. R. Tyler, High River, Alta.; Joseph Dorry, Kenora, Ont.; A. E. Mellon, Portage La Prairie, Man.; P. W. Mahon, Prince Albert, Sask.; H. A. Morton, Winnipeg; J. Miles, Winnipeg; R. Besler, Winnipeg; H. N. Jernberg, Winnipeg, S. Weiner, Winnipeg; R. McClelland, Toronto; Jule and J. J. Allen, Toronto; C. A. Welsman, Toronto; Jane Eimonds, Lindsay, Ont.; B. Whitham, Cornwall, Ont.; S. Delaney, Gananoque, Ont.; W. L. Stewart, Toronto; George Ganetakos, Montreal; Joseph M. Franklin, St. John, N. B.; W. L. Stewart, Rex Theatre, London, Ont.; H. A. Osborne, Penetang, Ont.; F. R. Pursell, Simcoe, Ont.; Leo Mascioli, Timmins, Ont.; Pete Bardessono, North Bay, Ont.

Hitler's Ban on Criticism of Arts Also Applies to American Films

by J. K. RUTENBERG

in Berlin

American motion pictures imported into Germany will in the future be free of press criticism. The recent decree of Adolph Hitler, issued through his Reich minister of propaganda, Dr. Joseph Goebbels, eliminates completely all critics and criticisms of all motion pictures, drama, literature, or any work of art. The critics will be supplanted by "reporters," and critiques of whatever kind will be succeeded by "descriptions" and "appreciations."

In recent years it often has been the case that films, stage performances and other cultural media have been reviewed by young men bare of the cultural knowledges, of the experiences which are essential for the review. The new provision leaves the judgment of the art work open to personal inspection. The review, therefore, shall be more a general treatment, an impartial review instead of a critique in the common sense of the word. A reviewer hereafter must be 30 years of age at least to be admitted to the critique.

ASIDES and INTERLUDES . . . *On a Silver Jubilee*

by JAMES P. CUNNINGHAM

SITTING in an adjoining place at next Thursday's Adolph Zukor "Silver Jubilee" banquet, in Hollywood, will be a person whose presence will probably stir in Mr. Zukor's mind the most poignant memories of all. He is Frank Meyer, still in Mr. Zukor's employ, serving for these 25 years.

Mr. Meyer started the other day from his desk at Paramount's home office on Broadway to the banquet in California, with a still vivid remembrance of a fall day in 1915, when all that Mr. Zukor owned, and all that which meant the continuance of his three-year-old Famous Players Film Company, reposed in a vault in a blazing fire.

Frank Meyer, first Zukor film cutter and all-around mechanic of the first Famous Players, had been placed in charge of the company's "fireproof" safe. In order to relieve the safe's weight on the rickety old wooden floor of the company's first film studio, on New York's East 26th Street, Mr. Meyer had contrived a contraption whereby the bulk of steel was affixed to the brick wall of the building by two thick steel straps. On September 11, 1915, the various players, stage-hands and other studio workers had departed for home, as usual, at six o'clock. That night, "Packy" McFarland was fighting Mike Gibbons, and Mr. Zukor, with young son Eugene, decided to take a night off for a ringside seat at the battle. Frank, however, had decided to stay on for a particularly urgent job of film-cutting.

Meyer had been sitting amidst heaps of precious finished negative—sole copies, for none had been printed—when he felt a choking sensation in his throat and almost at the same instant heard a fire alarm. He ran to the stairs and perceived that the braid factory on the floor below was a raging furnace. Running back, he gathered up all of the negatives from the floor, his table, the racks and elsewhere and tossed them into the wall safe, slamming the heavy door behind him as he ran for an exit to the roof and safety. He mounted a ladder and climbed to the hatchment, the while flames touched the trousers behind him. He jumped to a lower building next door and scurried down its fire-escape, taking on the way a thorough drenching from a fire hose. It was a chilly night, and so Meyer taxi-cabbed home for a quick change of clothes.

Meantime, before fight-time, Adolph Zukor, his son and his kinsfolk, Mr. and Mrs. Emil Shauer, took dinner at the old Knickerbocker Grill at Times Square. As they approached the Zukor car at the door, Zukor saw a blaze in the skies. "Quite a fire," he remarked. "Yes," responded a policeman, "it's a general alarm—a motion picture studio is in flames on 26th Street!"

When Frank Meyer returned to the scene in dry clothes, he found Adolph Zukor walking up and down the still-burning building, frankly and openly in tears. And when Zukor saw Meyer he literally fell on his neck in a faint. They had all given him up for dead, along with the destruction of the precious negatives.

That safe held the whole stock-in-trade of Famous Players, principally in the nature of three fresh, unprinted and uninsured feature negatives. Experts called to the scene to relieve the anxiety refused to predict whether the safe was sufficient protection against the flames and heat for the highly inflammable film which it contained. Fireproof for papers—yes. But the celluloid, heated to a certain degree, might have exploded. Much, too, depended on whether the wall had held. If it had fallen, dropping the safe into the furnace below, the chances were slim. Had Mr. Meyer gotten all of the negatives into the vault? Had he closed the door tightly? When he closed the door, had he thrown in the combination to lock it? If not, it all looked doubtful, including the immediate future both of Mr. Zukor and his Famous Players Film Company. Meyer, rack his brains as he might for recollections of his actions in the two crowded moments after discovering the fire, could not be sure.

The wall held up. But even when the last embers of the fire died out, Mr. Zukor and his associates could not be certain. They must wait, the experts advised, until the shell of the safe had cooled off. Otherwise, the film—if it still existed—might take fire from a burst of hot air. While awaiting the crucial hour, Mr. Zukor moved his studio workers into a nearby stable to continue filming. Then came the time for the vault's inspection. Virtually all of the Famous Players Film Company stood around and watched Frank Meyer seize the handle. He turned toward them a pale, appalled face. "Boss," he choked, "I'm sorry. I closed the door, but I didn't throw in the combination to lock it."

"Well, open it! Open it!" exclaimed Zukor.

Meyer jerked at the door. Instead of powder and ashes, they saw the negatives—unharmed. It was Adolph Zukor's first ardent flirtation with disaster.

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The occasion of Adolph Zukor's 25th anniversary in motion pictures as head of the Paramount company, also marks his 64th birthday, on January 7th; the 40th anniversary of his marriage, on January 10th, to Lottie Kaufman, of and in Chicago, and the 49th anniversary of his arrival at Castle Garden in New York harbor, on the leaky old boat, *Russia*, from his native Hungary, a penniless orphan boy of 15, with Horatio Alger ideas and not a word of English.

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Contrary to prevailing opinion, it was W. W. Hodkinson, early Famous Players distribution executive, and not Adolph Zukor, who hit on the name of Paramount and gave it, in memory of his own western film beginnings, the trademark device of the mountain-peak surrounded by stars. Mr. Hodkinson named the company Paramount after an apartment house sign that he had seen that morning on the way to his office.

IT TOOK Adolph Zukor 25 years to become an actual producer of motion pictures.

When Zukor opened the way, some 25 to 30 years ago, for the beginning of much of the motion picture industry as it is presently constituted, he had thought of himself as a producer—a glorified super-director over all the directors and producers on a lot. But the sudden expansion of the whole industry between 1912 and 1920 brought a series of financial crises and demands which caused Mr. Zukor to refrain from actual production and instead continue at the business helm of his company. His present position, then, as chairman of the board of Paramount in complete charge of production in Hollywood, has more sentiment attached to it than appears on the surface.

Mr. Zukor's very first schooling in actual production came with the aid of a book he had read when he was learning English in New York, as a boy. He had been studying "Pilgrim's Progress." It became his favorite English classic. He still kept his old, thumbed school-copy, and in the years just before 1912, when he was full of the idea that the long film was on its way, he set out to equip himself as a producer. Part of the self-imposed training consisted of making a series of scenarios of "Pilgrim's Progress." This apprentice work will of course never see the lights of a motion picture studio. The theme is not suited. But the ideas they gave him taught him that production was to his liking.

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Paramount Pictures Corporation, one of the world's greatest, and "a-hundred-million-dollar" concern, actually resulted from a bad loan.

In 1903, Adolph Zukor, a capable and modestly successful furrier in Chicago, decided that he would go down to New York to see what could be done about the plight of a friend to whom he had loaned $3,000 to go into the penny arcade business. The penny arcade, located at Sixth Avenue and 14th Street, did not seem to be prospering. The effort to salvage at least part of the loan put Adolph Zukor into the penny arcade, got him into association with the late Marcus Loew, who was similarly interested, led to the acquisition of the William Brady "Hale's Tours," and converted the arcades into motion picture store shows. By 1906 Zukor was a full-fledged theatre proprietor, with the Comedy Theatre presenting the best motion pictures he could find to the amusement seeking crowds of New York's carnival 14th Street. Zukor had started out to rescue a bad loan and had found a new career.

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Adolph Zukor felt he was making theatrical progress when he left the penny arcade business, just 31 years ago, to run "Hale's Tours" for William A. Brady. This was a stunt in entertainment which blossomed and died even as miniature golf. The spectator spent ten cents to ride in a rickety property railway carriage which bumped and jiggled in imitation of a real train. At one end stood an observation platform fronting a screen on which ran a short film showing the ascent of the Rocky

(Continued on following page)

**Many of the historical facts reported in these pages were found in Terry Ramsaye's history of the motion pictures: "A Million and One Nights."*

ASIDES and INTERLUDES . . . *on a Jubilee*

(*Continued from preceding page*)

Mountains, the Alps and the blue Alsatians. The idea was to cause the spectator to feel he was riding to the skies. The Zukor-Brady combination installed "Hale's Tours" in Union Square, in Newark, Boston and Pittsburgh. A month or so of bonanza returns; then a crash. The public would not take to the short travel reels.

At about that time Edwin S. Porter's "Great Train Robbery" came along, and Mr. Zukor bought it. It ran a full 12 minutes and actually told a story. Eventually Zukor dropped the trick railway and made his establishments humble motion picture "palaces." In two years the newly-constituted "Hale's Tours" paid its first dividend and had an $80,000 deficit off the books.

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Adolph Zukor's odd family name stands almost alone among the 515,000 name listings in New York's telephone directory. Besides his own, and that of his son—Eugene James—there is only one other Zukor among all the half-million telephone subscribers, and that belongs to a Zukor dressmaker on Seventh Avenue.

Not another Zukor, besides that of Adolph, in all of America's 130,000,000 inhabitants, achieves the distinction of recognition in the current "Who's Who in America."

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The entrance of Adolph Zukor into motion pictures came after a unique diversification of labor in search of a career. At first, while still in Hungary, he was well on the way to becoming a rabbi, as had been most of the sons in his mother's family. Adolph's uncle, Kalman Lieberman, a rabbi in the neighboring town of Szalka, intended to consecrate Adolph and his brother, Arthur, to the service of religion. That worked out in the case of the more articulate Arthur, who became one of the most eloquent rabbis of Berlin and a notable scholar.

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Adolph Zukor's very first motion picture distributing project was called the Engadine Corporation, formed with Joseph Engel and Edwin S. Porter to purchase the American rights to "Queen Elizabeth" for $18,000. In four reels, it was the first feature-length production to be shown in this country, coming from the Paris studios of Louis Mercanton, with Sarah Bernhardt in the title role. The $80,000 return on the Bernhardt picture prompted Zukor's policy of "famous players in famous plays"—and thus Famous Players and Paramount.

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In the 16 years spanning his arrival in New York as an emigrant and his association with amusements through the penny-arcade business, in 1904, with the late Mitchell Mark, Mr. Zukor traveled from the hardware business to upholstery to the business of a manufacturing furrier, carrying his Novelty Fur Company, of Chicago, first to a $9,000 bank balance, then, in a slack season, to a crash.

Adolph Zukor's founding of Famous Players did not take place until 1912, eight years after he had met Mitchell Mark and their penny arcade. This year of 1937, then, while marking the 25th anniversary of Mr. Zukor in Famous Players-Paramount, really is the 31st anniversary of Mr. Zukor's actual theatrical beginning.

In-between his various travels in commercial enterprise he delved a bit into prize-fighting, a career which terminated with an opponent's delivery of a cauliflower ear.

On New Year's Day, in 1916, Mary Pickford and Adolph Zukor had a chat. The subject was salary. Mary was Zukor's reigning box office belle at Famous Players, with five years of actual screen experience to her credit. She had been getting $2,000 a week—a staggering sum. Mr. Zukor and Mary agreed to a new contract at $4,000—$208,000 a year!

In February the exciting announcement was made that John R. Freuler of the Mutual Film Corporation had contracted to pay Charles Chaplin $670,000—$12,885 a week for 52 weeks work. That upset the Zukor scheme for Mary Pickford.

Mary concluded that she had been in the films five industrious years before Chaplin started. Now she was getting a mere $4,000 a week while this stranger helped himself to three times as much. Here and now was a head-on collision between that Chaplin contract and Mary's pride. And Adolph Zukor was in the middle.

Noting the dissension, Mary was immediately the target for ambitious offers from practically the whole industry. Mutual made her an offer. So did the American Tobacco Company, which was seething with millions and motion picture ambitions. And still the offers continued—from William Randolph Hearst, Albert E. Smith, Vitagraph, et al.

Then, on June 24, 1916, Zukor's worries over losing Mary ended when she again signed with his Famous Players. The new contract called for a guaranty of $1,040,000 for two years work. In addition there was a bonus of $300,000 for signing. Also, it was agreed that her name was to be in the biggest type and the only featured name in any advertisement of her pictures—unprecedented treatment in those days. She was guaranteed parlor car transportation for herself and her mother to and from California and a motor car for services outside Greater New York. Zukor also agreed to provide a whole studio to be known as the Mary Pickford studio, in which no other pictures could be made, and in the event Mary made winter pictures in California, she was to have a whole stage in Hollywood for herself. Too, she was to have a voice in the choice of stories, casts and everything else. And just by way of completeness, Mary under this contract collected an additional $40,000 for the time between May 29th and June 24th, when she had not been on the Zukor payroll.

The Chaplin contract with Freuler raised Mary's bill for services to Mr. Zukor from $4,000 a week to well over $11,000 a week, plus the transportation costs and additional studio expense, probably representing a total of $15,000 a week. And that was 20 years ago!

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In 1913, one year after Adolph Zukor started Famous Players on its then thinly-budgeted scale of operations, word got around that David Wark Griffith, pioneer director and peer of the early Biograph film makers, had become discontented with his lot. Adolph Zukor was enthusiastically interested in Griffith's work. Famous Players needed more talent.

There was grave alarm in the Times Square offices of Famous Players when Zukor announced that he had offered Griffith a salary of $50,000 a year to direct for the company.

Daniel Frohman, then a Zukor associate, was now certain that the head of the company had lost his reason. The Famous Players concern did not have $50,000. Furthermore the company was not worth that much.

To the re-amazement and relief of Zukor's associates, this Griffith person had the colossal nerve to reject the offer.

Twelve years later, in 1925, Famous Players employed Griffith at the rate of $156,000 a year—$3,000 a week.

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Adolph Zukor was anxious for the development of the feature picture idea in the mind of the public and the amusement world. He, probably more than anyone else in the pioneering days of a quarter-century ago, predicted and furthered the idea of pictures of as long as three and four reels to supplant the one-reelers then in vogue. He employed C. F. (Zit) Zittel, then connected with the New York Evening Journal, to tell the story in press agentry. Mr. Zittel literally flooded the dramatic and motion picture trade papers with the big-feature idea and with big photographs of Zukor. The success of the campaign—one of the motion picture's very first "big time" exploitations—was proven when Arthur Brisbane, despite his then deep-dyed dislike of the motion picture, editorialized in Hearst's Journal with a warning to the stage magnates of Broadway that Zukor—and, therefore, the motion picture—was a serious invader in the amusement world. The motion picture has made some progress since then. They buried Brisbane last Monday.

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Few, if any, will remember that even before Famous Players, when Adolph Zukor was working at the Marcus Loew Enterprises, a mixture of screen and vaudeville theatres, the office staff called him "Creepy," because he was quiet.

Mort Singer to Head Pool in Minneapolis

Mort H. Singer, former Twin City theatre manager and head of a large circuit operating throughout the midwestern states, will head the committee operating the six Loop theatres merged by a partnership agreement between the Singer Minneapolis Company and the Minnesota Amusement Company in Minneapolis.

The operating partnership disclosed by John J. Friedl, president of the Minnesota Company, will pool the Minnesota, Orpheum, State, Lyric, Century and Aster. The Orpheum and the Minnesota will continue to show Class "A" product. No policy for the other four houses has yet been determined.

Striking Dock Workers Insist on Union Workers

Striking dock workers in the Los Angeles area have served notice on all studios that companies working on waterfront locations will be declared unfair unless they employ union workers. The demand that film employees possess American Federation of Labor membership cards is reported to include actors as well as technical workers and teamsters.

Remains As Agency Scout

Bob Goldstein, who operates Superior Radio Artists, Inc., will continue as one of the chief talent scouts for Blackett-Semple and Hummert, Inc., according to Frank Hummert, vice-president. The advertising agency spends about $30,000 a week on radio shows on behalf of its clients.

THE HOLLYWOOD SCENE

Production

Although production elected to practically shut down activities on last Wednesday in order that Christmas holidays might be properly celebrated, a surprisingly large number of films were started during the first three days of the week. Quite to the astonishment of players and production crews, seven new features went into work. However, the pace that was expected for the period is noted on the other side of the ledger, where only four pictures were completed.

Paramount was either the most optimistic or ambitious studio. There were three pictures started. In "Murder Goes To College," Charlie Ruggles, Lynne Overman, Mary Carlisle, Colin Tapley, Harvey Stephens and Ruth Coleman will be seen. The cast of "Waikiki Wedding," which Frank Tuttle directs, features Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier, Leif Erikson and Grady Sutton. "The Love Trap," a B. P. Schulberg production, will present Gail Patrick, Ricardo Cortez and Dorothy Peterson in the principal roles. Edward Ludwig is directing.

"Time Out For Romance" was started at Twentieth Century-Fox. The cast includes Claire Trevor, Michael Whalen, William Demarest, Benny Bartlett, Joan Davis, Lelah Taylor, Douglas Fowley and Chick Chandler. Malcolm St. Clair is directing.

Adhering to its definite schedule of at least one new picture a week, Republic started "Paradise Express." The cast features Grant Withers, Maude Eburne, Donald Kirke, Arthur Hoyt, Budd Fine, Dorothy Appleby, Harry Davenport, Arthur Loft and John Holland. Joseph Kane is directing.

At Columbia "Racketeers In Exile" went before the cameras. Names in the cast are George Bancroft, Evelyn Venable, Wynne Gibson, John Gallaudet, George McKay, Marc Lawrence and Helen Lowell. Directing was assigned to Erle Kenton.

MGM started "Espionage." Edmund Lowe, Madge Evans, Stuart Irwin and Charles Williams are the leading players. Kurt Neumann directs.

Universal alone among the studios completed two pictures. "Left Handed Law," a Buck Jones production which Les Selander directed, features Jones, Noel Francis, Robert Frazier, George Regas and Frank LaRue. The second film, "Breezing Home," formerly titled "I Hate Horses," will present William Gargan, Wendy Barry, Binney Barnes, Cesare Romero, Raymond Walburn and Willie Best. Milton Carruth directed.

Columbia's contribution to the finished work was "Raiding Guns." Charles Starrett and Peggy Stratford are featured, supported by Charles Middleton, Ed LeSaint and Ted Oliver. Leon Barsha directed.

For RKO-Radio distribution, Hirliman Productions finished "Park Avenue Logger." George O'Brien and Beatrice Roberts are starred, supported by Bert Hanlon, Gertrude Short, Willard Robertson, Ward Bond, and Robert Emmett O'Connor. David Howard directed.

PICTURES IMPROVED, DECLARES EDUCATOR

"Motion pictures are improving, there is no doubt about that. The boy-meets-girl themes are not as thin as they used to be," declared Professor Edgar Dale, associate of the bureau of educational research at Ohio State University, this week.

Professor Dale, who wrote a book on the appreciation of the motion picture and who was one of the witnesses before the Geneva hearing on the world's film industry, added that "the motion picture voice of the motion picture consumer finally has reached Hollywood."

Garnett Reports

Slangy and unsubtle is Tay Garnett in reporting observations made on his world cruise, a journey which brought him, he says, "face to face with a condition which heaped shame and humiliation on my brow." To quote the producer directly:

"The world is picture nutty. For a long time the far off countries have been setups for the American film peddler. It's been so soft for our people in these far off places that they've taken orders but they haven't done much selling. The revenues grabbed out of some of these spots have been considered hardly worth the effort, but there is a lot more dough to be grabbed than the take today would indicate. America makes the finest pictures in the world and they are shown every place where there's a theatre manager brazen enough to insist that American salesmen sell them their pictures. Do you think I'm kiddin'?

"In Japan today there are a number of picture studios, modern in building, method, and equipment, and they are knocking out product for Japanese consumption that is not too bad. The Japanese have made plenty of money with their product on their home grounds and are now figuring on world expansion. If we had been selling our product, a superior product, as we should have, the Japanese companies might not have made so much money on their home grounds. Now they are importing foreign directors — Dr. Arnold Fank, of German picture fame, is the latest importation.

"In China it's the same story again. Here the picture manufacturers are mainly third-rate American sharpshooters, unaided by a systematic Government cooperation such as is given the Japanese enterprises, but (and with make-shift equipment) they are making pictures, peddling them to the Chinese, and most of them don't have to bother to buy any red ink.

"In the Malay Peninsula I met a guy who had been an American film salesman for one of our majors in the East, who began canning Malay dramas at about a buck and a half a foot. With the first of these masterpieces under his arm, he barnstormed through Malaysia; north as far as Siam, south through Borneo, Sumatra, and Java. It was a little over three years ago that this bird completed his first contribution to Malay art. When he barnstormed, his pictures were run in grocery stores, trading posts, churches and temples, or outdoors under the palm trees between showers. He only collected coppers, and I hear tell he did not bar buttons, if they were in reasonably good shape. But he got into all of the corners, and today this same gent owns quite a chain of theatres throughout this territory. He has upped his budget to a couple of bucks a foot, and he is grinding out miles of it.

"In India there are an amazing number of picture producing outfits. The pictures are not good, but they are long and loud—an Indian wants quantity for his dough. But the whole point is, and I got this from the guy who owns the horse, the head of Agfa in Bombay, there is more negative raw stock consumed annually in India than in any other country in the world, up to and including.

"In Egypt, as far as I know, there is only one small studio, but it is new and as modern as tomorrow morning's paper. And it is busy all the time.

"You don't suppose it's possible, do you, that while our boys have been howling at the producers, they have been overlooking a couple of bets in their own department.

"I had an opportunity to express these thoughts to one of the head guys—a guy in charge of the Far East territory for one of the majors. Having heard my beef, he fixed me with a beady eye (just like a supervisor) and said:

" 'Mr. Garnett, these fellows out here in the outlying districts get coppers for admission. Our company is not in the five and dime business.'

"The coppers that this bird referred to are what's paying for all this negative that's being used out there. Maybe we are not in the 'five and dime' business, but I seem to remember the day when picture houses were known as 'nickelodeons'—they were shooting galleries, bowling alleys, and empty grocery stores, and you could catch a load of Arthur Johnson or Francis X. Bushman at a jitney a look. And, unless I'm further mistaken (and don't make any book that I am), those shooting galleries were the foundation of our present giant industry."

BROADCASTERS GET BLESSINGS AND BLOWS

Educators at Washington Meeting Hear Sarnoff Warning Against Forced Discipline

by FRANCIS L. BURT

in Washington

Alternately criticizing and praising broadcasting, ridiculing the exaggeratedly meticulous speech of announcers which, it was declared, has had little effect in promoting the use of better English among the public, and crediting radio with having eliminated the bombastic, "rabble rousing," "flag waving" demogogue, educators throughout the country and broadcasting officials met with Government leaders in Washington last week to discuss the educational field of radio.

Adoption of a code of fair practices by the industry was urged by Prof. Arthur N. Holcombe of Harvard University, while French Ambassador Laboulaye offered a plea for the greater use of radio to bring about a better understanding between nations, and E. N. Nockels of Station WCFL (organized labor), Chicago, held out a threat of federal action in the event of monopoly.

Development of a "university of the air" was recommended by Harold L. Ickes, secretary of the interior, at the opening session of the conference. But, he warned, mass education, by radio or otherwise, holds a real danger of standardization and regimentation which would menace individuality of thought and action.

New Government Station

Because of the interest of the Government in education by radio, the new Department of the Interior Building, nearing completion, will contain a modern, fully-equipped studio for broadcasting, the first to be incorporated in a federal building, over which the Office of Education may some day offer educational programs, probably to be distributed by the national network organizations, the secretary revealed.

Scarcity of frequencies and the relatively high cost of broadcasting stand in the way of full freedom of the air, according to Professor Holcombe. Thus, he said, the educator is more or less at the mercy of the station operator when he seeks to secure time.

"Up to now," he explained, "the managements of the great chains have generally shown a sound discretion in the exercise of their editorial judgment concerning broadcasting material. They have recognized that they are in a sense trustees for the public, and not merely the managers of private profit-seeking businesses.

"The same, unfortunately, cannot always be said for the proprietors of local stations. But the leaders of the broadcasting industry have not been unmindful of their public obligations. They have fairly won the opportunity to continue in the management of the industry."

Warning the educators that they must exercise care in the treatment of their material and not accept an arbitrary attitude toward the public, Professor Holcombe pointed out that in the recent campaign, President Roosevelt's opponents, by overuse of radio, probably did their cause more harm than good, while Father Coughlin learned that radio could not enable him to dictate to voters.

Dangers Seen

The freedom and variety of American broadcasting programs are due, to a large extent, "to the same commercial system which must also take credit for a vast amount of stupidity and dullness," the conference was told by Gilbert Seldes, author. More care in the making of programs was demanded by Pierre V. R. Key, editor of *Musical Digest*.

Fears that the educators would find their efforts in vain and their work taken away from them should radio education become popular were voiced by Mr. Nockels, who told the conference that "there lies ahead of us a definite danger of an attempt on the part of the same type of broadcasters who have heretofore endeavored to obtain a strangle hold on the channels of the air to extend their monopolistic attempts to include educational broadcasting, and to so control it as to appropriate its benefits in the way of increased and constant listening audiences to their own selfish gain."

Sarnoff Is Speaker

Assurances of interest were presented to the conference in a concluding address by David Sarnoff, president of Radio Corporation of America.

"The ultimate aims of educators and broadcasters are identical," he said. "Both desire to see American standards of education and culture raised to the higfhest possible level; both recognize the power of radio broadcasting as a means to that end."

"Radio programs can be created to inform the mind and elevate the spirit," he said in urging cooperation between broadcasters and educators in outlining any definite program, "but when one seeks to impose upon them the requirements that they also furnish mental discipline and training, one narrows their appeal and risks the dispersion of the invisible audience, thereby defeating the very purpose for which the program was prepared."

The matter of federal control of radio and of censorship of the air is being discussed with increasing frequency and emphasis. The American Civil Liberties Union, long active in guarding the freedom of the press and of the motion picture screen is distributing a pamphlet urging the enactment of legislation to make free time mandatory for radio stations. The proposed legislation requires all stations to set aside regular periods "for uncensored discussion on a non-profit basis of public, social, political and economic problems and for educational purposes." It also requires that every station presenting a controversial issue must give at least one opposing view.

Films in New Color Shown

Three selected subjects employing the new Keller-Dorian color were screened in the Music Hall projection room in Rockefeller Centre, New York, this week. The three subjects selected for the demonstration were "La Beguine," produced by Paramount in its Paris studio; the overture from Wagner's "The Flying Dutchman," and a single reel of camera subjects selected at random.

The first reel employs Kodacloro, a Keller-Dorian process adapted especially for 16mm use. Two Martinique native dances, one a solo and the other by a dance team, are presented against a simple stage setting. The color, in its consequence, does not involve variable subjects, being confined to facial and costume features, which are uniformly clear and authentic, Sherwin Kane reported in *Motion Picture Daily.*

The Keller-Dorian process probably achieves its best effects in blue and shades of blue and in flesh tints in closeups, he continues. These appeared to best advantage in the demonstration subjects and were the most often utilized. In distance shots facial outlines are no more clearly defined than they are in other color processes. Sponsors of the Keller-Dorian color, however, claim that no makeup is required for photographing with their process and assert as well that the projection machine used for the demonstration was not specialy equipped for the showing.

With the color results on the screen comparing favorably with other color systems now in use, the outstanding advantage of Keller-Dorian color would appear to be centered upon the economies claimed for it. Its makers assert that color negative costs are as much as 80 per cent less with Keller-Dorian; that print costs are about two-thirds less; that rushes are available on approximately the same time basis as for black and white, and that it requires a minimum of extra equipment for camera and projection machines. A wide shutter for cameras and a filter for projection machines are said to be the only essential basic extras required in the use of the process.

Interstate Checking Adopted By Five Film Companies

Interstate Checking Service is now checking a number of theatres for Universal, United Artists, and Grand National. Alliance and Tobis-America are also on the company's lists. Negotiations are pending with Metro-Goldwyn-Mayer, Warner Brothers, Paramount and RKO according to Charles Schwerin, in charge of the New York office.

Toll Directing Publicity

Lionel Toll has been appointed publicity director of the Independent Theatre Owners Association in New York. He will also edit *The Independent,* the organization's official publication.

Edward Kleine Moves

Edward Kleine, head of the Bay State Film Exchange in Boston, has moved his offices to the building formerly occupied by Cameo Exchange.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Way Out West

(MGM - Hal Roach)

Comedy

Here's an entertainment Christmas present appropriate for any time in the year. The amusement provided is nothing but unalloyed nonsensical foolishness. It blends the best pantomime technical values of the silent days with the modern idea of fun making. It gives Laurel and Hardy full opportunity to present their full talents in a way that causes continual laughter while they are on the screen. It further permits them to introduce quite a bit of uptodate novelty; once in a swing dance and twice as song birds, rendering "On the Trail of the Lonesome Pine" and "I Want to Be in Dixie."

From an analytical standpoint, the story provided for the fun makers isn't anything that will set the world afire. It's just a vehicle on which they can hang a lot of gagging, stunting and be artistically clownish as they indulge in a potpourri of hilarious farce. The pace is rapid fire. There are no letdowns in the round of merriment for audiences who like to laugh.

In the yarn, such as it is as a story, Laurel and Hardy are entrusted to deliver to orphan slavey Mary Roberts the deed to a gold mine. By mistake, they hand the papers to Lola Marcel, sirenish dance hall singer. The melee incidental to their attempt to recover the papers is a riot of slapstick, chase-'em-around nonsense, in which the heroes lose the verdict. Then, in the second ridiculous chapter, Stan and Ollie set out to steal the papers from the safe in which they are locked. They plan to do so quietly, but the ensuing din and clamor as they get into all sorts of messes would wake the dead. Eventually, when everybody is just about limp from giggling and guffawing, they hand the papers to Mary and get her out of the clutches of Lola and Mickey Finn.

Wholesome fun in every way, a film full of glee for the youngsters wild with glee, it is also one for real pleasure for grownups.

Previewed in Grauman's Chinese theatre. The audience just laughed and laughed.—GUS McCARTHY.

Distributed by Metro-Goldwyn-Mayer. A Hal Roach-Stan Laurel Production. Directed by James W. Horne. Original story, Jack Jevne and Charles Rogers. Screen play, Charles Rogers, James Parrott and Felix Adler. Photographed by Art Lloyd, Walter Lundin. Film editor, Bert Jordan. Sound, William Randall. Art direction, Arthur I. Royce. Settings, W. L. Stevens. Musical direction, Marvin Hatley. Photographic effects, Roy Seawright. P. C. A. Certificate No. 2653. Running time, when seen in Hollywod, 65 minutes. Release date to be determined. General audience classification.

CAST

Stanley	Stan Laurel
Ollie	Oliver Hardy
Lola Marcel	Sharon Lynne
Mickey Finn	James Finlayson
Mary Roberts	Rosina Lawrence
Sheriff	Stanley Fields
Sheriff's Wife	Vivian Oakland
The Avalon Boys	Themselves
Dinah	Herself

30 Secondi d'Amore

(30 Seconds of Love)

(E. J. A., Italy)

Romantic Comedy

Grazia Siriani, a young married motorist, drives into a young man, seriously injuring him. She is ordered by the court to pay him as damages 150,000 lire, but he has fallen in love with her and declares that he is willing to give up the entire sum of money on the condition that Grazia accepts from him a kiss 30 seconds long. She refuses, but she is forced by her husband and family to accept the condition. The story ends in a very humorous fashion. When she accepts he will not kiss her, then she kisses him and runs away.

A peppy comedy well played and well directed, for the enjoyment of any class of patrons. —*Vittorio Malpassuti, Rome.*

Distributed by E. J. A. Produced by Giuseppe Aamato. Directed by Mario Bonnard. From a story by Aldo Debenedetti. Screen play by Mario Bonnard and Mario Debenedetti. Photographed by Arata. Art director, Fiorini. Running time, 80 minutes. General audience classification.

CAST

Grazia Siriani	Elsa Merlini
Tullio Siriani	Enrico Viarisio
The Victim	Mario Besozzi
Comm. Siriani	Calisto Bertrami

The Plough and the Stars

(Radio)

Romantic Drama

In many ways there are qualities in this picture which will forcefully recommend it to audience and exhibitor attention. At the same time, it is that type of entertainment that requires intensive and intelligent selling. Like "The Informer," "The Plough and the Stars" is an adaptation of a Sean O'Casey story and play, prepared for the screen by Dudley Nichols and directed by John Ford. And the experience gained in presenting "The Informer" should be beneficial in getting this picture off to the auspicious start immediately that its merits as entertainment entitle it to.

Briefly "The Plough and the Stars" is another Irish Uprising story. It is exceptionally well produced, acted and directed. The class of its settings, unusual method of lighting the sets, of the players and the quality of camera work, as well as the manner in which musical accompaniment have been included, are distinctive selling assets. They are equally effective with the efforts of the cast in establishing the story's tense dramatic mood. Generally, the film is serious, sometimes actually grim. Nevertheless it is not without a leavening comedy contrast that entails an appreciable contrast.

Substantially, against a realistic warlike backing which fills the film with sharply breaking and spectacular action, "The Plough and the Stars" tells a human interest love story. It aims to impress upon its auditors that when men, inspired by a patriotic ideal, embark on any great adventure and fight and die, it is their women who make the greatest sacrifices and suffer most. Here Nora Clitheroe is deeply in love with her husband, Jack. As she has dedicated her life to him, so has he dedicated his life to the cause of Irish freedom. A leader, he is continually in danger of capture or death as the desperate weak engage in conflict with the determined strong. As Jack carries on the fight and his companions drop by his side, the picture, in direct and forceful style in both action and dialogue, portrays the manner in which the horrors of carnage chill the hearts and souls of womanhood, but never changes them from the enduring, hopeful creatures they are by nature. In the picture, Jack Clitheroe accomplishes no great miracle. He does not lead the Irish in ridding their homeland of a hated invader. His greatest feat is the manner in which, by a ruse, he outwits the British that he may live to fight another time. His escape is only a temporary relief to Nora, who knows that soon he will be about the dangerous business again.

By no stretch of the imagination is "The Plough and the Stars" an ordinary picture; consequently it requires something more than ordinary showmanship salesmanship effectively to bring it to public attention. From a straight critical standpoint, it is quite likely that it will receive highly favorable notices. Yet it seems that in order that it may receive maximum public interest, it should be presented as a fundamental love story, in which the appeal of romantic heartache and heartbreak is just as strong to women as the quality of its dramatic thrill action is to men.

Previewed in studio projection room.—G. M.

Produced and distributed by RKO Radio. Associate producers, Cliff Reid and Robert Sisk. Directed by John Ford. Assisted by Arthur Schields. Screen play by Dudley Nichols. From the play by Sean O'Casey. Musical score, Roy Webb. Photographed by Joseph August. Art director, Van Nest Polglase. Associate, Carroll Clark. Set dressing by Darrell Silvera. Technical director, George Bernard McNulty. Recorded by Hugh McDowell, Jr. Assistant director, Eddie Donahue. Edited by George Hively. P.C.A. Certificate No. 2428. Running time, when seen in Hollywood, 65 minutes. Release date, January 15, 1937. General audience classification.

CAST

Nora Clitheroe	Barbara Stanwyck
Jack Clitheroe	Preston Foster
Fluther	Barry Fitzgerald
The Covey	Denis O'Dea
Bessie Burgess	Eileen Crowe
Brennan	F. J. McCormick
Mrs. Gogan	Una O'Connor
Irish Leaders	Arthur Shields Moroni Olsen
Uncle Peter	J. M. Kerrigan
Mollser	Bonita Granville
Rosie	Erin O'Brien-Moore
Langon	Neil Fitzgerald
Barman	Robert Homans
Sergeant Tinley	Brandon Hurst
Corporal Stoddard	Cyril McLaglen
Sniper	Wesley Barry
Priest	D'Arcy Corrigan
Women at Barricades	Mary Gordon Doris Lloyd

Trail Dust

(Paramount)

Outdoor Drama

As Hopalong Cassidy, Johnny Nelson and Windy go adventuring again, thrill action drama, through which is woven a thread of tight suspense, keynotes their activities. It is the quality sustaining the meager romance and well applied comedy contrast. Outdoor production is well mounted, the beauties of natural scenery have been artistically photographed and the motivating story is believable and interesting.

As cattlemen withhold their stock from market anticipating higher prices, shippers plead with them to serve a frantic market. The majority stubbornly refuse, but Hopalong and his pals, sensing the needs of the people in the cities in a humanitarian way, agree to drive a herd to the distributing corrals. Forced to overcome handicaps caused by drought and lack of food and water, the trio also are confronted by the depredations of rustlers headed by Tex, Lanky and Waggoner. As romance involves Nelson and Beth and brings on music, a vein of mystery is inculcated into the story. The chuck wagon is burned. Bunches of cattle are rustled out of the herd and two or three of Cassidy's

WHOOP-LA-LA!...AND AN
OOMPA ZOOM!..
ZE LID SHE BLOW
RIGHT OFF ZE SKY!

LILY PONS
★ JACK OAKIE ★ GENE

with

HERMAN BING
MISCHA AUER
LUCILLE BALL
FRANK JENKS

Five new hit-parade songs by the composer of a dozen successful musical shows

ARTHUR SCHWARTZ

★

LYRICS BY EDWARD HEYMAN

RKO
RADIO
PICTURES

AMERICA'S GAYEST NEW YEAR'S PARTY IS ON!...

"THAT GIRL FROM PARIS" HAS COME TO TOWN!... That frantic, romantic, howlarious case of heart trouble set to music is ringing the box-office bells wherever there's holiday cheer!

★

OPENING NEW YEAR'S EVE AT RADIO CITY MUSIC HALL . . . THE BIG HOLIDAY ATTRACTION IN SCORES OF OTHER FIRST RUNS IN CITIES ALL OVER THE COUNTRY!... WHAT A WONDERFUL WAY FOR THEATRE MEN TO START THE NEW YEAR BRIGHT!

RAYMOND

"That Girl from Paris"

Directed by Leigh Jason   Pandro S. Berman Production

(Continued from page 65)

wranglers are murdered. Determined to defeat his known and unknown enemies, also bring the cattle safely to market, Hopalong, first managing to keep peace between Nelson and Beth, sets out to frustrate Tex's plot. In typical heroic cowboy fashion he does so, first killing Tex and then preventing a stampede. The job accomplished, the trio ride off to further adventures.

Built of the materials that elevated previous Hopalongs to considerable popularity, the film is a modernized outdoor attraction that aptly preserves the full quota of western thrill action. A choice morsel for the Hopalong clientele, it also has its elements for the general rank and file.

Previewed in studio projection room.—G. M.

Distributed by Paramount. Produced by Harry Sherman Productions. Directed by Nate Watt. Male chorus directed by Billy Hamer. Screen play and dialogue by Al Martin. Based on the story by Clarence E. Mulford. Associate producer, Eugene Strong. Photographed by Archie Stout. Assistant directors, Harry Knight and D. M. Abrahams. Film editor, Robert Warwick. Sound, Earl Sitar. Special effects, Mel Wolf. Musical arrangements, Charles Bradshaw. Wardrobe. Al Kennedy. P. C. A. Certificate No. 2888. Running time, when seen in Hollywood, 75 minutes. Release date, December 11, 1936. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Johnny Nelson	James Ellison
Windy	George Hayes
Tex	Stephen Morris
Beth	Gwynne Shipman
Lanky	Britt Wood
Waggoner	Dick Dickson
Babson	Al Bridge
Red	Earl Askam
Hank	John Beach
Wilson	Ted Adams
Skinny	Tom Halligan
George	Emmett Daly
Borden	Dan Wolheim
Saunders	George Chesboro
Bob	Robert Drew
Lewis	Harold Daniels
Al	Al St. John
Bowman	Kenneth Harlan

Hats Off

(Grand National)

Music, Comedy, Romance

This first musical attraction by Grand National is ambitious enough but the result does not jell into the finished piece of entertainment expected. The story is of a routine mold. The acting is generally better than the weak demands of the plot deserve. The music, with the possible exception of the song "Twinkle, Twinkle, Little Star," is hardly the hum-able type. The dance ensembles do not reach expectations. The final number of the production, toward which the action of the story has been doggedly building, turns out to be but a bevy of decorative young ladies, dressed in filmy white robes, sailing around in billowy clouds on a revolving merry-go-round and executing bits of familiar dance routine.

Real showmanship angles seem rather scarce. The fact that the plot concerns the rivalry between two expositions patterned after the recent Texas Centennial may have selling possibilities. The personable Mae Clarke, the handsome John Payne and the comedy team of Skeets Gallagher and Helen Lynd, a newcomer in the "dumb" girl-comedian class, may find some appeal. Perhaps, the best showman factor is the dependable Luis Alberni acting another of his familiar but nevertheless grand "maestro" character roles, this time in the character of Rosero, a New York impresario whose genius specializes in producing gargantuan stage spectacles and whose real identity easily will become recognized by the wise ones of Broadway, the veteran actor deserves feature billing for his vastly amusing and touching portrayal of the part.

About the only original note in the plot is that Miss Clarke and Mr. Payne are not rival newspaper reporters but rival press agents, for competing communities sponsoring local expositions. At first disguising herself behind the role of a school teacher and by having the gullible Franklyn Pangborn assume the person of her rather masculine name, Jo Allen, Miss Clarke easily works her way into the good graces of her rival and thus learns all his contemplated press agentry. By this subtle but hardly honorable piece of business, Miss Clarke is able to outsmart the unfortunate Mr. Payne and get the services of the noted Rosero, Mr. Alberni, his wonders to perform. Though smart as Miss Clarke thinks she is she little reckons the trickery of love and when her supposedly calloused heart is nicked by the dart of that sentiment, she gallantly reverses the business deal and engineers the transfer of Mr. Alberni's talent over to Mr. Payne's camp.

Screened at private trade press showing in New York.—JOSEPH COUGHLIN.

Produced and distributed by Grand National. Produced and directed by Boris Petroff. Story by Sam Fuller and Edmund Joseph. Additional dialogue by Lawrence Thiele. Photography by Harry Newman. Sound engineer, Bud Meyers. Film editor, Harold Stern. Costumes by Lon Anthony. Art director, Dan Hall. Music director, Paul Mertz. Music and Lyrics by Herb Magidson and Ben Oakland. Dance directors, Arthur Dreifuss and Victor Petroff. P. C. A. Certificate No. 2864. Running time, 66½ minutes. Release date, November 29. General audience classification.

CAST

Jo Allen	Mae Clarke
Jimmy Maxwell	John Payne
Ginger Connelly	Helen Lynd
Rosero	Luis Alberni
Buzz Morton	Skeets Gallagher
Churchill	Franklyn Pangborn
Tex Connelly	Robert Middlemass
J. D. Murdock	George Irving
C. D. Pottingham	Clarence Wilson

Two Stooges, Three Radio Rogues, 75 Grand National Gorgeous Girlies.

Men Are Not Gods

(London Films - United Artists)

Drama

There is a deft blend of box office appeal and sheer artistry in the work of Walter Reisch, who wrote "Escapade," as author and director of this story, which exploits the oldest of all triangular formulae in settings of the theatre, both before and behind the curtain, and of newspaperdom, very much from the inside. A considerable bit of acting from Miriam Hopkins is another asset in a picture which has big sets, a fine sensational climax, and with it all the atmosphere of reality created by a sense of characterization not always attached to fast-moving material. It appears to have something for all publics.

Ann Williams, secretary to Skeates, dramatic critic of a big daily, alters a damning criticism of Edmond Davey, the latest Othello, at the request of the actor's wife and fellow-player, Barbara Halford. She is discovered and fired. Going to see the play for herself, she is enthralled by Davey, who has become a box office draw as a result of the altered Skeates review and has risen to his real acting ability.

Barbara takes Ann home to supper and the girl's admiration for the actor becomes infatuation after this personal contact. They meet again and finally she becomes his mistress. Barbara appeals to her with the oldest of all pleas, that she is about to become a mother. Ann breaks with Davey, telling him that his duty is to Barbara "while she lives." The words obsess him and, in that night's performance of the murder scene in "Othello," he sees red and is in danger of strangling Desdemona in real earnest when a scream from Ann, in the gallery for a last look at her lover, creates a scene of disorder in the midst of which the curtain is rung down. Told of the approaching child, Davey becomes reconciled to his wife. Ann, with a faithful office lover at her side, starts life again.

The translation of the "Othello" tragedy into a real life drama is effective stuff, and the interposed scenes of the play are beautifully spoken, strikingly staged and well acted. Minor incident is rich in humor and humorous character, A. E. Matthews giving a realistic portrait of an eccentric journalist and Rex Harrison of the obituary-writing lover. The main cast includes Gertrude Lawrence as the wife and Sebastian Shaw as the actor, each of them worth mentioning. Camera work by Charles Rosher is as outstanding as the imaginative direction.

At a night trade show, Piccadilly theatre, London, it had a very warm reception, and Miss Hopkins was thought to have excelled herself, particularly in the tragi-comic scenes of her infatuation. Experts look for more big pictures from Reisch.—BRUCE ALLAN, London.

Produced for Alexander Korda for London Film Productions. Directed by Walter Reisch. Script by Walter Reisch. Art direction, Vincent Korda. Photography, Charles Rosher. Running time, 90 minutes. Adult audience classification.

CAST

Ann Williams	Miriam Hopkins
Barbara Bedford	Gertrude Lawrence
Edmond Davey	Sebastian Shaw
Tommy Stapleton	Rex Harrison
Skeates	A. E. Matthews
Katherine	Laura Smithson
Mrs. Williams	Winifred Willard
Porter	James Harcourt
Cashier	Noel Howlett
The artist	Sybil Grove

Sabotage

(Gaumont British)

Melodrama

Alfred Hitchcock, one of the most individual directors in the world and already known in America through "The Man Who Knew Too Much," "The Thirty-Nine Steps" and "Secret Agent," offers a typical effort in this Gaumont British production, founded on a Joseph Conrad novel, the original title of which was, as it happens, "The Secret Agent," already used as indicated. It is melodrama given something of the atmosphere of psychological drama, the camera is used with all the skill of silent picture days, and the characterization and acting are very big assets. Definitely an out-of-the rut picture, it can be handled to attract the film connoisseur without losing the masses.

For popular exploitation, the big angle is that a schoolboy is dispatched to carry a parcel containing a timed bomb, which he is to deposit in a railway left-luggage office. He is delayed en route by London's "Lord Mayor's Procession," when a cheap-jack seizes on him for a street demonstration of a toothpaste and, innocent of the contents of the parcel, is blown to pieces with an omnibus-load of people. Hitchcock's gifts of suspense are brilliantly shown in this tragic episode, so grimly relieved by humor.

Many other aspects of the picture can be used in selling campaigns. Undoubtedly, though alterations have been made in the original story, it has much of the Conrad atmosphere to appeal to admirers. The names and performances of Sylvia Sidney and Oscar Homolka are assets, and Desmond Tester, British boy player seen in "Nine Days a Queen," plays well as the young victim. London backgrounds are exceptionally realistic; they include East End as well as West End shots.

The story introduces Mrs. Verloc, wife of a small cinema-owner in the East End, as a woman obsessed by love for her young brother, for whose sake she has married a rather mysterious foreigner. Actually, Verloc is a member of an Anarchist gang controlled by an elderly man known as "the Professor," whose nominal occupation is to run a small bird and pet shop, but whose real task it is to plot terrorist activities in London.

Admirer of the pretty Mrs. Verloc is Ted, assistant at a fruit shop neighboring the cinema, but actually a detective inspector from Scotland Yard. "Ted" is so close in his attentions to Verloc at the little cinema, that the latter is embarassed in carrying out his instructions, from the "Professor," to plant a timed bomb in the luggage office at Piccadilly Circus "Underground" station. He uses the boy as a messenger in the manner and with the results already described. From newspaper accounts, Mrs. Verloc realizes that one of the victims is her brother and that Verloc has sent him to death. The latter's callous attitude enrages her, a knife is handy, and Verloc falls dead.

The police, searching for "The Professor," who has gone to Verloc's cinema in order to efface all traces of his connection with the crime, find the doors locked. They begin to break in but the Professor, cornered, blows the cinema sky-high with another bomb, incidentally destroying Verloc's body and all evidence of his wife's crime. It is inferred that she will find consolation with the young detective.

At a Tivoli (London) press-show it received a good reception; there was considerable praise for Hitchcock's technique, particularly in the use of the cinema performances as dramatic background. Some thought over-subtlety in production had lessened the thrill values.—B. A.

Produced and distributed by Gaumont-British. Directed by Alfred Hitchcock. From the novel by Joseph Conrad. Screen play by Charles Bennett. Continuity, Adam Reville. Camera, Bernard Knowles. Dialogue, Ian Hay and Helen Simpson. Art director, O. Werndorff. Recording, A. Cameron. Running time, 76 mins. General audience classification.

CAST

Mrs. Verloc	Sylvia Sidney
Mr. Verloc	Oscar Homolka
Stevie	Desmond Tester
Ted	John Loder
Renee	Joyce Barbour
Superintendent Talbot	Matthew Boulton
Hollinshead	S. J. Warmington
The Professor	William Dewhurst

Night Waitress

(RKO Radio)

Melodrama

Melodramatic sequences strung against a background of intrigue form a combination in this picture to please those patrons who like their action in quantity. A tale of waterfront activities in the post-repeal era, with the theme revolving around the plight of a reformed rum runner and a feminine probationist getting mixed up with a ruthless gang, the production is fair entertainment.

An exploitation campaign centered about the action qualities would appear to be most appropriate, considering the fact that the cast names, with the possible exception of Margot Grahame, are not of wide recognition. The cast, besides Miss Grahame, includes Gordon Jones, Vinton Haworth, Marc Laurence and Billy Gilbert. The production features are very good, especially direction and photography.

Jones, owner of a small schooner and former rum runner, on receipt of a telegram goes to Torre's Fish Palace to meet the sender. The sender fails to arrive but sends word to Jones to be at Torre's place every night at twelve. Jones, unaware of what is wanted of him, does so, and while there he strikes up an acquaintanceship with Miss Grahame, a waitress, who is out on parole. Later Jones arrives at Torre to find the man he had waited for, murdered. The man had managed to draw a diagram on a piece of cloth and give it to Miss Grahame. When the police arrive Miss Grahame is held for questioning because she is a probationist.

Through the newspapers Jones and Miss Grahame learn that the murdered man was wanted by the police for robbing a gold truck. They decipher the message and find the gold on the bottom of the bay. Jones reveals this to the district attorney. In the meanwhile the gang has taken out the schooner from which the gold was dumped. A police boat overtakes it. Jones and Miss Grahame climax a romance begun early in the picture.

Reviewed at the Palace Theatre, New York. An afternoon audience appeared interested in the plot developments without however actually manifesting approval or disapproval.—PAUL MOONEY, JR.

Produced and distributed by RKO Radio. Producer, Joseph H. Steele. Director, Lew Landers. Story suggested by Golda Draper. Screenplay by Marcus Goodrich. Editor, Desmond Marquette. Photography by Russell Metty. P. C. A. Certificate No. 2,668. Running time, 57 minutes. Release date, December 18, 1936. General audience classification.

CAST

Helen	Margot Grahame
Martin	Gordon Jones
Skinner	Vinton Haworth
Dorn	Marc Laurence
Torre	Billy Gilbert
Rigo	Donald Barry
Fong	Otto Yamaoka
District Attorney	Paul Stanton
Borgum	Arthur Loft
Inspector	Walter Miller

Wanted—A Master

(MGM)

Exceptionally Fine

Prefacing this short feature is the announcement that credit for inspiring the recently announced amateur movie-making contest must be given to the interest aroused through the extraordinary ability demonstrated in this screen subject. A screening of the work easily will convince the skeptical of the unusual worth of this tiny gem of cinema craftsmanship. Reproduced from the 16 mm. film original of two 20-year-old youngsters, Gunther von Fritsch and Arthur Ornitz, this first amateur effort to reach the professional screen displays a novel technique of production that makes for emphatic delight for the patron.

The story is appealingly told, a simple tale of a stray dog who must find himself a master by a certain time or suffer a lethal chamber fate. The poor mongrel's frantic and pathetic efforts to win adoption as the zero hour closes in on him makes dramatic, exciting, humorous and heart-touching entertainment. Pete Smith, doing a "strange interlude" for the dog, voices the canine's harassed thoughts with his comic banter. Running time, 10 mintes.

Ski-Esta

(Film Exchange, Inc.)

Interesting

An unpretentious but interesting short subject, this has to do with the sport of skiing, which has found increased favor in this country possibly dating from the winter Olympiad at Lake Placid in '32. Thrill shots are missing, the subject devoting practically its full length to the instruction and demonstration phases. Narration is by Hal Stone. Running time 10 minutes.

Stranger Than Fiction, No. 31

(Universal)

Diverting

Another collection of curious tidbits from the wide world of novelty makes up the subject matter of the latest editors from this generally excellent series of short product. Items include the newest device for air-conditioning automobiles, a certain boon for cooling the more fiery tempered of motorists, a dog who has been trained to be a pumper of water, a blind young man who in spite of his heavy handicap is building unassisted a boat of his own, the latest process to convert the energy of the sun's rays into power strong enough to drive a steam engine and a display of stingless bees demonstrating effectively their stinglessness. An entertaining bit of diversion, this number of the group will be a welcome addition to any program. Running time, 9 minutes.

Love Comes to Mooneyville

(Columbia)

Funny

Andy Clyde plays the small town middle-aged bachelor who falls in love with a thud when a not so young blonde (Esther Howard) removes a cinder from his eye. As postmaster and sheriff of the town Clyde has a rival for the blonde's affections in the person of Bob McKenzie, the volunteer fire chief. Both devise ingenious schemes to be alone with the lady. After several false alarms a real fire breaks out and McKenzie rushes out to do his duty. Clyde is kissed by the blonde and is evidently a winner of her affections.

Graveyard of Ships

(RKO Radio)

Very Good

Not the fabled Saragossa Sea but rather the treacherous district around the shores of Cape Hatteras is the locale of this different and interesting short subject. In a series of splendidly photographed shots, the grim might of that "old devil sea" is excitingly reproduced. The stark skeletons of what once were full rigged and able vessels, now hopeless wrecks cast up on the shore like so much driftwood, bear mute testimony to the titanic wrath of the elements. Included in the presentation are some entertaining glimpses into the superhuman skill of the coast guardsmen who pit their puny human powers against the might and fury of the sea. The material, dramatic and excellently produced, should prove fascinating fare for any audience. Running time, 10 minutes.

Legend of the Lei

(Educational)

Appealing

This appealing little Treasure Chest subject will be of particular interest to all those who have visited or still hope to visit the beautiful Hawaiian Islands. In storied form it recounts the meaning behind the Hawaiian flower wreaths with which visitors are bedecked on their departure and which according to custom are to be cast upon the waters to float slowly back to the shore. A beautiful native princess is separated from her true love to marry a neighboring noble lord. In sailing away, she drops upon the water the garland fashioned by her lover for it to return to his care as a perpetual reminder of her until they shall meet again. A cast of island people portray the fable against interesting shots of dance and music. Color carefully applied adds extra distinction and attractiveness. Running time, 10 minutes.

Colorful Islands

(MGM)

Splendid

Magnificently colored and splendidly edited, this tour of the remote lands of Madagascar and the Seychelles Islands provides an excellent and pleasing bit of screen entertainment. Shown with a skill for pictorial effectiveness, the native life of the people is splendidly screened in a series of exotic settings. Interesting shots of the social, agricultural and industrial life of the lands combined with an equally interesting and informative line of vocal accompaniment, insures certain favorable audience response. Running time, eight minutes.

Grandma's Buoys

(RKO Radio)

Weak

Grandma is a little lady with decided ideas of her own and a will just as set. Fed up with imbibing the family drink of distasteful sarsaparilla, she joins the company of the comedy team of Tom Kennedy and Harry Bowen, two sailors on her yacht, and goes to a tough waterfront dive in search of a stronger and more tastier drink. The desired beverage is found and while Grandma is bent on bending a dignified elbow, the two boy friends become involved in a wild free-for-all bout to which the dear old lady adds gusto and effectiveness. There is much rough and tumble action but that is about all. Zeffie Tillbury plays the grand old girl with evident relish but her comic companions, though they work hard, don't seem to be very comic. Running time, 20 minutes.

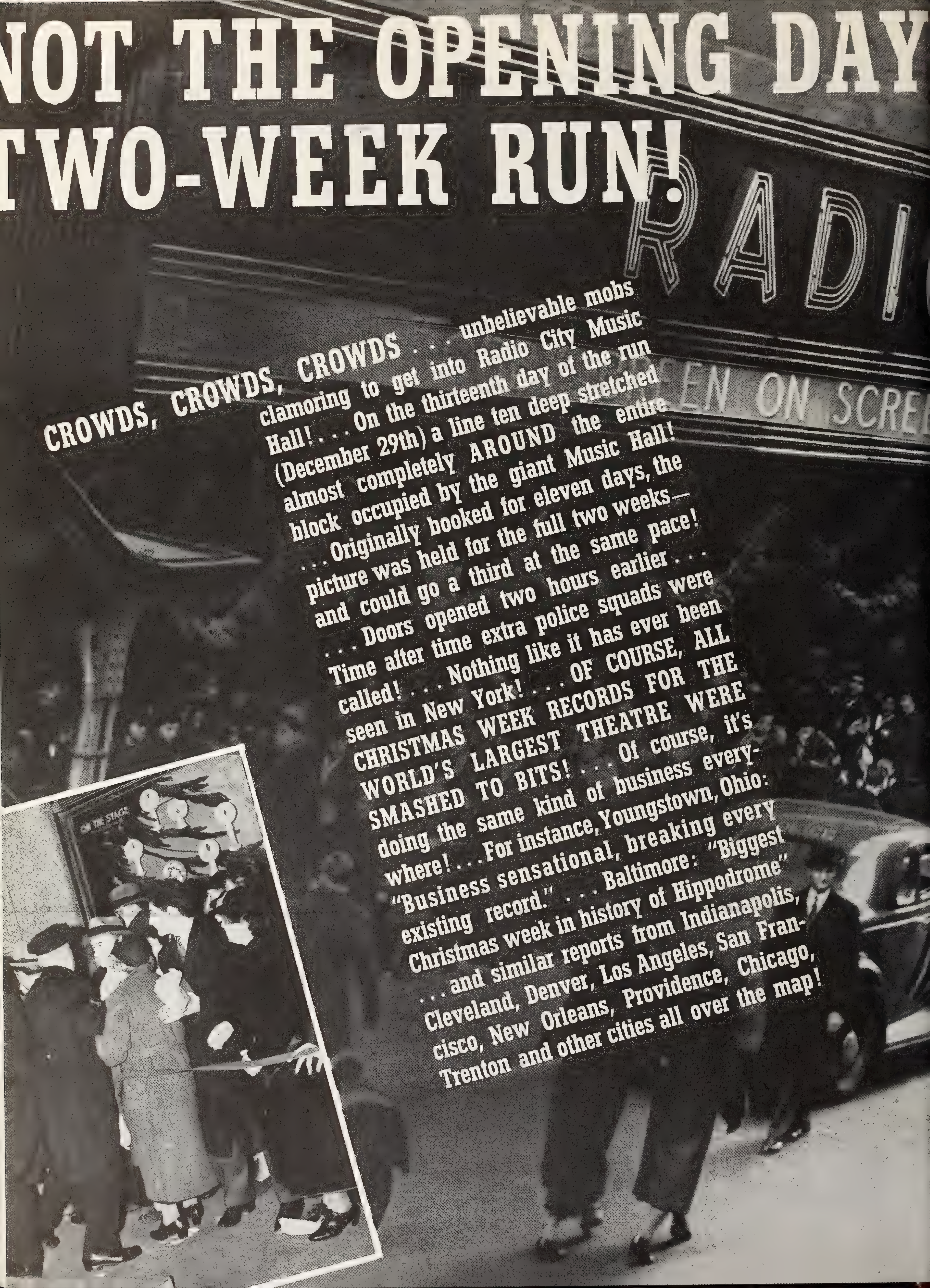
Any Old Port

(Educational)

Fairly Amusing

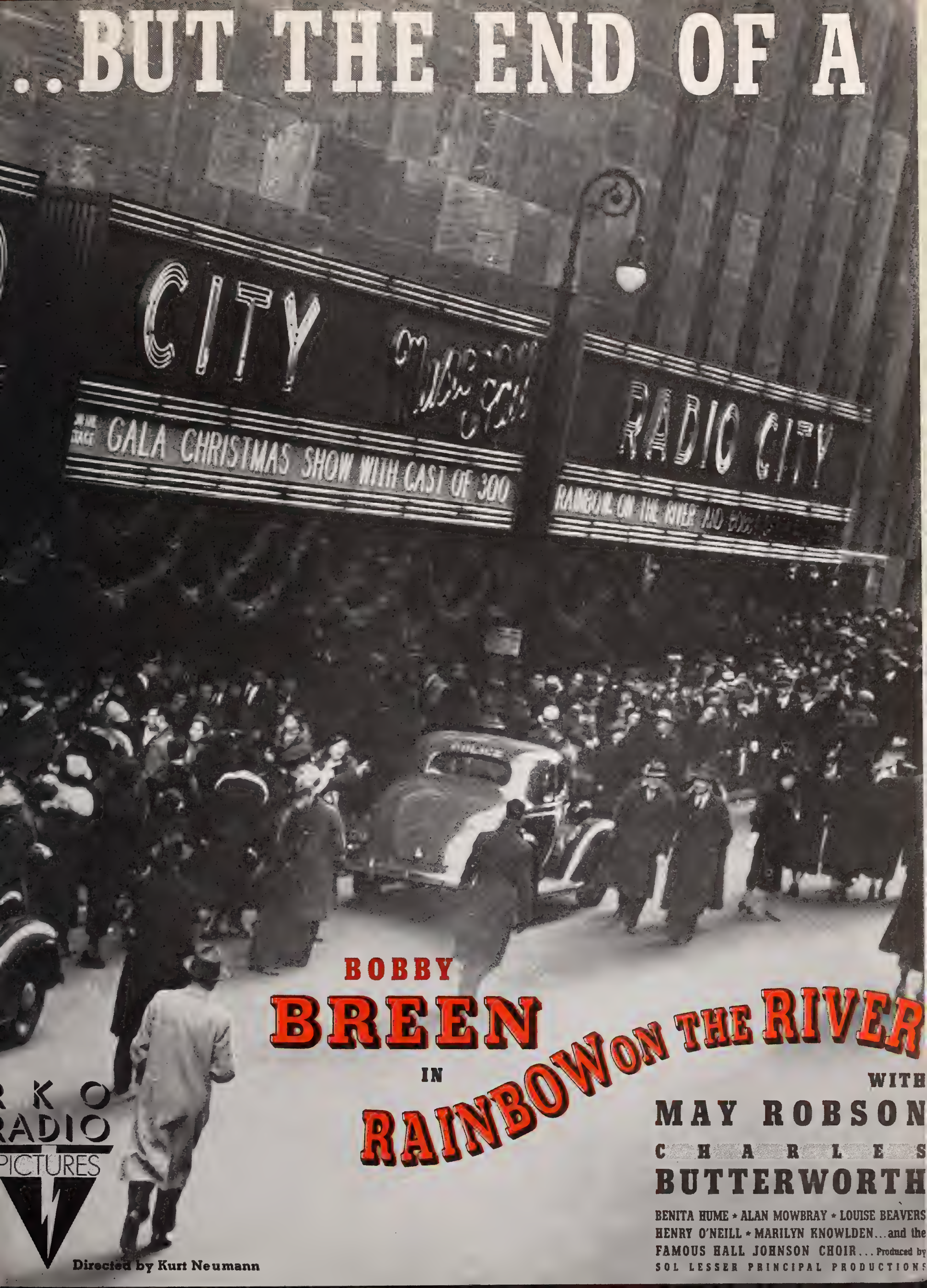
This short subject finds the Tom Patricola-Buster West combination as two sailors billeted with a family threatened by some big menace in black, who wanders through the story trying very hard to scare everyone including the audience. How the nimble footed team outwit the threatener and also provide on the run some of the eccentric dancing for which they are noted combine to make this a fairly amusing bit of entertainment. Running time, 18 minutes.

NOT THE OPENING DAY
TWO-WEEK RUN!



CROWDS, CROWDS, CROWDS . . . unbelievable mobs clamoring to get into Radio City Music Hall! . . . On the thirteenth day of the run (December 29th) a line ten deep stretched almost completely AROUND the entire block occupied by the giant Music Hall! . . . Originally booked for eleven days, the picture was held for the full two weeks—and could go a third at the same pace! . . . Doors opened two hours earlier . . . Time after time extra police squads were called! . . . Nothing like it has ever been seen in New York! . . . OF COURSE, ALL CHRISTMAS WEEK RECORDS FOR THE WORLD'S LARGEST THEATRE WERE SMASHED TO BITS! . . . Of course, it's doing the same kind of business everywhere! . . . For instance, Youngstown, Ohio: "Business sensational, breaking every existing record." . . . Baltimore: "Biggest Christmas week in history of Hippodrome" . . . and similar reports from Indianapolis, Cleveland, Denver, Los Angeles, San Francisco, New Orleans, Providence, Chicago, Trenton and other cities all over the map!

...BUT THE END OF A



BOBBY

BREEN

IN

RAINBOW ON THE RIVER

WITH

MAY ROBSON

CHARLES BUTTERWORTH

BENITA HUME ★ ALAN MOWBRAY ★ LOUISE BEAVERS
HENRY O'NEILL ★ MARILYN KNOWLDEN...and the
FAMOUS HALL JOHNSON CHOIR... Produced by
SOL LESSER PRINCIPAL PRODUCTIONS

RKO RADIO PICTURES

Directed by Kurt Neumann

U.S. CONTINUES INQUIRY ON ERPI FILM INTERESTS

$2,000,000 Investment in Debenture Stock of Universal Is Told Commission by Drake

Electrical Research Products, Inc., has an investment of $2,000,000 in motion picture production through participation to that extent in the deal by which Standard Capital Company acquired control of Universal last spring, according to testimony presented this week by Whitford Drake, executive vice-president of Erpi, to the Federal Communications Commission. The FCC study of Erpi operations is part of its inquiry into the American Telephone and Telegraph Company.

Mr. Drake corroborated data dealing with the financial structure of Erpi, a subsidiary of A. T. & T., which was presented by Samuel Becker, special counsel for the commission. The Erpi official said that the particiapation was dictated by the company's interest in "preventing a crash in that situation."

The $2,000,000 investment in debenture stock in the Universal Corporation was listed in the prospectus published in June of this year showing the capital structure of the holding corporation. An additional $2,000,000 was invested by an English group headed by J. Arthur Rank and Lord Portal, another $1,000,000 by the Eastman Kodak Company, and the balance of the $5,500,000 total price paid for Universal was contributed by Standard Capital and several individuals.

Mr. Drake said on the stand that Erpi "expects to get out of it as soon as it can."

It was brought out that Erpi and Eastman received debentures convertible into Universal common stock, and the English group took one-half in debentures and one-half in the common stock. Erpi's arrangement called for conversion into common stock at intervals, at prices ranging from $15 to $25 a share. It was estimated by Mr. Becker that, at an average price of $20, Erpi could receive 100,000 shares of Universal common stock under a voting trust agreement.

Tells of Formation of Group

The details leading to the conclusion of the Universal deal were recited by Mr. Drake and were supplemented by statistics and testimony read into the record by Mr. Becker. A letter from John E. Otterson, former president of Erpi, to Edgar S. Bloom, president of Western Electric at that time, told of the formation of a group headed by J. Cheever Cowdin, president of Standard Capital and now president of Universal, for film financing, and capitalized at $1,000,000. A deal was planned whereby the intended Standard Capital Company would work with Exhibitors Reliance Corporation, wholly owned Erpi subsidiary, in the financing of production.

Mr. Drake declared that Mr. Otterson had approved the plan, and said it was considered valuable in relieving Erpi of the "burden" of film financing. Little was done with Standard Capital, however, Mr. Drake testified, when the Cowdin company became interested in Universal.

A summary of Erpi's film financing, read into the record by Mr. Becker, showed a total to December 31, 1935 of $3,571,918, of which $850,000 was said to be outstanding. Financing of various small independent companies during the period amounted to $1,978,977, Mr. Becker brought out. The counsel read further that up to December 31, 1935, Erpi's earnings from interest amounted to $327,399, and from royalties, $397,351, for a total of $725,250.

It was brought out that the revolving fund established by Erpi for film financing reached a 1933 peak of $800,000, which Mr. Drake said he considered at the time insufficient for higher priced pictures. Attempts were made at the time to interest banks, including the Commercial National Bank and the Manufacturers' Trust Co., in film financing, but they were unwilling to participate, it was said.

The earlier testimony covered in considerable detail the negotiations concerning the Western Service Studios in New York, the latter first housed in the old Edison plant in the Bronx, and later, by lease, in the former Paramount studio in Astoria.

Mr. Becker attempted to prove at one point that Erpi was interested in developing the non-theatrical field, since the theatre equipment business had very nearly reached its saturation point, and had become for the most part a replacement business.

Dealings with E. W. Hammons of Educational and the Christies in the Metropolitan Sound Studios, on the coast which later became the Western Service Studios, were detailed.

Equipment to Revert

Erpi has reached a definite understanding with the major producing companies that the recording equipment used by them will revert to Erpi on expiration of the licensing agreement in 1944, Mr. Drake told reporters at the hearing. The major companies have been paying for the use of the equipment since sound was instituted. Erpi has taken the stand from the beginning that the apparatus was only leased.

Walter S. Gifford, president of A. T. & T., in testimony at the closing session of the hearings this week said that the disposal of Erpi has been considered from time to time by the parent company. Under questioning by Mr. Becker the telephone company president emphasized that the matter has been dropped because the discussions "ran up against a blind alley and stopped." The chief obstacle, he indicated, was the long term producer contracts held by Erpi.

The reason for considering the disposal of the company, he said, was his belief that the Bell System should not be in any other field than communications.

John E. Otterson again took the stand and testified concerning the $50,000,000 loan to William Fox for the purchase of a block of shares in Loew's in which Erpi participated to the extent of $15,000,000, with Halsey-Stuart and several banks joining in supplying the funds.

Court Test Looms on Musicians' Election

Permission has been granted by the American Federation of Musicians to members of Local 802, Musicians' Union in New York, to start a court contest on the results of the election held December 17. Billy Van will act as representative of the defeated candidates.

Court authority will be asked for an inspection of the "manila tickets" given out to members as they arrived. These were intended to show the holders were eligible to cats ballots in the election.

The defeated candidates say that after the stoppage of voting at 8 P.M. there was a period of 40 minutes in which the present officers were unable to find the keys to the ballot boxes and during the period only officers were allowed in the room. It was finally necessary, it is said, to break open the boxes.

Philadelphia Exhibitors Meet MGM Sales Manager

Lewen Pizor, president, Charles Segall and Abe Sablotsky, acting as a committee of the United Motion Picture Theatre Owners, of Philadelphia, met Tuesday in New York with William F. Rodgers, general sales manager of Metro-Goldwyn-Mayer; Tom Connors, eastern division manager; Bob Lynch, district manager; and Salem Applegate, Philadelphia branch manager, to discuss their sales problems.

The meeting was held at the distributor's home office and no mention was made of the impending date strike.

Legion of Decency Lists 17 Pictures

Of 17 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week seven were approved for general patronage and 10 were called unobjectionable for adults. The new pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Champagne Waltz," "Beloved Enemy," "Great Guy," "Grenzfeuer" (German), "A Man Betrayed," "Men of Affair," "Stowaway." Class A-2, Unobjectionable for Adults: "After the Thin Man," "Camille" "Captain Calamity," "College Holiday," "Crackup," "Ich Glaub Nie Mehr An Eine Frau" (German), "Night Waitress," "One Way Passage," "She Shall Have Music," "Yellow Cargo."

Schertzinger Unit Ready

The newly formed Victor Schertzinger-Zion Myers unit for Grand National will start work on their first production shortly after January 1 at the Talisman Studios in Hollywood, it was announced this week.

Film Board Will Induct

Leo Abrams, who was recently elected president of the New York Film Board of Trade, and a roster of new officers, will be inducted into office on January 6. A theatre party will be held after the induction.

Robert North has signed a contract with Paramount in Hollywood as an associate producer and has started work on "Danger, Men Working." He was recently under contract to Columbia.

BRITISH INDUSTRY DOUBTS ACTION BY CABINET ON MOYNE QUOTA PLAN

Trade Opinion Unites Against Suggested Control Commission, 50 Per Cent Quota and Quality Tests for All Films

Revival of Reciprocity May Be Considered, with Hope of Legislation Recognizing American Factor in British Success

by BRUCE ALLAN
in London

Any fears that the Cabinet at once would introduce an amending Cinematograph Films Act on the lines recommended in the acutely controversial "Moyne" Report were removed this week. Answering, in the House of Commons, a question from Mr. Hall Caine, M.P., Dr. Burgin, Parliamentary Secretary to the Board of Trade, said that the question was being examined by the Government and steps taken to obtain the views of various sections of the industry and that "some time must necessarily elapse before any decision can be reached."

Adding that "the President of the Board of Trade cannot now say whether legislation on this subject will be introduced during the present session," Dr. Burgin, in the opinion of most film traders, understated the case. The Wardour Street view is that an amendment on the Act on "Moyne" lines is unlikely in any session.

This view arises from various circumstances. The request from the Board of Trade to the Cinematograph Exhibitors Association, the Kinematograph Renters Society and the Film Group of the Federation of British Industries for their comments on the Moyne Report is in itself significant. All these organizations submitted statements to the Committee and their representatives were personally examined and cross-examined. Presumably their views, embodied in the Minutes of Evidence published by the Committee, are already known to the Government. That the Board of Trade wants to hear from them again is pretty clear evidence that the President, the Rt. Hon. Walter Runciman—and probably the Cabinet, whom he is understood to have consulted—are personally of opinion that the suggestions of the Report are revolutionary and call for further consideration.

A Significant Statement

Still further emphasizing this view was a statement from Sir Samuel Hoare, First Lord of the Admiralty, in his speech at the annual dinner of the London and Home Counties Branch of the CEA. Sir Samuel, who as a Cabinet Minister must be assumed to have direct knowledge of the recommendations of the Moyne Report, said:

"Keep clear as much as you can of Government control. . . . In many parts of the world the hand of the government tends to kill intellectual variety and artistic development. I could give instance after instance."

Even assuming that Sir Samuel was expressing a personal opinion, a statement so definite from a member of the Government is significant in face of the fact that one of the most important, and most generally criticized, of the Moyne suggestions was that a Film Commission should be set up, with salaried members, to administer a Quality Test for British films, to vary the British Film Quota yearly after consideration of the standard of the previous year's output, and to encourage, in some undefined way, the supply of increased finance to British production.

The further proposal that the Quota, during the ten years' duration suggested for a new Act, should rise to fifty per cent, is tied up with the suggestion of a Film Commission, for the reason just indicated. That the Cabinet is "cold" on the Film Commission may reasonably be taken as inferring that it is cold also about the 50 per cent Quota.

Opposition United

This consideration must have been very much in the minds of the joint distributor-exhibitor meeting during the week for the purpose of taking first steps to oppose the adoption of the Moyne Report. Strictly speaking, it was not a conference. The General Purposes Committee of the CEA was in session on the Report and was joined informally by officers of the KRS. All the same, it was a very important occasion, in view of the fact that the two groups, usually to be found in attitudes of mutual hostility, are believed to be united in an attitude of uncompromising hostility to the Moyne Report, and particularly to the Film Commission and the Variable Quota.

A probable outcome of the contact established between these two bodies will be that substantially identical recommendations will be made to the Government by distributors and exhibitors, reflecting fundamental objection on the part of two of the three sections of the trade to the Moyne recommendations.

Freely expressed in trade quarters was the opinion that the whole question of revision of the Films Act was again more or less in the melting pot, and that the Government's final decision was likely to pay more regard to the suggestions which the trade bodies are now putting before it than to the Moyne Report.

Reciprocity Subject Revived

Encouraged by news from America that a policy of quotas might be regarded by the Roosevelt Administration as a factor to be considered in discussing general trade treaties, there was a disposition to canvass the possibility of reviving the policy of reciprocity, championed by Simon Rowson before the Moyne Committee. Many recalled that such a policy was discussed before the introduction of the Films Act and, according to a very general opinion, wrecked by interests concerned chiefly to see the quota principle established.

Further Encouragement

Regarding the Moyne Report as advocating the extension of this principle to the point of absurdity, and remembering that John Maxwell and other major British producers had expressed the view that the industry no longer needed this prop, this section of opinion is not without hopes that the ultimate outcome of the present discussions may be new legislation paying regard to the fact that the commercial stability of British production depends very largely on an adequate release in America.

The holders of this view were further encouraged when they read reports of the remarks of Philip Guedalla, another speaker at the London and Home Counties dinner. Mr. Guedalla is a member of the Advisory Committee under the Films Act, which made a report to the Board of Trade advocating, among other things, a quota on a cost-footage basis.

His criticism of the Moyne Report therefore carried special weight. It was particularly scathing in regard to the Film Commission, in regard to which he remarked, "One does not solve a problem by just creating a Minister for it," and respecting the Quality Test, about which he commented: "I do not want to pay a part-time salary to four wise men and one statutory woman to tell me what I can find out from the pay-box." The only test of a good picture, said Mr. Guedalla, was "a machine that sat in front of a young lady in a glass box."

▽

Associated British

Associated British Pictures Corporation, Ltd., the John Maxwell company prominent in the deal for Gaumont-British control, has successfully floated a £2,000,000 ($10,000,000) 4½ per cent first mortgage debenture issue for Associated British Properties, Ltd., a subsidiary formed for the purpose of acquiring theatres and leasing them to the parent company.

Associated British Properties, which has an ordinary share capital of £1,000,000, is absorbing Associated Cinema Properties, Ltd., which controls 53 theatres already leased to Associated British Pictures and is taking over all these establishments, of which 24 are leasehold It is paying for them £3,000,000 in £2,000,000 cash and 880,000 Ordinary £1 shares.

Associated British will lease the theatres for an annual payment of 6 per cent of the aggregate purchase price, or £180,000, and will pay all rent charges and the expenses of the sub-

(Continued on following page)

SHORT PRODUCT PLAYING BROADWAY

Week of December 26

CAPITOL		
	Hurling	MGM
CRITERION		
	Symphony in Snow	Educational
	The Hills of Old Wyomin'	Paramount
	Vaud-Villians	Vitaphone
MUSIC HALL		
	The Country Cousin	United Artists
PARAMOUNT		
	Chimp Champs	Paramount
	That's Their Business	Paramount
	The Spinach Roadster	Paramount
RIALTO		
	Popeye the Sailor Meets Sinbad the Sailor	Paramount
RIVOLI		
	The Country Cousin	United Artists
	Rambling Through Vienna	Major Peter Devlin
ROXY		
	Santa's Workshop	United Artists
	Modern Home	Educational
STRAND		
	Give Me Liberty	Vitaphone
	Coocoonut Grove	Vitaphone

U.S. SEEN FACTOR IN QUOTA ISSUE

(*Continued from preceding page*)

sidiary company. The issue, underwritten by Myers & Co., was subscribed by 10 A. M. on the opening day.

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Assets and liabilities of Gaumont-British Picture Corporation, Ltd., are balanced at the figure of £21,724,357 in a combined statement finally forthcoming after six weeks at the insistence of shareholders. Included as the chief items on the debit side, in addition to a capital issue of £6,250,000, are:

Debenture stock	£5,073,180
Debs and secured loans of subsidiaries	1,301,339
Shares in subsidiaries not held in the group	5,292,622
Bank overdraft	1,577,431
Surplus of balances not distributed in dividends, and of profit and loss accounts	1,130,599
ON THE CREDIT SIDE LEADING ITEMS ARE:	
Cash	431,424
Films, released and unreleased and in production (less £200,000 reserve for contingencies)	1,378,908
Investments in and debts from associated companies	1,353,436
Fixed assets (studios, theatres, equipment, etc.)	16,273,149
"Amount by which the aggregate cost of shares in subsidiary companies exceeds the appropriate proportion of the aggregate book value of the net tangible assets of those companies at dates of purchase"	1,638,341

Criticism of the statement in the London financial press mainly centered on the last item, which is regarded as indicating a deficiency, and on the valuation of films, substantially on the basis of their cost, while there were many comments to the effect that the detailed account of the operations of the company desired by shareholders was not to be found in the figures published.

London Films Statement

The annual accounts of London Film Productions, Ltd., of which Alexander Korda is chairman and managing director, show a loss of £330,842 in the year ended May 2nd last.

Taking into account the amount of £26,967 in the previous year, the debit balance is £368,973.

London Film Productions is a public company but has never made a public issue of its shares. It was incorporated on Feb. 13, 1932, with a nominal capital of £825,000, of which £428,549 has been issued privately. It is understood that the Prudential Assurance Co., Ltd., is the largest holder.

Also issued are £500,000 of first debenture stock, a further debenture securing a loan of £453,562 and other secured loans totaling £549,291.

Creditors are shown at £288,892. Other items are £19,250 paid for cancellation of a contract, £12,500 commission in respect of shares, £94,885 debenture discount account.

On the credit side a total asset figure of £2,229,973 is shown, films and expenses of current and future production standing at £751,845 and property and equipment at £564,149. The debtors' figure is £41,408 and Cash £5,403.

The accounts refer to a period before the new London Flms' studio at Denham was in commission, and do not include receipts from several important films completed since that date or amounts of studio rentals earned since the completion of the Denham plant.

G-B Subsidiary Shows Profit

A profit of £99,040 ($495,200) for the year ended September 30th was shown in the report of P.C.T. Construction Co., Ltd., a financing subsidiary of Provincial Cinematograph Theatres, Ltd., G-B subsidiary. After writing off £5,000 from the expenses of a preference share issue a dividend of four per cent will be paid and £4,528 carried forward.

▽

Dixey Financing

Flotation of a securities issue probably totaling $1,250,000 for the financing of the Independent Exhibitors' Distributing Co., the project conceived by Capt. A. C. N. Dixey, is expected here early in January. Underwriting for the issue has been guaranteed, according to local advices.

▽

Seeking Trans-Lux Deal

Norman Hulbert of the Capital and Provincial News Theatres was to arrive in New York this weekend to discuss a deal with Trans-Lux. He wants to use the Southampton theatre idea of Trans-Lux at Brighton and Coventry.

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Exhibitors Pick Harrogate

Next year's summmer conference of the Cinematograph Exhibitors' Ass'n will be held at Harrogate, the Yorkshire spa, with the Hotel Majestic as headquarters.

Marc Lachman New "U" Publicity Head

Marc Lachman has been named publicity director of Universal Pictures in Hollywood, replacing Hubert Voight, whose contract, which was to expire January 27, was bought up.

Mr. Lachman joined Universal several months ago as a special exploitation representative, later being made a member of the studio publicity department. Before that, he was prominent along Broadway as a publicity man for legitimate theatre productions and night clubs.

Mayer Purchasing Head

Jerry G. Mayer, brother of Louis B. Mayer, has been appointed head of the Metro-Goldwyn-Mayer purchasing department in Hollywood, replacing Frank Rath, who has been in the department for 14 years. William Spencer was appointed assistant head, with Mr. Rath third in charge.

Australia Upholds Disney

The rights of Walt Disney and his Associated Enterprises to sole use of "Mickey Mouse" and "Minnie Mouse" have been upheld by the registrar of trade marks in Canberra, Australia. The registrar rejected an application of the Radio Corporation for permission to use these names on radio sets.

U. S. Film on Texas Ready

"Glimpses of Texas, Its Natural Resources and Big Bend National Park" is the title of a new one-reel silent motion picture prepared under the direction of the National Park Service and the Bureau of Mines, Department of the Interior. The film is ready for release to theatres, schools, churches, etc.

NBC's Coast Studio Size to Be Doubled

National Broadcasting Company's Hollywood studios, built at a cost of $500,000 and in operation less than a year, will be expanded to twice their present size, it will be announced shortly by Donald E. Gilman, vice-president in charge of the western division of the network.

Engineers are now at work on construction plans for the expansion, made necessary, it was said, by the increasing number of programs originating in the motion picture capital.

A wing of the new studios will include a television studio in anticipation of future needs. The additions will be built adjacent to the present buildings at 5515 Melrose Avenue, Hollywood.

In addition to new commercial network broadcasts which NBC plans to accommodate in the enlarged quarters, the expansion will enable the company to inaugurate its Hollywood schedule with many additional sustaining broadcasts.

MGM Makes Magazine Tieup

Metro-Goldwyn-Mayer has made a tieup with *Liberty Magazine* whereby amateur cameramen using either eight or 16 mm. film can submit from 200 to 300 feet of film, either fact or fiction, to Pete Smith up to February 27. Six prizes ranging from $500 down will be given. The material will be judged by Mr. Smith and Fred C. Quimby of MGM and Fulton Oursler of the McFadden Publications on the basis of audience interest, originality of subject matter and effectiveness of technique.

Film Board Picks Abrams

Leo Abrams, branch manager of the New York Universal exchange, has been elected president of the New York Film Board of Trade, succeeding Dave Levy of Metro-Goldwyn-Mayer. Harry Hummel of Warners has replaced Bob Fannon of Republic as first vice-president, and Edward Bell of Paramount is now second vice-president in place of Harry Decker of Warners. Mr. Decker is now secretary of the organization, the post held by Mr. Abrams last year.

Exhibitor Protests Advertising

A letter protesting the use of the national advertisement of the Ford Motor Company which displays a man putting a "double feature" bill advertising the new car on a theatre marquee was sent to Henry Ford by S. D. Kane, secretary of the Northwest Allied Exhibitors in Minneapolis this week. The protest said that the use of a "double feature" angle was contrary to practice in "a single feature territory."

Jack Frere Leaves Warner

Jack Frere, manager for Warner's Philadelphia district, has resigned to take charge of a small group of theatres recently acquired with his partner, George Soble. The two will operate four houses in and around Philadelphia.

THE SHOW THAT'S A MILLION SHOWS IN ONE

brings to the screen a great new star!

"SONJA HENIE is a sensation in her film bow. Displaying from her first scene a vivid personality, a freshness and charm which get over with men and women alike. Her performance will back the most ardent exploitation. Offering is by no means a one name affair. Lavishly produced, fattened with hilarious and assorted comedy and attuned to music and lyrics, 'One in a Million' is ear-marked for prosperous business!"

—Variety Daily

"'ONE in a Million' easily ranks as a smash hit! Besides shining with a galaxy of tried and true performers, it introduces to the screen Sonja Henie, undoubtful and instantaneous star material who will gain an immediate following. This different musical is certain of wide and cordial interest and may safely be put down as a top-rank box-office bet!"

—Hollywood Reporter

It's 1937's HOLD OVER SENSATION!

One in a Million

glorifying the girl with the personality in a million!

SONJA HENIE with
ADOLPHE MENJOU · DON AMECHE
NED SPARKS · JEAN HERSHOLT
RITZ BROTHERS · ARLINE JUDGE
BORRAH MINEVITCH and his gang **· DIXIE DUNBAR**

Directed by Sidney Lanfield

Associate Producer Raymond Griffith · Story and Screen Play by Leonard Praskins and Mark Kelly · Music and Lyrics by Lew Pollack and Sidney D. Mitchell · Skating Ensembles Staged by Jack Haskell

with these Hit Songs:

"One in a Million"
"Who's Afraid of Love"
"The Moonlit Waltz"
"Lovely Lady in White"
"We're Back in Circulation Again"

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

'LLOYDS' HELD FOR 6th WEEK AT ASTOR AND CARTHAY CIRCLE!

RISING GROSSES AND ADMISSIONS REFLECT PROGRESS MADE IN 1936

Rapid business improvement during the year just past was reflected more than satisfactorily in rapidly mounting grosses and consequently improved financial statements from large companies. A trend toward higher admissions was further indication of optimism. Self regulation within the industry was initiated by the acceptance, in part, of the trade practice program advanced by the Motion Picture Theatre Owners of America by Universal, United Artists and 20th Century-Fox. Paramount emerged from its long receivership with Barney Balaban as president, Adolph Zukor in charge of production, and Stanton Griffis as chairman of the executive committee. Similar hope for RKO was established with the filing of a reorganization plan which is now before the courts. During the year the industry was shocked by the deaths of Irving Thalberg, Felix F. Feist, Nathan Burkan and Colonel Walter S. Butterfield; chance games and double bills showed no signs of waning; a deal under which Gaumont British was to be divided in ownership between the Schenck brothers and the Ostrers was announced and then left hanging in mid-air when John Maxwell bought into GB in an effort to keep control of the company in England; Nathan Yamins was elected president of Allied States Association of Motion Picture Exhibitors; Walter Wanger signed a ten year contract with United Artists; George Schaefer became vice-president and general manager of United Artists; control of Universal passed to Standard Capital, headed by J. Cheever Cowdin, and Carl Laemmle retired; Edward L. Alperson organized and heads Grand National; William F. Rodgers was named general sales manager for Metro-Goldwyn-Mayer; Andrew W. Smith resigned as eastern and Canadian sales manager for Warner Brothers to become United Artists' sales chief; Gradwell L. Sears was named general sales manager for Warner Brothers; W. Ray Johnston's contract as president of Republic was terminated; Merlin H. Aylesworth resigned from National Broadcasting Company; the Moyne committee in London submitted a report recommending a 50 per cent quota for England in ten years; and Al Lichtman and Sam Katz were named Loew vice-presidents. Other highlights of the year as revised from a compilation of *Motion Picture Daily* follow:

JANUARY

January 2

N. Y. exchanges begin collecting two per cent municipal sales tax from exhibitors pending court test of city's right to levy tax against film rentals. Motion picture securities increase $162,862,375 in market value during 1935.

January 3

Circuits' holiday grosses up sharply over preceding year.

January 4

Creditors' claims against RKO in reorganization proceedings reduced by approximately $22,000,000.

January 6

Defense motions for dismissal of Government's complaint to be heard in advance of trial at St. Louis. Studio guilds reported opening a drive for closed shop.

January 7

Treasury Department sees 25 per cent increase in 1936 theatre business in estimating tax returns.

January 8

St. Louis Federal court denies film companies' motion for dismissal of Government's equity case.

January 9

Spyros Skouras to be first witness in opening of trial of Government suit at St. Louis.

January 10

St. Louis trial opens. Creditors' claims against Fox Theatres Corp. reduced by $2,949,103 in receivership proceedings.

January 11

Circuits launch new expansion and strengthening programs in midwest and west.

January 13

Theatres in operation in U. S. may pass 15,000 mark, annual Film Board report expected to show. Industry sees no hope for revival of voluntary trade practice regulation to replace NRA code.

January 14

Samuel L. (Roxy) Rothafel dies in sleep at age of 53.

January 15

N. Y. Film Board reports 1,031 theatres open in local territory.

January 16

Retaliatory legislation seen possible against foreign countries which impose quota and tax restrictions on American films.

January 17

U. S. Circuit Court of Appeals at Philadelphia holds contract clause prohibiting double featuring illegal.

January 18

British trade group begins work on new quota law. Changeovers to 2,000-foot reel set back from April 1 to Aug. 1. Hollywood directors leave Academy to form new guild.

January 20

Warners report net of $1,031,315 for final 1935 quarter, greater than entire preceding fiscal year's profit.

January 21

Federal amusement taxes increase $1,026,625 in six-month period. New York refuses to hear exhibitors in opposition to application of city sales tax to film rentals. Settlement of industry's obstacles to Mexican operations seen.

January 22

Distributors consider application for a rehearing of the anti-double featuring case in Philadelphia.

January 23

Annual Film Board report shows 15,378 of 18,508 theatres in U. S. open; increase of 826 in operation during the year.

January 24

Loew's may eliminate all chance games.

January 25

J. B. Clinton, president of Northwest Allied, urges joint action with M.P.T.O.A. on mutual efforts. Detroit patrons vote duals.

January 27

Commerce Department reports 51,697 theatres in world equipped for sound, gain of 10,828 over 1934. Reliance Pictures to RKO in switch from United Artists.

January 28

Legion of Decency will issue single list of picture classifications through N. Y. Archdiocesan council, instead of sectional lists.

January 29

St. Louis action blows up, with Government prosecutor asking court to dismiss case without prejudice.

January 30

St. Louis court grants Government motion to dismiss litigation without prejudice. New Federal move seen possible.

January 31

Federal judge in Philadelphia appoints special investigator to weigh evidence of anti-trust law violations with view to grand jury investigation.

FEBRUARY

February 1

New copyright legislation seen as adverse to films.

February 3

Production Code Administration issues seals for 104 features and 74 shorts in two months time. M.P.T.O.A. to study possible competition with theatres involved in General Motors' free film entertainment.

February 4

Loew's contract with Erpi calls for $100,000 annual minimum recording royalty fee, S.E.C. report reveals. Six Loew's and M-G-M officials receive approximately $2,000,000 participation in profits annually.

February 5

Erpi negotiates with producers on new recording license agreements, with lower royalties regarded sure. David L. Loew resigns as vice-president of Hal Roach Studios.

February 6

Nathan Yamins elected president of Allied, succeeding Sidney Samuelson.

February 7

Ed Kuykendall, M.P.T.O.A. president, urges modification of sales policies following national tour.

February 8

William LeBaron named head of Paramount production with unit system installed. U. S. distributors resume selling in Mexico following adjustment of labor troubles there.

February 10

New York license commissioner launches move to halt giveaways. Trans-Lux plans newsreel houses in all key cities.

February 11

Major distributors to apply for rehearing of anti-double feature case in U. S. Circuit Court of Appeals. Philadelphia.

February 12

House committee directed to hold hearings on Pettengill Federal anti-block booking bill.

February 13

Dramatists Guild begins drafting new author-producer contract for increased share of proceeds from film rights. Senate sub-committee named to hold hearings on Neely anti-block booking bill.

February 14

Report Standard Capital Corp. completes details for financing purchase.

February 15

Walter Wanger signs 10-year production contract with United Artists.

February 17

E. C. Grainger resigns as eastern division sales manager of Twentieth Century-Fox to become general manager of Feiber & Shea. Federal court reduces reorganization fees of Fox Metropolitan Playhouses by more than half.

February 18

John E. Otterson reached preliminary agreement with Winfield Sheehan to produce for Paramount. Alexander Pantages dies in sleep.

February 19

Senate committee sets hearings on anti-block booking bill. N. Y. state court denied I.T.O.A.'s petition for injunction to prevent city from collecting sales tax.

February 20

Pioneer Pictures to make four for United Artists. Atlas Corp. reduces holdings in Paramount and Warners.

February 21

M-G-M asks exhibitors to relieve it from obligation of delivering pictures not made by end of season, in order to catch up on its release schedule. Federal court fines William Fox $235,082 for contempt.

February 24

William Sussman, assistant to John D. Clark, named Twentieth Century-Fox eastern division manager, succeeding E. C. Grainger.

February 25

Standard Capital's deal for purchase of control of Universal seen "definitely set."

February 26

Government files new equity action against distributors in New York as aftermath of St. Louis case.

February 27

Legion of Decency voices opposition to anti-block-booking legislation.

February 28

Irving Thalberg to get new 10-year contract with M-G-M, although current pact has three years to run.

(Continued on following page)

"MUTINY" WINS ACADEMY AWARD

(Continued from preceding page)

MARCH

March 2

Block booking bill is called no aid to small exhibitor by Sidney B. Lust before Neely Senate committee.

March 3

George Schaefer becomes vice-president and general manager of United Artists. RKO gets distribution of Disney shorts.

March 4

Paramount to keep its localized theatre plan, says Otterson.

E. C. Mills of Ascap assails American adherence to the Berne Convention on copyrights.

March 6

"Mutiny on the Bounty," Victor McLaglen and Bette Davis win chief Academy honors Paramount to make new films in three groups. Appeal of William Fox denied on judgment; his arrest ordered.

March 7

Standard Capital to use own funds in exercising option for purchase of control of Universal.

March 10

Representative Culkin drops plan for legislation to create Federal film commission.

March 11

Joint legislative committee in New Jersey agrees on 10 per cent tax on gross receipts of all amusements.

March 12

Standard Capital expected to exercise option to purchase Universal by March 14 deadline.

March 13

M.P.T.O.A. to name committee on new trade practice program. New Jersey tax meets defeat in Assembly.

March 14

Control of Universal passes to Standard Capital, headed by J. Cheever Cowdin, today. Paramount rentals running more than $1,000,000 weekly.

March 16

Deposit of check $1,500,000 to Carl Laemmle closes Standard Capital—Universal deal.

March 17

Federal Trade Commission, in committee report, sharply criticizes Pettengill Bill.

March 18

House subcommittee hears S. R. Kent declare majority of independent exhibitors want block booking.

March 19

Theatres hit by floods in six eastern states. ASCAP brief to House Patents Committee attacks exhibitor position on copyright.

March 20

Twentieth Century-Fox reports net profit of $3,563,087 for the year ended Dec. 28, 1935.

March 21

Film salaries are filed with the House Ways and Means Committee by the Bureau of Internal Revenue.

March 23

Floods seen as having taken heavy toll of grosses. Chance games expanding in many sections.

March 24

Radio will have at least 48 features next season, says Jules Levy.

March 25

National Screen, with Charles L. Casanave, forms American Display Co. Winfield Sheehan drops deal with Paramount.

March 26

Federal Communications inquiry reveals $3,000,000 of A. T. & T. funds in production.

March 27

British Board of Trade names committee headed by Lord Moyne to study revision of Films Act which expires in 1938.

March 28

Carl Laemmle declines post on board of the new Universal, and decides to retire.

March 30

Federal Judge Davis in St. Louis allows appeal to U. S. Supreme Court of civil case dismissal without prejudice.

March 31

No delay anticipated for new Federal suit in New York.

APRIL

April 1

Loew's goes into Chicago and Detroit, taking United Artists theatres there.

April 2

New Pathe Film Co. plans formation of two new companies, one for production.

April 3

Universal transfer completed; to produce 36 features. Pathe merger will dissolve First Division.

April 4

Four national distributors accept Kuykendall invitation to discuss trade practice adjustments. Stay refused I.T.O.A. in city sales tax case.

April 6

New era is seen in control of trade abuses by virtue of Sugar Institute decision.

April 7

Precedent at stake in M-G-M's "Letty Lynton" appeal. Time extended for some in New York Federal suit.

April 8

Fortune survey finds 50 per cent of adults rarely attend films. K-O-A change to make Leo Spitz active factor.

April 9

Final report of Daniel Bertrand on NRA urges Federal control of the industry.

April 10

See no effect on current film measures in NRA report. Court holds there is no restraint of trade in clearance.

April 11

M.P.T.O.A. names committee to confer on new trade practice agreements.

April 13

New deal in distribution and exhibition is the hope of M.P.T.O.A.

April 14

U. S. seeking quick action in trust case. All exhibitor groups may participate in trade practice conferences.

April 15

Felix F. Feist passes after lingering illness. Nine national distributors to join conference.

April 16

Unrestricted cancellations up to 10 per cent held possible. A. T. & T. gains $20,000,000 from films.

April 17

Major companies indicate readiness to offer concessions on trade practices.

April 18

New Pathe firm called Grand National, headed by E. L. Alperson. M.P.T.O.A. favors curb on forcing of shorts.

April 20

Delay of Federal trust case to fall is seen likely.

April 21

Fox, B. & D. conclude a distribution deal for Australia. Uniform agreement not expected on trade practices.

April 22

Twentieth Century-Fox net for quarter is $1,239,760. Col. Walter S. Butterfield, veteran circuit operator, dies.

April 23

Pope pleased by improved standards of American films. Belief gains Wanger to remain independent Paramount producer.

April 24

Loew's 28-week net jumps to $5,033,038. J. R. Grainger signs new three-year deal as Universal sales chief.

April 25

All studio crafts to receive 10 to 15 per cent wage increases for next year. I.T.O.A. sales tax appeal is denied.

April 27

Settlement of St. Louis injunction case believed near.

April 28

Joseph P. Kennedy expected to be appointed to advisory post in Paramount.

April 29

U. S. Supreme Court tax decision seen as bearing favorably on the New York sales tax fight.

April 30

Howard S. Cullman, Roxy trustee, being sought to head combined T.O.C.C. and I.T.O.A. Federal action against Ascap expected to go over until fall.

MAY

May 1

St. Louis trust action ended; court approves. Three weeks of negotiations result in signature by U. S. District Judge John C. Knox, William F. Rodgers named successor of Felix F. Feist as M-G-M general sales manager.

May 2

Joseph P. Kennedy joins Paramount as adviser.

May 4

Leo Spitz revamping RKO theatre lineup.

May 5

Keith-Albee-Orpheum and B. F. Keith profits for quarter show huge jump. Local 306 merger talks suspended.

May 6

Adolph Zukor to head production in Paramount shift. Fight awaited on B. & K. dualing plan. Dissension in Writers' Guild; 13 members resign.

May 7

Republic to join industry 10-point talks.

May 8

Ike Libson and W. N. Skirball form Essaness Theatre Corp.

May 9

Copyright and booking bills expected to go over to next Congress session.

May 11

Kent, Schenck reported discussing English production with unit headed by Lord Portal.

May 12

M-G-M gives details on 33 pictures at Chicago meet.

May 13

Trust cases dismissed in St. Louis as final step in controversy.

May 14

Edward L. Alperson and associates take over 66,667 Grand National shares. "U" promises end of score charge.

May 15

Trade policy talks resumed at RKO.

May 16

ITOA charges MPTOA trade practice conferences are "mockery."

May 18

Paramount moves to combat poster renting firms by offering sale or lease of accessories.

May 19

Preference on Appellate Division calendar to be sought for sales tax case.

May 20

Columbia assures MPTOA conferees of trade concessions.

May 21

Allied closes Chesterfield playdate deal.

May 22

Five distributors give indication of new score charge policy next season.

May 23

Gaumont British never will be sold, Jeffrey Bernerd tells sales convention in New York.

May 25

U.A. will have 26-30 next season, says George J. Schaefer; Twentieth Century-Fox may list 67 with shorts at 96.

May 26

Joseph P. Kennedy delays departure from coast, thereby holding up report on company's affairs to directors. Paramount sets 65 for year's list.

May 27

Radio sponsors battling for coast's film talent. Republic lists 52 features, four serials.

May 28

Schine, Cocalis, Brandt and others bidding for Roxy. Percy N. Furber and Jack Davis talking newsreel theatre expansion in England.

May 29

Paramount's poster rental plan faces setback here; ITOA has 10-year contract with poster rental agencies, Twentieth Century-Fox decides on one brand name.

JUNE

June 1

Kennedy believed to favor Zukor as production head; Twentieth Century-Fox to release 69; 100 shorts. Warner net for 29 weeks jumps to $1,976,245.

June 2

New contract form asked by Ed Kuykendall.

June 3

Allied convention opens in Cleveland; Warners expected to announce 60.

June 4

Nathan Yamins ostensibly seeks a new policy for Allied; is opposed by Abram F. Myers. Allied deal with Lloyds hanging fire.

June 5

Producer divorce from exhibition Allied aim. Sabath film probe halted by plea of Joseph P. Kennedy.

June 6

Allied decides to raise $250,000 fund to carry on litigation. Spending is road to prosperity, declares H. M. Warner. Republic raises list to 68.

(Continued on page 82)

"SAMUEL GOLDWYN
has launched another
golden barque" . . . .

Drink in the toasts on the next pages . . .

Samuel Goldwyn, who has had some conspicuous and richly deserved success this season, has launched another golden barque in BELOVED ENEMY... A fine and mature and dignified drama... Has the stamp of quality on each of its departments — story, direction, performance and production — and it tempts us mightily to revise our tentative list of this year's best ten to make a fitting place for it.

— Frank S. Nugent, N. Y. Times

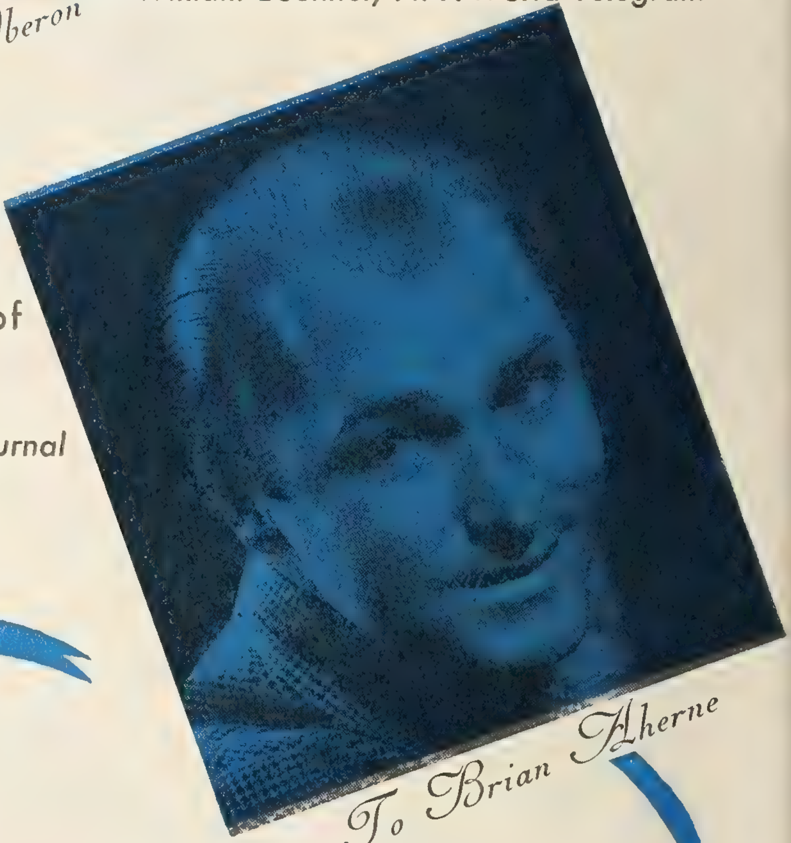
To Merle Oberon

A stirring romantic tragedy... A superior and stinging melodrama... A tingling and spirited offering that you can hardly afford to miss. Samuel Goldwyn has produced the film with his customary resourcefulness and good taste and has cast it extraordinarily well. A welcome addition to the Christmas entertainment lists.

— William Boehnel, N. Y. World-Telegram

A distinguished drama, beautifully acted and directed, and stamped with the artistic charm one has come to expect from the studios of Samuel Goldwyn. Superior entertainment.

— Rose Pelswick, N. Y. Evening Journal



To Brian Aherne

Samuel Goldwyn PRESENTS

MERLE OBERON · BRIAN AHERNE

IN

Beloved Enemy

with

HENRY STEPHENSON · JEROME COWAN · DAVID NIVEN · KAREN MORLEY

Directed by H. C. POTTER

Released thru **UNITED ARTISTS**

BELOVED ENEMY tense film . . . The Christmas cinema, take it from me, is now practically complete. Miss Oberon and Mr. Aherne, acting together, are answers to an addict's prayer. . . . It's superior stuff. —*Robert Garland, N. Y. American*

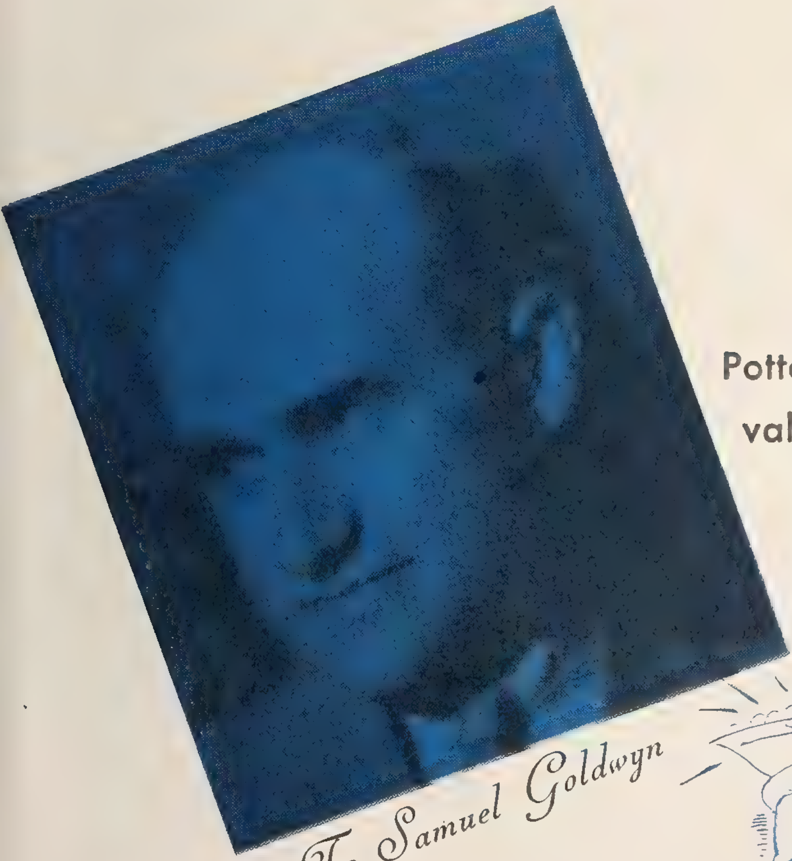
Goldwyn again triumphant . . . In handsome Goldwyn settings under the splendid direction of former stage director H. C. Potter, the story is an absorbing and touching one.

— *Bland Johaneson, N. Y. Daily Mirror*

BELOVED ENEMY is a Samuel Goldwyn production, a fact which by now has developed into almost a guaranty of quality. Thanks to an excellent cast, and to such expected Goldwyn attributes as fine photography and direction, BELOVED ENEMY is good dramatic entertainment.

— *Eileen Creelman, N. Y. Sun*

Produced by Samuel Goldwyn with all his accustomed flair for cinematic urgency and beauty . . . Performed with great skill . . . H. C. Potter has staged it with a keen sense of camera values. —*Howard Barnes, N. Y. Herald-Tribune*



To Samuel Goldwyn

Merle Oberon and Brian Aherne in stirring drama . . . A tasteful and impressive production is Samuel Goldwyn's BELOVED ENEMY . . . A boon to the screen . . . launched for a holiday run (and then on!) at the Rivoli. —*Irene Thirer, N. Y. Post*

To H. C. Potter

Goldwyn's new film earns much praise . . . A most welcome addition to the holiday entertainment. — *Wanda Hale, N. Y. Daily News*

BALABAN NAMED PARAMOUNT HEAD

(*Continued from page 78*)

June 8
Nathan Burkan dies. Wide changes made in RCA's agreement with Twentieth Century-Fox.

June 9
Paramount's selling plan to be flexible. Columbia-RCA make 10-year sound agreement. William Melniker made M-G-M foreign theatre head.

June 10
Majors studying acquisition of Erpi. Pettijohn suggests selling each picture to the highest bidder.

Erpi cuts rates to RCA level. MPTOA trade talks to finish Friday.

June 12
Robbins Music Corp. makes tie-up with Twentieth Century-Fox. Jack Cohn predicts move to keep stars off the air.

June 13
Theatre pact resulting from dismissal St. Louis anti-trust suit ready to sign.

June 15
Universal to have 42 features. F. & M. to take three Warner houses in St. Louis June 26. Disney will make feature in 1940.

June 16
Five industry men sought for Paramount board. RKO film budget to be biggest ever, says Leo Spitz. Finances set, harmony seen for Universal.

June 17
Neil F. Agnew, Barney Balaban and E. V. Richards named as industry men on Paramount board. RKO lists 26 star films in total of 54. Vitaphone to release 140.

June 18
M. H. Aylesworth tells staff there will be merger. New national field organization seen in local boards as result MPTOA discussions.

June 19
Paramount officers to be named next Thursday. Police renew moves against theatre games.

June 20
British proposal seeks 10-year quota and fixed costs. Sabath Congressional hits bondholders' committees.

June 21
Renewals of Wilby-Kincey and Lucas & Jenkins Paramount partnership deals expected. Columbia to have 42 with 16 westerns. Five majors offer total of 270 films.

June 22
No film bills are passed by 74th Congress. Isidore Ostrer asserts there is no deal pending between Gaumont British and Twentieth Century-Fox.

June 24
Choice of Adolph Zukor as Paramount head regarded as likely. Election year is no worry, asserts Jack Cohn.

June 25
Stanton Griffis named head of Paramount executive committee succeeding H. A. Fortington.

June 26
Paramount board fails to act on theatre deals. Extension is automatic. Kenneth A. Nyman pleads for end of theatre building at British CEA meeting.

June 27
O. Henry Briggs expected to leave DuPont Film Mfg. Co. to head Pathe. Play selling rules agreed upon by Dramatists' Guild.

June 29
Cuts in Erpi scales expected to be 33 1/3 per cent. Major Henry A. Proctor, M.P., favors British quota on competitive basis.

June 30
Paramount election set for Thursday. Zukor conferring with officers here. U.A. sales meet to hear details on 35 today.

JULY

July 1
Warners seen rejoining ASCAP.

July 2
Barney Balaban slated for Paramount presidency. La Guardia signs minors' bill.

July 3
Balaban elected president of Paramount. Pope asks extension of The Legion of Decency.

July 6
Papal encyclical praises U. S. film gains.

July 7
Protest filed on Cuba's N. Y. censor board.

July 8
Joseph M. Schenck admits negotiations in progress with Ostrers for purchase of G. B. control.

July 9
Dr. A. H. Giannini elected president of United Artists. Thomas Meighan dies.

July 10
London reports Loew's to buy G. B.

July 11
First National dissolved after 19 years.

July 13
Paramount to dissolve studio subsidiary.

July 14
N. Y. theatre building reaches all-time high.

July 15
Paramount terminates Otterson's contract.

July 16
Kennedy report to be shown to holders of Paramount securities.

July 17
Wall Street publishes Kennedy Paramount report.

July 18
Cuban reports indicate dropping of N. Y. censors.

July 20
Paramount aims at smaller directorate.

July 21
M-G-M buys half of the Fox share in G. B. Paramount sues Goldwyn on Gary Cooper's contract.

July 22
British fear loss of G. B. control to Fox and M-G-M.

July 23
British to own 65 per cent of G. B. stock.

July 24
S. A. Lynch signs to operate Paramount theatres in Florida.

July 25
Paramount to dissolve two subsidiaries.

July 27
Skouras names Powers to Alperson's buying post.

July 28
RKO 26-week net jumps $734,492.

July 29
Radio City and Music Hall impress British visitors.

July 30
David Ostrer says no changes are planned for G.B.

July 31
Otterson contract settled by Paramount board.

AUGUST

August 1
Andrew W. Smith resigns as eastern and Canadian general sales manager for Warners.

August 3
Gradwell L. Sears named general sales manager by Warners.

August 4
ASCAP board of directors reinstates Warners after an absence of six months.

August 5
Some major companies consider ignoring Government's film questionnaire.

August 6
W. Ray Johnston's contract as president of Republic terminated.

August 7
New York theatres to eliminate "early bird" admissions Sept. 4 and 5.

August 8
Warners' started sound picture exhibition 10 years ago. Roxy 12-month net up to $172,254.

August 10
Suggestion made to drop chance games in New York theatres.

August 11
U. S. films facing restrictions in Italy.

August 12
Warner survey indicates public prefers single bills to double feature policy.

August 14
Expect elimination of 10-cent admissions in New York. White House promises no federal admission tax increases.

August 15
Signing of Loew's-G.B.-20th Century-Fox deal expected within week.

August 17
Plan to halt New York duals is checked. RCA service to National Theatres is set.

August 18
Films unaffected by the Patman Act. MPTOA asked for Federal regulation bill.

August 19
Kuykendall says concessions will eliminate Federal law threat.

August 20
R. F. (Pete) Woodhull dies.

August 21
Carlo Roncoroni, Italian envoy, arrives to talk U. S. film aid.

August 22
Five to 10-cent admission hike is considered by New York theatres.

August 24
Move to end duals at Minneapolis and St. Louis.

August 25
Whitford Drake says patent rights in foreign countries will be void after 1945.

August 26
Soviet plans 450 for next year.

August 27
Survey shows industry is "in the black."

August 28
New York theatres report to M.P.P.D.A. on effects of film star broadcasting.

August 29
Steady increase in attendance being maintained.

August 31
Changeover to evening prices at 5 P. M. set to start in New York theatres Sept. 4 and 5.

SEPTEMBER

September 1
Longer reels will go into use gradually.

September 2
Exhibitors in U.K. talk own production; moves to counter G. B. [illegible] distributors in England.

September 3
Reorganization of RKO off until October.

September 4
Distributors pressing for percentages.

September 5
Lawyers back with draft of British deal; Zukor asserts new optimism prevails.

September 8
Figure weekly attendance at 80,000,000; M-G-M insisting upon 25-cent minimum scales on "Ziegfeld."

September 9
Holiday theatre takes 20-50 per cent above last year. New moves in sight to set 10-point program.

September 10
See collapse of "early bird" drive in New York.

September 11
Report "early birds" ended by 80 to 95 per cent. Allied seeks ban on houses owned by producers.

September 12
Consolidated finance plan up for stock vote.

September 14
Paramount profit for three months predicted; Central film service plan being widened.

September 15
Irving Thalberg passes at 37; industry stunned. Joseph M. Schenck sees G.B. deal in effect by Jan. 2 on his return from London.

September 16
Funeral rites for Thalberg set for today; new national independent organization up again.

September 17
"U" to expand feature list, says J. Cheever Cowdin. Simple rites for Thalberg held on coast.

September 18
Producing in Italy six to eight months away. A. T. & T. wins patent suit against GTP.

September 19
Edward P. Kilroe sees hope of pact on copyright on his return from Berne convention.

September 21
Seek uniformity in theatre sound. A. F. of L. denies plan to make labor films.

September 22
G.B. deal faces collapse; Schenck holds to terms.

September 23
Twentieth Century-Fox must approve sale of G.B., says Schenck.

September 24
Key grosses at four-year high mark, $2,090,144. Maxwell aim may be joint Gaumont rule.

September 25
Y. Frank Freeman gets Floyd Odlum's place on Paramount board.

September 26
M. H. Aylesworth quits NBC for RKO post.

September 28
Majors deny financing of stage plays.

September 29
Warners seen planning new radio circuit.

September 30
Radio council being studied by majors. Maxwell deal for G.B. off, London hears.

(*Continued on page 84*)

"HO HUM! BIGGEST BUSINESS IN 3 YEARS AT NEW YORK's CAPITOL FOR 'AFTER THE THIN MAN!' Bill Powell and Myrna Loy are good in it, too!"

HERE'S SOMETHING VERY INTERESTING!

The Oklahoma News is first in America to announce the selection of the Year's Ten Best Pictures! They were chosen by the paying public, not by the critic. And look:

M-G-M GETS 7 OUT OF 10 BEST!

As follows. "MUTINY ON THE BOUNTY" "SAN FRANCISCO" "BROADWAY MELODY" "LIBELED LADY" "WIFE VS. SECRETARY" "ROSE MARIE" "GREAT ZIEGFELD" OF COURSE, THE PUBLIC PICKS M-G-M!

"Hey Asta, it's terrific everywhere beating 'San Francisco' in 11 opening engagements, you lucky dog!"
And next comes "CAMILLE" Garbo and Robt. Taylor

MAXWELL BLOCKS SCHENCK-GB DEAL

(*Continued from page 82*)

OCTOBER

October 1
See no hope of dropping "early birds." S. R. Kents sail for London, warding off interviews.

October 2
Walter Reade announces plans for 100 theatres in small communities.

October 3
G.B. deal is not terminated despite setback, says Joseph M. Schenck.

October 5
Another move coming to end "early birds." B.I.P. product deals in U.S. held up awaiting G.B. deal.

October 6
"U" will have 52 next year, says President R. H. Cochrane.

October 7
Speculate on price control for pictures. England hears government is stopping G.B. deal.

October 8
Plan for new setup at RKO being speeded. KRS asks cut of two-thirds in new quota.

October 9
A. W. Smith, Jr., joins U.A. as sales chief. Report majors ready to reply to MPTOA on 10-point program.

October 10
Maxwell says deal nears for Ostrers' G.B. interest.

October 12
Maxwell deal for G.B. now hinges on 20th Century-Fox. Distributor concessions coming soon on MPTOA program.

October 13
G.B. deal not set; Maxwell explains. S. K. Wolf elected president of S.M.P.E.

October 14
Independents and B. & K. settle on clearance dispute. Metro will dissolve subsidiaries to cut taxes; brand name stays.

October 15
General shift for corporate structures seen coming. Maxwell made director in new move.

October 16
S. R. Kent dropping British deal; future hazy. "U" to reorganize corporate setup.

October 17
Film stocks, bonds spurt; sales heavy. Write off of weak assets in "U" plan.

October 19
Income gain is seen from reorganizing.

October 20
See precedent in injunction on Bette Davis in England. Court may get RKO plan in few days.

October 21
Maxwell paid £625,000 in cash, stock for non-voting shares in G.B.

October 22
Debentures of RKO tied in with notes.

October 23
SEC charges made against Consolidated. Court delay sought on RKO notes payment.

October 24
More delays on Roxy plan seen. Consolidated's recapitalization plan approved by court.

October 26
Nazis switch films' origin to get dates. Weekly gross of 20th Century-Fox $1,150,000.

October 27
Air shows aim at restoring stage to road. ASCAP to ask Canadian concessions.

October 28
Treasury may investigate "Amphitryon." Renew talks on big claim against RKO.

October 29
Sales policy stand awaited by Kuykendall. New national organization before ITOA.

October 30
Majors again delay trade policy drive. Warner radio move seen as step in network.

October 31
Negotiate air programs from sound stages. Mark Ostrer moves to slash studio costs.

NOVEMBER

November 2
Rush for film names on air looked for. Harry S. Plummer, Motion Picture Daily correspondent in Spain, finds outlook hopeful for industry pending outcome of civil war.

November 3
Twentieth Century-Fox will oppose G.B. shift to Metropolis & Bradford Trust, says Sidney R. Kent returning from abroad. Daily television broadcasts begun in London.

November 4
Industry expects upturn in grosses as the election ends. Political campaigns have kept theatregoers away.

November 5
Men active on films retain Congressional positions. New Canadian music tax is a slash of 25 per cent under U.S. rate; general acceptance sought. Warners reported seeking theatres throughout England.

November 6
Revival of the NRA through a constitutional amendment is seen. Non-sectarian Anti-Nazi league protests to Joseph M. Schenck on showing of German-made Olympic films distributed by M-G-M.

November 9
Universal first major to grant MPTOA's exhibitor concessions. Charles "Chic" Sale dies in Hollywood. Metro expected to withdraw Olympic films.

November 10
Mayor LaGuardia issues ultimatum in union operator troubles. Threatened to close all theatres involved unless bombings cease.

November 11
Hearst name dropped from Metrotone newsreel.

November 12
Local 306 absorbs Allied Operators' Union ending lengthy differences. Conciliation boards likely to start.

November 13
Allied brands MPTO moves as maneuver aimed at Neely-Pettengill bill. Berry to call business men to conference.

November 14
Foreign stock buying here starts Federal study. President Roosevelt aims to guard against dumping. N. Y. Sales Tax appeal up Dec. 3.

November 16
"U" to apply exhibitor concessions this season. Duals in Chicago seen in two weeks.

November 17
William Koenig quits Universal. Reported going to M-G-M to succeed Fred Pelton. Twentieth Century-Fox and CBS reported negotiating program tieup.

November 18
Government studying rise in film securties. Treasury, Reserve Board and SEC concerned over heavy sales. G.B. understood considering abandonment of producing for world market. RKO's reorganization plan due before court the 20th.

November 19
Isidore Ostrer sails to iron out G.B. impasse. Warners add $3,000,000 to film budget.

November 20
Loew deal for U.A. theatres called off. British group aims for new major circuit. Portal, Rank and Woolf seek 400-500 houses.

November 21
RKO again to share control of Music Hall.

November 23
Regulation of broadcasting under way. Maxwell sets new drive on U.S. market. Warners' net for year is $3,177,312.

November 24
RKO reorganization plan presented; hearing set for Dec. 23. Ostrers intend to retain G.B. control, says Isidore Ostrer. Loew's net of $11,076,822 six-year high.

November 27
Separate film conference is capital plan. 20th Century-Fox for cancellation, conciliation.

November 28
Moyne Committee asks 50 per cent quota in 10 years.

November 30
British se harm in quota of 50 per cent. Chicago chance games threatened by business men.

DECEMBER

December 1
Maurice Ostrer says Maxwell has no option. CEA-KRA may jointly fight Moyne report.

December 2
"Square Deal" promised ITO by Lichtman. Chicago group moves against theatre games.

December 3
"U" to apply cancellation on split buys. Court fight is begun on RKO plans.

December 4
Kuykendall to seek talks on local boards.

December 5
Copyright on Bank Night voided by U. S. Circuit Court of Appeals.

December 7
MPTOA seeks united front on new laws.

December 8
Hays pleased, he states, by Italy accord. U. A. to drop score charge next season.

December 9
Schenck gets contract and stock option. G.B. "A" shares to Maxwell or deal will fail, report.

December 10
Capital film meet called off by Berry. French plan to ban duals U.S. threat.

December 11
RKO moves to end the claim of Orpheum. Quietly name Lichtman and Katz Loew vice-presidents.

December 12
Refused sale of G.B. stock, Mayer states. World halts for eight minutes to hear Edward's farewell. Legislation seen outcome of Berry conference.

December 14
Local boards to start soon where desired.

December 15
Loew's admits buy into G.B. from 20th-Fox. Bank Night is lottery says Kansas court.

December 16
IATSE now aims to organize house staffs. Charge A. T. & T. with monopoly of radio wire.

December 17
U. S. names distributors in trust case.

December 18
Dual billing regulation up in Texas anti-trust suit.

December 19
Twentieth-Fox gets 83 per cent of stock in Roxy plan.

December 20
NBC to drive on Hollywood. Expansion on.

December 31
Film stock on New York Exchange appreciates $162,636,250 in the year 1936.

Ferguson Appoints Metro Exploiteers

William R. Ferguson, head of the Metro-Goldwyn-Mayer exploitation department, has set 21 of his field force and several other designations will be made soon. This is in line with the company's policy to concentrate activities of the exploitation force in the field.

The men, and the territories they will cover, are: W. G. Bishop, Detroit; C. C. Deardourff, Cleveland; E. B. Coleman, Dallas; Morris Abrams, Minneapolis; J. E. Watson, Cincinnati; John Walsh, Pittsburgh; Fred Bartow, Chicago; Claude Morris, Kansas City; Jack Gilmore, Buffalo and Albany; James Ashcraft, Philadelphia; Norman W. Pyle, Washington and Charlotte; Bert McKenzie, Boston and New Haven; Louis Orlove, Milwaukee; Bill Parker, Indinanolis; Clinton Bolton, New Orleans; James Thames, Atlanta and Memphis; Jim Schiller, Los Angeles; Ken Renaud, Seattle and Portland; Omar Kenyon, Des Moines; Oscar Kantner, San Francisco; Carlton Duffus, special educational work.

All the men were assigned to their territories at a meeting in Cleveland on Tuesday. Besides Mr. Ferguson, Eddie C. Carrier and Charles Sonin of the home office attended.

Jersey Receiver Named

Capital Theatre Amusement Company, which owns the Capital and State theatres at Ocean City, N. J., has gone into receivership, listing assets of $1,362,513 and liabilities at $793,775. RKO has the two theatres under long term lease.

Columbia Club to Dance

The Columbian Club of the home office of Columbia Pictures Corporation will hold its annual dance at the Waldorf-Astoria in New York Feb. 13, 1937.

VERSATILITY

UNUSUAL and special though it is in its characteristics, Super X fills every requirement of general cinematography. Proof? It is used throughout features and shorts made under every possible condition. In Super X, specialization has surprisingly led to supreme versatility. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

LONDON THEATRE GETS FULL-SIZE TELEVISION

Gaumont British and Baird Demonstrate 'Visual Public Address System' at the Dominion

Possibilities of large screen television suitable for theatre presentation were demonstrated for the first time in London when Gaumont British and the Baird Television Company gave before a press party at the Dominion theatre a preview of what they termed a "Visual Public Address System." Claiming to be the first theatre in the world to install a permanent television screen of usual cinema size, the Dominion will depend on special transmissions for future entertainment and demonstrations.

Staged at the 2,500 seat Dominion in Tottenham Court Road, the show consisted of transmission, from a dressing room in the same building, of a number of head and shoulder shots of performers and speakers. J. J. Baird, inventor of the system, answered from the screen a number of questions addressed to him by telephone from the audience.

It was said that, although the transmission was by wire, equally good results had been obtained experimentally by means of radio transmission, and the only reason this was not employed for the demonstration was the damage caused to the Baird equipment in the recent fire at the Crystal Palace.

The picture presented was upright, eight feet six inches by six feet in size, and was reported notably clear of lining and distortion. From seats in the middle of the theatre the images were compared favorably with reception of televised pictures at the opening of the Alexandra Palace station of the British Broadcasting Company last fall, although those pictures measured less than a foot square.

Simultaneous Audiences

Sponsors of the system say that it will enable politicians and other speakers to address a number of audiences simultaneously. For entertainment purposes, it is conceded that the large picture has obvious limitations at the moment, being applicable only to solo figures. Nevertheless it was pointed out that the demonstration showed the practicability of obtaining clear television images visible to an audience of many hundreds.

Technically, the system demonstrated at the theatre is described as Multi-Mesh television. In the scanning system a secondary field is formed of two or more primary interlaced scans, which is repeated a number of times. The transmitter is a slow speed slotted disc in combination with a high speed mirror drum; The disc revolves at 500 revolutions per minute and the drum at 6,000 revolutions per minute, giving a picture frequency of 16 2/3 per second. At the receiver an arc lamp is the light source and a Kerr Cell forms the light valve.

Television Network Seen

In Washington, at the Federal Communications Commission telephone hearing, Dr. Frank B. Jewett, president of Bell Telephone Laboratories, predicted that commercial television in the United States will develop through an intricate network system. He added that he was "very sceptical about television as a commercial thing."

"If it comes at the present stage of its development it will come only as a national or a quasi-national chain system," Dr. Jewett said. "If my picture is correct this chain system involves a great many more distribution points than radio broadcasting."

Immediate development of television would come from a small, local installation in a metropolitan area, probably New York, he continued. After it had started in this fashion, the telephone executive said, it might continue as a series of regional developments, much as radio broadcasting did. Later these regional organizations would link up. Asked if his company's recently developed coaxial cable would be used for these links Dr. Jewett said that it probably would.

The discussion of the future of television was brought out as Commission Counsel Samuel Becker sought to show that research experiments in the television field would benefit chiefly the long lines department of the American Telephone and Telegraph Company, and that, in spite of this, the largest portion of research cost was being charged to the associated companies. Dr. Jewett disagreed with this.

New Tube Exhibited

The magentron, a tube which its sponsors expect will place television on a practical footing with radio broadcasting, was exhibited for the first time at the meeting of the American Association for the Advancement of Science this week in Atlantic City. Developed by laboratory workers of Radio Corporation of America, the device is said to cut the television wave length band to one-tenth of its previous width. The instrument thus will increase the potential number of television stations, within the limits set aside for such broadcasting by the Federal Government, from 10 to 100.

Equity Rule Emphasized

In the December of its official magazine, the Actors Equity Association reminded members that it has jurisdiction over the field of television. The publication reprinted a resolution adopted by the Equity Council on Sept. 29, 1931, which provides that "no member of the association shall appear or contract to appear in television, or upon any program broadcast by television, unless all persons participating in any presentation as actors, are members of Actors Equity Association, except by special permission of the Council."

Morton Succeeds Hedges in NBC

Alfred H. Morton, manager of National Broadcasting Company's program department since 1934, has been appointed head of the NBC managed and operated stations division to succeed William S. Hedges, who resigned the post recently to become vice-president of the Crosley Corporation.

Columbia to Honor Montague in Drive

As a tribute to Abe Montague, general sales manager of Columbia Pictures, delegates to the various mid-season regional sales conventions have decided unanimously to call the company's annual sales and liquidation campaign the "Columbia's-Montague Sweepstakes." The sales drive will get under way January 17 and continue for three months until May 1.

In commenting on the drive, Jack Cohn, vice-president, said in New York, "Since Mr. Montague has always avoided the use of his name in special sales efforts of this sort, and because in this particular instance he has consented, at the urging of his own sales staff, it becomes the duty of every man in the organization, including myself, to do everything humanly possible to make this the most successful sales drive and liquidation effort the company has ever known."

It was also decided that a series of bonuses will be given at the end of the sales drive as well as grand awards based on the results of the competitions.

During the three-month period covered by the sweepstakes many of the outstanding features of Columbia's 1936-37 program will be released, including, "When You're In Love," starring Grace Moore; "Lost Horizon," Frank Capra's production starring Ronald Colman; "Women of Glamour," "Weather or No," "Devil's Playground," "I Promise to Pay," "Women in Distress," "Freedom for Sale," "Dodge City Trail," "Westbound Mail," "Law on the Range" and "Find the Witness."

Norman Krasna Signed As Producer by Metro

Norman Krasna has been signed to a long-term contract by Metro-Goldwyn-Mayer as a producer, with the expiration of his writing contract with Paramount. He is the author of two Broadway plays, "Louder, Please," and "Small Miracle" and two screen originals, "Fury" and "Richest Girl in the World."

Maude Miller to Major Pictures

Maude K. Miller, for many years manager of the story department at Paramount's home office, has joined Major Pictures in an editorial capacity in the office of George Palmer Putnam in New York.

Adler Plans New York Office

Ben Adler, head of the Adler Sign Letter Company in Chicago, is in New York where he plans to open an eastern branch office. Archie Rosenbaum will be in charge of the new headquarters.

Newton Quits Tri-States

Rickey T. Newton, district manager in Des Moines for Tri-States Theatres, has resigned to enter the dry cleaning business in Cedar Rapids.

GB Transfers Ben Rogers

Ben Rogers has been transferred from Boston to New Haven office of Gaumont British as exchange manager in place of Philip Sherman, who resigned.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

For Annabella

Robert T. Kane has signed Annabella to co-star with Conrad Veidt in the second New World picture, "Under the Red Robe." The French star played her first English-speaking part in Mr. Kane's "Wings of the Morning." Studio reports are that Annabella's work in this film, still to be seen, is expected to put her in the front rank in England and America. Annabella is already big money all over the Continent. London has admired her in French films seen at the Art theatres.

Sophie Stewart, who supported Elisabeth Bergner in "As You Like It" and made an impression even under the shadow of that personality, will have the second woman role in "Under the Red Robe."

Annabella has just played her first scenes. Victor Seastrom, directing, has completed a sequence in the palace of Cardinal Richelieu (Raymond Massey) which has occupied the complete length of one of the huge Denham stages. Five hundred extras, in costumes of 1630, have helped to provide the atmosphere of more than royal splendour in which the great Cardinal moved.

Metro Balcon

At the time this appears in type, Michael Balcon, former director of production to Gaumont-British, starts in as a producer for Metro-Goldwyn-Mayer's British unit. His contract dates from January 1st, but at this moment Ben Goetz, director-in-chief of Metro-Goldwyn-Mayer British Studios, Ltd., has not finally announced the studio to be used for the first of the four pictures to be made in London for world release by Metro: "The Wind and the Rain," "A Yank at Oxford," "Rage in Heaven" and "Silas Marner." The Amalgamated plant will not be ready, and Pinewood is a probability.

Mr. Balcon, associated with an enterprise which is likely to make film history, won't find that role a new one. He has been breaking new ground ever since he first came into production fourteen years ago in Birmingham, where he made advertising films, founded Victory Motion Picture Company, and produced "Woman to Woman" with Clive Brook and Betty Compson.

His next enterprise, in London, was Gainsborough Pictures for which he produced, in the Poole Street studio bought from Paramount, such silent films as "The Constant Nymph," and "The Lodger," and one of the first noteworthy British talkers, "Sunshine Susie." On the way to his more recent achievements for G-B he made a director of photographer Alfred Hitchcock and he since has given first screen parts to Jessie Matthews, Nova Philbeam, Desmond Tester and many others, also starting the film career of Herbert Marshall. All the G-B films seen in America were made under Mr. Balcon's control of the Shepherd's Bush studios.

MICHAEL BALCON

News Item-Film

A newspaper story gave Erich Pommer the story basis for "Troopship," which he is producing for London Films at Denham. All the London papers gave space to the news that a troopship, approaching Southampton with a regiment completing many years of foreign service, was under orders to sail again immediately with the same troops, for another stretch of foreign service demanded by national emergency. In place of the long stay at home they were looking forward to, the soldiers had just six hours' leave at the port. On this episode of real life, Wolfgang Wilhelm and Patrick Kirwan have based a story showing just what typical individuals of all ranks did with their leave and how they coped with the interruption of plans, declared and secret.

A big cast is being used, headed by Leslie Banks and Flora Robson, as a Colonel of Hussars and his wife, Others are Sebastian Shaw, Patricia Hilliard, Leonora Corbett, Robert Cochran, Rene Ray, Maire O'Neill, Edmund Willard, and Donald Calthrop. Tim Whelan, directing, has James Wong Howe at the camera. Clemence Dane and Ian Hay have written dialogue.

The War Office, by the loan of troops and troopships, and the Admiralty, which loaned and rechristened a warship, have shown their usual desire to help.

Zasu Pitts, Soloist

Zasu Pitts, starring in the George King production of "Wanted," at Sound City, recorded a song, "The Poor Old Cow," in the unusual role of a gangster's "Moll" this week. Expected to be a comedy highspot of the picture, her solo gets its effect largely from the circumstance that Zasu is not really a tough at all, but a virtuous married lady whose husband, equally harmless, has been mistaken for a Chicago immigrant and boisterously welcomed in London's underworld. Claude Dampier is the sap husband. In her first week at the studio Miss Pitts has had plentiful experience of London fog, one of the genuine variety holding her up on the Great West Road on the way to the studio, where a synthetic specimen awaited her on the floor.

"The Gang Show"

Herbert Wilcox, greatest opportunist in the British production field and a showman in the Sam Goldwyn class—he was first in the field with a "Victoria" story, and what he did with "Dawn" is trade history—has started shooting at Pinewood on "The Gang Show," built on a phenomenally successful stage show which Ralph Reader presents annually at the Scala Theatre, with child performers. First studio sequences, of a concert party, have used 200 young players.

"The Gang Show" started as a one-night show with a dozen performers. It caught on so well that last year they shifted it to the 8,000-seat Albert Hall, and still turned thousands away. The singing, dancing and clowning sequences of the original show have been fitted by Wilcox into a story framework providing star parts for the youthful Leonard Snelling, Sid Palmer and Sandy Williamson, and Stuart Robertson and Richard Ainley are added adults. Ralph Reader is writing special musical numbers and supervising the concert sequences. Alfred Goulding, who has just finished "Splinters in the Air" for Wilcox, is directing.

Panto Filmed

Gracie Fields making what is rumoured to be her last film before she announces an American affiliation, has been filming, for ATP's "The Show Goes On," at Ealing, scenes of a typical provincial production of the Christmas pantomime "Dick Whittington." She appears, in fleshings and doublet, as a factory girl who deputizes for the "principal boy" and so starts a stage career. John Stuart is playing opposite.

Also in final shooting at the Ealing

(Continued on following page)

IN THE BRITISH STUDIOS

(Continued from preceding page)

studio was the George Formby "Feather Your Nest," with Polly Ward leading woman.

Down in the Forest

Art directors Meerson and Norman, of London Film Productions, have completed the interior forest set for "Knight Without Armour," regarded as Denham's most ambitious piece of staging to date. Three weeks were occupied in transforming an entire floor, which now bears the aspect of a piece of virgin woodland, with a stream 250 feet long winding its way between tall pine and fir trees, interspersed with smaller conifers. The Denham woods were rifled of 550 large trees and 1,200 smaller ones and 500 loads of pine needles were strewn on the 2,000 tons of sand and 1,000 tons of rough turf used for the groundwork.

Twenty property trees, concealing cameras and lights, were planted among the real articles and, illustrating the scope of the action, a special camera track was laid in order to follow the Dietrich-Donat fugitive flight through the wilds, with Red soldiers on their trail.

In the center of the set is the forest pool for Dietrich's "outdoor" bathing act.

The Navy Authentic

Added to the many accurate reproductions of things nautical in Herbert Wilcox's "The Fighting Navy" is now a picture of the Boardroom of the Admiralty in Whitehall, the nerve center of the sea service. The H.W. art department, touring with cameras under the more than benevolent eye of their Lordships of the Admiralty, have now acquired a still record, from the technical equipment of a submarine down to the arm braids of a midshipman, which a few years ago would have led to a Government crisis—if at that time it had been conceivable that the Navy should tolerate, let alone encourage, a cameraman on a British man-o'-war.

The American members of "The Fighting Navy" cast, H. B. Warner, Richard Cromwell and Noah Beery, all finished their parts and sailed home for the holidays.

Also in progress at Pinewood are the Herbert Wilcox "Splinters in the Air" and British National's "Interval for Romance," in which Rawicz and Landauer, pianists and composers of all the music, have made such a hit that, a week after appearing on the floor, they already have been signed for a second picture.

Jessie Matthews

The return of Jessie Matthews to the G-B studios at Shepherd's Bush, and to her part in "Head Over Heels," directed by her husband, Sonnie Hale, was made an event by the studio executives and staff. From the presentation of bouquets on arrival the star went to a dressing room also filled with blooms, signalizing her recovery from an illness which has lasted exactly three months.

That the star of "It's Love Again" is herself again seems to be shown by the fact that she was at work at the studios from 7 a.m. until 4 p.m. and that Glenn Mac Williams, cameraman on the picture, declares her to be a perfect match in weight and appearance with the Jessie who made the earlier sequences in the summer. A week's work will finish it.

Good King Charles

Scenes shot for Twickenham's "The Vicar of Bray" revive the memory of days when the playhouse began to play a part in British royal history—and scandal. Hamilton Price, as the young Prince who later became Charles I, is pictured with Stanley Holloway, his tutor and future Vicar, in a frolic at the Globe Theatre and more particularly in the dressing room of the actress Meg Clancy, played by Eve Gray. At the Hammersmith studio they also shot interiors of the famous Vicarage.

More elaborate sets, at the Twickenham studio, will reproduce the interior of Castle Brendon, in Ireland, and the village square and green at Bray.

"She Got What She Wanted," with Rod La Rocque, Constance Collier and Tucker McQuire, is practically completed at the J. H. studios, Elstree.

BIP up to Schedule

"Bulldog Drummond at Bay," directed by Roy William Neil, is in progress at BIP, Elstree, with John Lodge in the title-role, Claude Allister playing his famous "Algy" part and Dorothy Mackaill appearing as one of those sophisticated American beauties.

The pre-Christmas activity implied by Director of Productions Mycroft's big schedule will advance a number of pictures to completion in the near future but another batch will occupy the vacant floor space almost immediately.

Diana Churchill is to play the lead in "Hunt the Pearls," opposite a Hollywood male star still to be selected. Graham Cutts will direct.

Will Fyffe, famous Scottish comedian, is playing opposite Maire O'Neill, Irish character actress, in "Spring Handicap."

Buddy Rogers is to be starred in a musical, so far untitled, in which one of the attractions will be Carol Levis and his BBC Amateurs.

Itemized

British Lion has completed "Calling All Stars" at Beaconsfield.

Criterion's "Forever and Forever" has been retitled "Thief in the Night," after discovery that the original title has been used for an American book.

Fritz Kortner signed by Sinclair Hill for the Grosvenor "Midnight Special."

Roy Clark, Capitol-Grafton cameraman on "The Lilac Domino" at Welwyn, is in a hospital after an auto smash.

"Darby and Joan," for MGM release, has started at the Rock studio.

"Make Up," with Nils Asther, is in the last scenes at Sound City. ABFD is releasing.

Elizabeth Meehan is here to write originals.

Hugh Herbert will come from Hollywood for a Claude Hulbert picture at Warner's Teddington.

Keith Falkner to make two more pictures for Warner.

Deal Set for Venezuela

Republic product will be distributed in Venezuela, S.A., by Cine Colombia, Medellin, Colombia, according to the terms of a contract signed this week in New York.

Knowles to Fawcett Staff

Walter E. Knowles, formerly of *Charm Magazine* and *Spur*, has joined Fawcett Publications as assistant to C. W. Fuller.

Cohen To Disband Invincible Pictures

No new producer alliance will be made by Chesterfield-Invincible, as a result of the withdrawal of Maury Cohen from the independent production field with the indicated disbanding of his Invincible Pictures, it was said at Chesterfield headquarters in New York on Wednesday.

George Batcheller, Jr., pointed out that Chesterfield and Invincible were separate business organizations and that the combination of interests was limited to office and distribution service. The pictures were sold separately, he said.

M. A. Silver Is Party Host

M. A. Silver, division head of Warner Brothers Theatres in New York State, was host at a Christmas party and buffet luncheon at the Albany office for all employees and all exchanges.

Vaudeville Extended

Wilbur Cushman, Dallas vaudeville booker, will have about 28 weeks playing time in the Omaha territory starting January 1. He has also signed with the Saenger chain for three weeks and with several Texas circuits. The present contracts call for 16 week work for his units, of which there are 21 now operating.

WE.-Relay Radio Deal

Western Electric in London has made a deal with Relay Services Association whereby radio broadcasts put out by members of Relay will be available for theatre reproduction through W. E. equipment.

Crescent Takes Ad Films

The Crescent Amusement Company of Nashville, Tenn., has signed an exclusive contract with the Alexander Film Company of Colorado Springs for screen-ad merchandising service in its 42 theatres in Tennessee, Kentucky and Alabama.

Lenauer Gets Resettlement Film

Lenauer International Films in New York has acquired the Resettlement Administration picture, "The Plow That Broke the Plains," for world distribution outside of the United States.

Revive "Kid from Spain"

United Artists soon will reissue "The Kid from Spain." The picture was produced by Samuel Goldwyn three years ago and stars Eddie Cantor.

Acquires Canadian Theatres

United Amusement Corporation in Montreal, now operating 23 theatres in that area, has acquired control of Suburban Theatres, Ltd.

Rohrs Atlanta UA Head

Fred A. Rohrs has been named Atlanta branch manager for United Artists. He succeeds William Richardson, resigned.

Advertising Company Formed

Harmon Yaffa has formed the National Advertising Film Company for distribution of advertising shorts.

TECHNOLOGICAL

The Bluebook School

Conducted by

F. H. RICHARDSON

ANSWER TO QUESTION NO. 51

Bluebook School Question No. 51 *was: What do you regard as the best course of procedure if a film catches fire at the projector aperature?*

I believe it best not to identify answers, and in order to conserve space, to omit names this week. Here is one:

"Before considering what to do when a fire occurs, let us consider what should be done *before* one occurs. First, are the magazine valves in perfect condition? Second, are the sprocket teeth in good condition, therefore unlikely to cause torn film? Is the aperture tension unnecessarily heavy, thus making for liability of torn film? Third, is the film itself in good condition, or have we accepted junk which has loose spices, ripped sprocket holes and other trouble makers? That we should be compelled to do film inspection work without pay does get my angora, but just the same, my life and the lives of men, women and children in the theatre is of greater importance than the doing of free work for an exchange.

"If an aperture fire does occur, the dowser must come down instantly, together with the port shutters. The motor switch must be yanked open and the projector stopped pronto. Magazine doors to remain closed. In the event the fire gets into a magazine, there is nothing to do except to play a stream of fire extinguisher chemical or water on it. Oh, yes, I have of course assumed the exhaust fan, if any, to be working at full capacity."

My compliments to this man for considering how to avoid film fires. He is one who believes in locking the stable door *before* the nag is purloined. Here is another answer:

"In case of an aperature fire, several things may occur that would call for different methods of procedure. For example, the blaze may be so slight that it will be automatically extinguished. It happens that way sometimes, in which case it is necessary only to clean the parts that have been soiled by the fire, using peroxide of hydrogen for the purpose, make the necessary splice, rethread and proceed, having of course first determined what cause the trouble.

"But in the event the fire gets into either magazine, nothing can be done insofar as concerns the fire itself. The magazine doors must not be opened. It is of course understood that first of all the projectionist will have, the instant fire is discovered, seen to it that the port fire shutters and dowser are down, the motor switch opened and the projector stopped just as quickly as possible. *When a fire at the aperture occurs it is coolness and speed of action that counts.* It is well, as soon as the things named have been attended to, to try to squirt fire extinguisher chemical into the projector mechanism casing and magazine fire valves, so far as may be accomplished without disturbing the magazine doors. Whether or not the mechanism casing should be opened will depend upon whether or not film has piled up therein. If there be little or none, I would grab a fire extinguisher, open the mechanism casing door and squirt chemical into the casing and magazine valves.

F. H. Richardson's BLUEBOOK of PROJECTION

● New sixth edition. Projection, sound reproduction and trouble-shooting all in one handy volume. Also features quick-finding index system for instant reference. Order today.

$5.25 Postpaid

QUIGLEY BOOK SHOP

Rockefeller Center New York

"After all, Brother Richardson, effective action depends upon the projectionist being beside the projector, with a fire extinguisher ready at hand and with ability to act with speed and good judgment."

Here is still another, and while I cannot agree with it in all points, it nevertheless is excellent:

"The first, one most important thing is safety to the audience. Next comes safety to property. Panic may cost the lives of several or even of many people and just one life is more important than would be the destruction of the finest, best equipped projection room in the country. If the room itself is properly constructed, equipped and ventilated, a full 2,000-foot reel of film may burn in a closed projector magazine without serious damage to anything more than a small portion of the equipment. But the burning of a few feet of film may cause destruction of life if some excitable person sees smoke and shouts 'Fire' at the top of his voice, or if some woman lets out a scream.

"Here is the general course of procedure, as I see it: First, port fire shutters down. Second, dowser down. Third, motor cut off and projector stopped as quickly as possible. Fourth, light the auditorium. If there are dimmers, turn them up fairly slowly so as not to startle the audience. Fifth, see to it that the emergency exhaust fan is on to full capacity. Sixth, bring fader to zero. Sound has been stopped with the projector, but this will prevent accidental sound incident to fighting the fire being carried through the system.

"Do all this before even looking at the fire for the reason that any one thing overlooked may permit the audience to become alarmed, no matter how quickly the fire might be extinguished. Moreover, once your attention is turned to the fire itself it is highly improbable anything else will get attention. Seventh, if the fire still is burning but has not reached either magazine, use a fire extnguisher (never use a soda-acid type of extinguisher—its use around electrical equipment is both dangerous and destructive). Open both mechanism and soundhead doors if necessary, but under no condition open either magazine door, as that would admit air and create a great mass of flame instead of, as with door tightly closed, masses of black smoke. Eighth, if the fire gets into either magazine, make no attempt to extinguish it but leave as quickly and quietly as posible, notifying the manager so he may dismiss the audience."

BLUEBOOK SCHOOL QUESTION NO. 55

(A) Explain the cause of aberration in a spherical mirror when working with a projector light source.

(B) Just what is the effect of spherical aberration on the light beam as a whole?

(C) What constitutes a parabolic or elliptical mirror?

(D) What effect has spherical aberration upon the image formed?

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

Still another says: "Port fire shutters down. Dowser down. Motor switch opened. Projector stopped as quick as possible. Fader to zero. House lights on. Vent shaft wide open and exhaust fan going full power. Leave magazine doors closed tightly, and if fire has got into one or both, get out and notify manager. If it has not got into either magazine, then make such attempt as you may to extinguish the blaze, though what is best procedure in one case might be punk in another. Keep a cool head, use speed (plenty of it) and judgment."

Still another makes a suggestion that seems to me to have value. This man suggests the making of a spring controlled fire extinguisher having a suitable nozzle and a plunger that might be depressed and held with a suitable trigger; then, with the "barrel" filled with chemical, hung nozzle upward in suitable position, the projectionist could grab the gun, yank the mechanism casing (not the magazine) door open and, merely by depressing the trigger release, train a small but powerful stream of chemical upon the blaze.

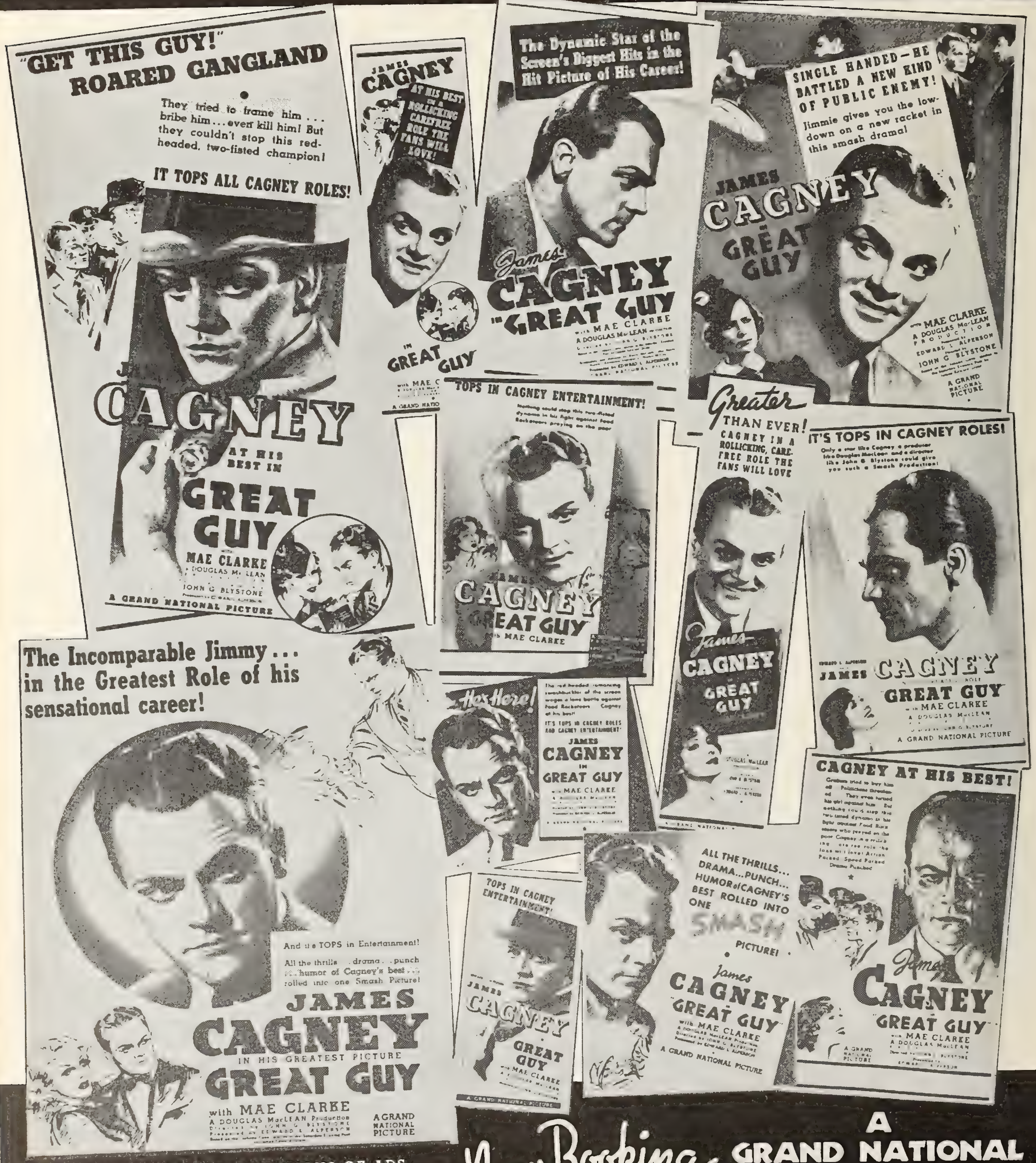
Seems to me this might have real value. I commend it to the attention of equipment manufacturers. With a fairly powerful spring, a one-quart gun would, it seems to me, project a very strong stream about a sixteenth of an inch in diameter for at least half a minute—ample time to accomplish the purpose unless the blaze had already entered a magazine, in which case I fully agree that nothing can be done except to get out quickly and quietly.

New S.O.S. Offices Opened

Sales on Sound Corporation in New York has moved to new offices at 628-644 Eleventh Avenue from its former quarters on Broadway and not to the Film Center Building as previously reported.

YOUR CAMPAIGN TO ADVERTISE

James CAGNEY IN "GREAT GUY"



"GET THIS GUY!" ROARED GANGLAND

They tried to frame him ... bribe him ... even kill him! But they couldn't stop this red-headed, two-fisted champion!

IT TOPS ALL CAGNEY ROLES!

JAMES CAGNEY AT HIS BEST IN GREAT GUY

MAE CLARKE

A DOUGLAS MacLEAN

JOHN G. BLYSTONE

A GRAND NATIONAL PICTURE

JAMES CAGNEY AT HIS BEST IN A ROLLICKING CAREFREE ROLE THE FANS WILL LOVE!

IN GREAT GUY

with MAE CLARKE

A GRAND NATIONAL

The Dynamic Star of the Screen's Biggest Hits in the Hit Picture of His Career!

James CAGNEY in "GREAT GUY"

with MAE CLARKE

A DOUGLAS MacLEAN

SINGLE HANDED—HE BATTLED A NEW KIND OF PUBLIC ENEMY!

Jimmie gives you the low-down on a new racket in this smash drama!

JAMES CAGNEY in GREAT GUY

with MAE CLARKE

A DOUGLAS MacLEAN PRODUCTION

EDWARD L. ALPERSON

JOHN G. BLYSTONE

A GRAND NATIONAL PICTURE

TOPS IN CAGNEY ENTERTAINMENT!

Nothing could stop this two-fisted dynamo in his fight against Food Racketeers preying on the poor

JAMES CAGNEY GREAT GUY with MAE CLARKE

Greater THAN EVER!

CAGNEY IN A ROLLICKING, CAREFREE ROLE THE FANS WILL LOVE

James CAGNEY GREAT GUY

DOUGLAS MacLEAN

IT'S TOPS IN CAGNEY ROLES!

Only a star like Cagney, a producer like Douglas MacLean and a director like John G. Blystone could give you such a Smash Production!

EDWARD L. ALPERSON

JAMES CAGNEY "GREAT GUY"

with MAE CLARKE

A DOUGLAS MacLEAN

A GRAND NATIONAL PICTURE

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WHAT THE PICTURE DID FOR ME

Columbia

KING STEPS OUT, THE: Grace Moore, Franchot Tone—One of the greatest box office disappointments we played to weekend audiences in some time. It's purely class picture which did 50 per cent decrease on our weekend receipts.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—A very good picture that did no business, due to the fact of Kino parties and amateur play. These are things that can't be helped before Christmas. It's a real fine picture for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CASE OF THE BLACK CAT, THE: Ricardo Cortez, June Travis—As good if not better than the average run of the "Case of" series. It has lost its drawing power and we hope they will realize that the people are tired of them. Played December 9-10. Running time, 62 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

GB Pictures

FIRST A GIRL: Jessie Matthews, Sonnie Hale—Another late booking, but a picture that drew fairly well just the same. It's a musical treat, and in my estimation there's no one over here any smarter than this Matthews girl. She has everything and does it. Played November 23-25. Running time, 85 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

THIRTY-NINE STEPS, THE: Robert Donat—This picture and other G-B productions convince me that Gaumont British pictures are equal to the best produced in Hollywood. Never will I forget Robert Donat's performance in "The Count of Monte Cristo," and his efforts in this picture in no way hurt his prestige. Played November 16-18. Running time, 90 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

TRANSATLANTIC TUNNEL: Richard Dix—Played this one rather late while we were still snowbound. To see it you had to snowshoe your way in or harness up the old mare to the cutter, but those who did brave the elements thought it well worthwhile. Played December 10-12. Running time, 85 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

Metro-Goldwyn-Mayer

APRIL ROMANCE: Richard Tauber—Played to 18 admissions first night, no second show as those that came in middle of picture got enough by the time the end came. Second night played to 14 customers, four of whom walked out about third reel; no second show customers at all, giving operator added rest period. Played December 14-15.—Grady Cook, Joy Theatre, Pontotoc, Miss. Small town patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor, Lionel Barrymore—A wonderful production, good enough for any town. All members of cast do great work, but, of course, Lionel Barrymore overshadows the rest with another of his great characterizations.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—This would have been a good picture if they would have let those South Sea Island bugs go to thunder and put in its place some comedy. Our patrons don't care for this type of picture. Running time, 82 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LIBELED LADY: William Powell, Jean Harlow, Spencer Tracy, Myrna Loy—May break box office records in the city, but was not even close in the country. Good comedy drama that did not please the audience. Had to run a Gene Autry second day (Saturday) to even interest the patrons. Running time, 98 minutes. Played December 18-19.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—Shame on Leo wasting good film on this one. Will the continuous flow of murder pictures ever end? This also applies to gangster and newspaper reporter stories. And I see many more are on the way from Leo. Running time, 57 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

OLD HUTCH: Wallace Beery—A swell picture, right down the alley of small towns. This is the type people like to see, human interest stories with no special artificial scenery. Played December 11-12. Running time, 80 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

OLD HUTCH: Wallace Beery, Eric Linden, Cecilia Parker—It is a homely picture of a ne'er-do-well. Rather a thin story and the love scenes gave the effect that they had to have some romance, and were rather amateurish on the part of Eric Linden.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

OLD HUTCH: Wallace Beery—Just right for a small town audience. My audience never gets tired of this type of story. Beery just as good as ever.—L. G. Tewskbury, Opera House Theatre, Stonington, Maine. Small town patronage.

PICCADILLY JIM: Robert Montgomery—Only a fair program picture. Running time, 90 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—Much better than average film fare. Some of our women do not care for Harlow but we thought she was swell in this picture. The story was extra good and we drew better than average the second night. Played December 6-7. Running time, 95 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—A smart picture and smart entertainment and quite the best picture Harlow has made. Drew less than average crowds because this little town was snowbound at the time, couldn't even shovel your way in. Played December 3-5. Running time, 95 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

SUZY: Jean Harlow, Franchot Tone—Good program picture that did poor at the box office. Running time, 93 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TARZAN ESCAPES: Johnny Weissmuller, Maureen O'Sullivan—Seemed to go over fairly well. Many said not good as previous Tarzan pictures. Got razzed for booking on Sunday, but as it did above average, we should worry. Running time, 90 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

VOICE OF BUGLE ANN, THE: Lionel Barrymore—Of course, they liked it, and so will you. Besides being a little different it stands above the normal class of program pictures. Played November 5-7. Running time, 72 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

Paramount

KLONDIKE ANNIE: Mae West, Victor McLaglen—Just fair. Not much ado of anything. Mae's voice very poor. Too low recorded and can be hardly heard. Others talk much better. Running time, nine reels. Played December 2.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LADY, BE CAREFUL: Lew Ayres—Very good comedy. It looks as if Paramount is going to deliver the goods this year. Running time, 72 minutes.—P. G. Held, Griswold, Iowa. General patronage.

RHYTHM ON THE RANGE: Bing Crosby—Very good; this is the type of picture that always goes over well. The directing and acting was very good. Running time, 88 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

RHYTHM ON THE RANGE: Bing Crosby—The music was good, yes, and Bing sings just as well as ever, which brings it a little above the average picture. We did only fair on it. Played November 9-11. Running time, 75 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

THREE MARRIED MEN: Lynn Overman—Good program comedy that pleased our Saturday crowd. Running time, 61 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. Neighborhood patronage.

THREE ON THE TRAIL: Bill Boyd, Jimmie Ellison—They like these Hopalong Cassidy series here. They are action westerns of the first type, and Bill Boyd as Cassidy appeals to everyone. Played November 26-28. Running time, 58 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

RKO Radio

BIG GAME, THE: June Travis, Philip Huston—Pretty good program football picture. Running time, 75 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MARY OF SCOTLAND: Katharine Hepburn, Fredric March—A wonderful picture but it is too long for the ordinary picture fan. Also it is not good for small towns or country, but great for city patrons and class theatres. Played December 12.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SWING TIME: Fred Astaire, Ginger Rogers—More comedy in this than in any other of the Astaire-Rogers pictures. Not quite as good as "Follow the Fleet," yet it was most entertaining, and drew very well at the box office. Played November 28.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Astaire and Rogers still great drawing card, but this one not up to the standard of previous ones on account of supporting cast not being on a par with their other pictures. Looks like the producers were trying to save money by making Astaire and Rogers carry their own load. They are undoubtedly the world's greatest dancing team and Astaire does plenty of marvelous dancing, but they need support, the kind they got in "Roberta." Irene Dunne co-starred makes the picture perfect and exhibitors could afford to pay plenty of rental but they can't expect a couple of dancers to make a top notch picture. I hope they put someone in the next one that can really sing. Played December 9-10.—Fred J. Case, Pompano Theatre, Pompano, Fla. General patronage.

WANTED: JANE TURNER: Gloria Stuart, Lee Tracy—Fair enough programmer but when will this cycle of gangster, murder and newspaper reporter pictures end? By the time we play such from all producers we have to cram about 48 a year down the patrons' throats and they are kicking about them. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—A truly remarkable picture. Held interest every minute. Walter Brennan does a great job as the old river pappy. Be sure and play this picture; you won't be sorry.—L. G. Tewskbury, Opera House Theatre, Stonington, Maine. Small town patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Good show and pleased all that came. Star names not strong to bring them in. Running time, 95 minutes. Played December 14-15.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town patronage.

BORDER PATROLMAN, THE: George O'Brien—Good program pictures. We can always depend on seeing plenty of action when George comes to our

(Reports continued on following page)

(*Continued from preceding page*)

theatre. Good for Friday and Saturday. Running time, six reels. Played December 4-5.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

BORDER PATROLMAN, THE: George O'Brien—Thought this very good for its type. The story held the interest although everyone knew how it was going to turn out. Not too much impossible action. Played December 4-5. Running time, 59 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

CAN THIS BE DIXIE: Jane Withers, Slim Summerville—Reading not-so-good criticisms on this, booked it with feeling of doubt for two days. Did above average business, customers pleased; second day better than first. Played December 9-10.—Grady Cook, Joy Theatre, Pontotoc, Miss. Small town patronage.

CAREER WOMAN: Claire Trevor, Michael Whalen—Press dispatches advise us that Edith Maxwell has been sentenced for the second time on a charge of second degree murder in connection with the killing of her father. Thus, in spite of all the protest from every section of the country, a second trial granted this girl has resulted in a jury finding her guilty. I am wondering if the possibility of a less severe sentence might have been in order if "Career Woman" had been permitted to be screened in the courtroom. Anyone seeing it would surely get a different perspective of the Maxwell case, and I believe it would have saved the girl. After all, Pete Smith's "Killer Dog" subject saved a condemned dog in Brockport, N. Y. Couldn't this picture save a human from the grim justice of mountain folk? "Career Woman" is excellent program picture entertainment. It should be shown where it will do the most good. Running time, 75 minutes. Played December 17.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

CHARLIE CHAN AT THE RACE TRACK: Warner Oland—Chan always solves his mystery and finds the guilty men no matter where it is and how slick the crooks may be. Very good show for any night. O. K. Oland. Running time, seven reels. Played December 9.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

DIMPLES: Shirley Temple, Frank Morgan—While Shirley still draws above average business, we are beginning to hear some rumbles from the adult audience that these child prodigy pictures are all cut over the same pattern, and certainly there is nothing original about this. It is the same old gag. Feed all the lines to the prodigy and have her do her couple of songs and a dance or two. Shirley is cute and a good little actress, but is the same thing over again in all her pictures. "The Captain's Kid" was about the same only of a different story with Sybil Jason, another cute child and that did not do business at all. I may be in the minority, but I think that they have run their course and are on the way out.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

IN OLD KENTUCKY: Will Rogers, Dorothy Wilson—The screen lost one of the most lovable of persons when Will Rogers passed on. Although this picture is old, still his inimitable style and his unsurpassable humor dominated the screen. As for the picture itself it was an excellent program picture suitable for everyone. Dorothy Wilson was splendid in every way. Bill Robinson as the dancing servant delivered his usual excellent tap dancing. Charles Sellon as Pappy gave a comical performance and the others of the cast all helped to make this last picture of Will's perfect entertainment. It was well liked here and the men were in an uproar from start to finish. Would like to see a general revival of all Will Roger's pictures. Played December 19. Running time, 85 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, New Jersey. Prison patronage.

KING OF THE ROYAL MOUNTED: Robert Kent—The poorest Zane Grey we have played to date. Not even a good western. Running time, 58 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LITTLE MISS NOBODY: Jane Withers, Ralph Morgan—A very fine picture with family appeal. Jane does her part well with a good supporting cast. Should do business in most situations.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LITTLE MISS NOBODY: Jane Withers—One of her best to date. Plenty comedy and action. Kept our people interested from beginning to end. Played December 19.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

PEPPER: Jane Withers—Played it old and most had seen it. Pleased all that wandered in. Running time, 70 minutes. Played December 16-17.—Wilbur V. Cole, Park Theatre, Dexter, Maine. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Ted Healy, Ritz Brothers—This is a weak sister and the weakest story that I have ever seen in any picture. The director made a mess of what little he had to do with. They dragged everything but an alley cat in to try for the laughs. And if Menjou is funny in a night shirt (he looked like Mahatma Ghandi) then our audience lacks a sense of humor. The Ritz Bros., except that they can dance, Phooey.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHITE FANG: Michael Whalen, Jean Muir—This one seemed to greatly please our people. It was different from "Call of the Wild" and was full of action both indoors and out in the wilds. Good for small towns and country. Played December 5.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WHITE FANG: Michael Whalen, Jean Muir—Pretty good but not ever as good as "Country Beyond." Running time, 74 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WHITE HUNTER: Warner Baxter—Good enough but might have been better.—L. G. Tewksbury, Opera House Theatre, Stonington, Maine. Small town patronage.

United Artists

AMATEUR GENTLEMAN, THE: Douglas Fairbanks, Jr., Elissa Landi—Very, very long and a thoroughly boring production. A good story poorly acted and produced. Running time, 100 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—Quite the funniest picture we've run for ages. Not star great by any means. Funeral-like Donald Meek as a judge is a scream. Together with Hugh Herbert and the various hilarious complications it all becomes one huge laugh. Played December 14-16. Running time, 79 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—A brilliant picture any way you look at it. Perfectly cast and perfectly acted. Taken from "The Children's Hour," it drew because of that fact. Interesting and entertaining the whole way through. Played December 7-9. Running time, 95 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

THUNDER IN THE EAST: Merle Oberon, John Loder—Not even a good programmer. If we hadn't double-billed it we would have perished. Its one reel of action is the last and took nine reels to lead up to it. Played November 26-28. Running time, 90 minutes.—Lauder Theatre, Mount Forest, Ont. Small town patronage.

Universal

MAGNIFICENT BRUTE, THE: Victor McLaglen, Binnie Barnes—This, the latest from the New Universal, is the grandest flop of the season. It has so many weak spots in it that I would hate to start in to tell you how many. I made the mistake in giving this added playing time because McLaglen rated so big, but I should have given it less playing time than usual or none at all.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SHOW BOAT: Irene Dunne—A great show, but not as good as the first version we ran some years ago. Very much different and then it should not conflict with the business as it is made by a different cast and made good. Running time, 12 reels. Played December 6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Warner Brothers

CHARGE OF THE LIGHT BRIGADE, THE: Errol Flynn, Olivia De Havilland—Another epic that went flat at the box office with two important stars, Flynn and De Havilland, doing good work. It is my judgment that the picture is too brutal, and while it is a chapter of history, it is far gone by and most have forgotten it. The last charge is terrific and horses went down right and left. In fact, to a lover of animals, it was awful. I had heard before I ran the picture that some of the parent-teachers had condemned this part of it and I think they had cause. It is realism carried too far. Drew no more than any ordinary picture in this spot. And I don't know the answer if the above is not it. It is apparent that they spent oodles of money on the picture and I am of an open mind, if it was worth it after the little support that the picture received here. Not a children's picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

ISLE OF FURY: Humphrey Bogart, Margaret Lindsay—Just program. Another short feature, or shall we say long short, put out for the express purpose to furnish exhibitors with material for double feature bills at the expense of those who will not enter such an arrangement. This menace is far worse than the giveaway programs. Played December 16-17. Running time, 60 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MIDSUMMER NIGHT'S DREAM, A: James Cagney, Joe E. Brown, Hugh Herbert, Frank McHugh, Victor Jory, Olivia De Havilland—Truly a gigantic, stupendous, colossal, tremendous flop! Despite the casting of practically all of Warner's 1935 talent list, despite adequate promotional efforts by this theatre, despite good weather and supposedly improving business conditions, this picture grossed barely more than film rental. When will producers, so imbued with their personal desires to create artistic triumphs and thus become the envy of their fellow-producers, learn that the general movie-going public wants merely to be entertained—to laugh, to cry, to figuratively hiss the villain and cheer the hero—boys meets girl, boy loses girl, boy gets girl—in other words, to think with its heart instead of its head. Almost a simple formula—practically every box-office success has these ingredients—yet every producer tries to elevate the public's mind with overlong, incomprehensible and supposedly artistic pictures (I almost said motion pictures; that wouldn't be quite true). Why alienate 90 per cent of the people from the movie-going habit to gain the sporadic patronage of the 10 per cent. Played December 15-17.—Harold Bernstein, Plaza Theatre, Norwood, Ohio. General patronage.

STAGE STRUCK: Dick Powell, Joan Blondell, Warren William—A very weak percentage picture. We used to expect specials from this company when a percentage picture was booked. Now we seldom expect any increase in attendance and thereby are not disappointed when there is none. Played December 13-14. Running time, 91 minutes.—Horn & Morgan, Star Theatre, Hay Springs, Nebr. Small town patronage.

Short Subjects

Columbia

MERRY MUTINEERS: Color Rhapsodies—An excellent colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MOVIE MANIACS: Three Stooges—These comedians are quite popular, but have made better than this one.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCRAPPY'S TRAILER: Scrappy Cartoons—These scrappy cartoons are met with satisfactory audience reaction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: Number 9—The closeup of many popular stars at the races, which is always interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage,

Educational

BEWARE OF BLONDES: Young Romance—Just a so-so two-reel musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

BLUE BLAZES: Buster Keaton—Plenty of comedy by Buster Keaton. He is the funniest actor in comedies that won't crack a smile anytime on the screen. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HOME ON THE RANGE: Musical Comedies—Good comedy. Enough said. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SPRING IS HERE: Niela Goodelle—And the audience wished that spring had never come. It is about as no good as anything that we have run for some time. No audience appeal whatever and dumb from the word go.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Metro-Goldwyn-Mayer

EVERY SUNDAY: Tabloid Musicals—A good band act with singing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HOLLYWOOD EXTRA: MGM Miniatures—An excellent single film showing the life of a Hollywood extra.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

HURLING: Pete Smith Specialty—A dandy sport short on the Irish game of hurling, in Pete Smith's inimitable manner.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LA FIESTA DE SANTA BARBARA: Musical Comedies—Very good. Running time, two reels.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OLD MILL POND, THE: Harman-Ising—Very good. This got quite a number of laughs. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PUPS' CHRISTMAS: Harman-Ising—A dandy colored cartoon. Will be enjoyed by everyone.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SUNKIST STARS AT PALM SPRINGS: Musical Comedies—These two-reel color musicals of Metro's are hard to beat. The color is No. 1 and so is the setting. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TWO LITTLE PUPS: Harman-Ising—Excellent. The best color reel we have played for some time. Metro's color shorts are very good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Paramount

BE HUMAN: Betty Boop Cartoons—Just a fair Betty Boop. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CLEAN SHAVEN MAN: Popeye the Sailor—Not

(*Reports continued on following page*)

(*Continued from preceding page*)

as good as many of his previous ones.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOVIE MELODIES ON PARADE: Headliner Series—Too old recording. Very poor. Lots of poor music. Does not mean anything. Running time, one reel. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RAH, RAH, FOOTBALL: Will Osborne and Collegiates—Good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TALKING THROUGH MY HEART: Screen Songs —A screen song that makes a good filler.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RKO Radio

MARCH OF TIME: No. 3—Just a fair filler. Not any extra business and therefore too high-priced for us. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MARCH OF TIME: No. 4—Good news behind the news does not come up to expectations. No extra comments. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

PATHE TOPICS, NO. 2: A very fine reel and on a par with Paramount Pictorials.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Twentieth Century-Fox

MOVIETONE NEWS: Fox have prepared the most interesting news on the abdication of our past King, showing the highlights of his life, that bears playing it in any situation. Fox seems to have the edge on other news.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

ELMER THE GREAT DANE: Oswald Cartoons—Good cartoon to fill in the program. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GOING PLACES, NO. 27: Heart of the Sierras—Nice reel. They like these travelogues and are a relief from some of the so-called comedies.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

Warner Vitaphone

BENEATH THE SEA: Pepper Pot—A real interesting short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

JOLLY COBURN AND ORCHESTRA: Melody Masters—A very novel band act worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OFFICERS' MESS, THE: Shemp Howard—Warner's comedies haven't got the laughs others have. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RYTHMITIS: Hal LeRoy, Toby Wing—A great little musical feature. Hal LeRoy dances superbly and Toby Wing poses effectively. Good music, good dancing and a hackneyed plot which does not detract from the swift moving feature. Running time, 20 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

VAUDEVILLE TOPNOTCHES: Big Time Vaudeville Reel—Very good, as Warner's mostly are.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VAUDE-VILLAINS: Big Time Vaudeville Reel—A dandy vaudeville reel. This is a riot full of comedy and clever people and should have preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VINCENT LOPEZ AND ORCHESTRA: Melody Masters—One of the best orchestra films. Nimble fingered Lopez does some excellent work on the ivories. Fred Lowry gives an unusual touch with his whistling. Johnny Morrison sings "A Tavern in the Town," and a pair of ball room dancers round out ten minutes of fine entertainment. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

Raise Sterling Capital

Sterling Pictures Corporation of Los Angeles has increased its capital from $260,000 to $290,000. The United States Corporation Company in Dover, Del., acted as the agent for the increase this week. Millerfilm Corporation, Wilmington, also increased its capital from $1,000,000 to $2,000,000. The Corporation Trust was the agent.

COMPANIES INCORPORATED

The following new companies in the motion picture field have been incorporated recently in the localities named:

In Arkansas

Benton Amusement Company, Benton; capital stock, $15,000; Wallace R. Kauffman, Lena Kauffman, E. H. Rowley and H. B. Robb, incorporators.

Crittenden Amusement Company, Marion; capital stock, $10,000; W. Davis, I. A. Schulherr, and J. J. Rhodes, incorporators.

Malvern Amusement Company, Malvern; capital stock, $17,000; H. B. Robb, E. H. Rowley, Ray Morrow and Mrs. Ray Morrow, incorporators.

In California

Continental Pictures, for production and exhibition; by Frank Yrigoyen, John P. McCarthy, and Elizabeth McCarthy; capitalization, 2,500 shares, no par value.

Motion Picture Industry for Picture Exploitation, by John Henry Peckham, Jr., Felix Cunningham and Amy Wulf.

Singers Midgets, by Felix M. Cunningham, Leo Singer and John H. Tracy.

Treasure Pictures Company, for production; Edward Nichols, Marion Redle, Anne Light, incorporators.

In Colorado

Clinton Realty and Investment Company, to build and acquire theatres in Rocky Mountain region; Dave Cockrill and E. S. Kassler, incorporators.

In Delaware

Associated Artists of America, Ltd., to deal in motion pictures; capital stock, 100 shares no par value; L. H. Herman, B. R. Jones and J. P. Murray, incorporators.

Fox Estes Theatre Corporation, Fox New Mexico Theatre Corporation, Fox Ogden Theatre Corporation, Fox Big Horn Theatre Corporation, Fox Rainbow Theatre Corporation and Fox Lincoln Theatre Corporation; capital stock, $1,000 each; R. J. Gorman, Charles N. Caldwell, Jr., and Wellington Francisco of New York City, incorporators.

Sterling Pictures Corporation, for general motion picture business; capital stock, $260,000; David Jackman, Charles Caldwell, Jr., and Raymond J. Gorman, incorporators.

In Florida

Dickler Amusement Company, to operate theatres; David Dickler and others, incorporators.

Lantz Amusements Company, capital stock, 50 shares, no par value; J. L. Davis, H. Kassewitz and G. R. Kostum, incorporators.

Seaside Amusements Company, to operate amusements; capital stock, 50 shares, no par value; incorporators, B. B. Stolmaker, N. M. Flanders and S. Gatlin.

In Kentucky

Hollywood Amusement Company, Morgantown; capital stock, $9,000; G. E. Embry, Esther Haiman and Earl Kitchens, incorporators.

In Missouri

Brookside Theatre Corporation, Kansas City; to operate theatres; Stanley H. Schwartz, W. D. Fulton and T. D. Stiles, incorporators.

In New York

Artists Syndicate of America, booking agents for actors and others; capital, 100 shares, no par value stock; shareholders, David Wolper, J. Richard Chernok and Marie Konbek.

Austro-American Pictures Corporation, New York; motion pictures; capital stock, $5,000; shareholders, A. Townsend Kaplan, Samuel Kaplan and Max Zipperman.

Bimberg Corporation, to deal in motion pictures; incorporators, Abbe Eichel, Belle Balstow, June K. Rothman.

Demgar Amusement Corporation, theatricals and motion pictures; capital stock, 100 shares, no par value; shareholders, Lois Johnston, Jane Garrett and Syde Werther.

Gramercy Pictures Corporation, motion pictures; capital stock, 100 shares; shareholders, Joseph Allentuck, Harry Eisenberg and Leah Tannenbaum.

Herbert Wilcox Pictures Corporation, for production and distribution of motion pictures; Fitelson & Mayers obtained certificate.

Iris Joyce, Inc., theatrical business; by Freda Jaret, Bertha Reich, Matilda Weinstein.

Kane Artists, Inc., theatrical booking agency; capital stock 200 shares; shareholders, Noah L. Braunstein, Jacob S. Aaronson and Bertha Ehlrich.

Magnet Pictures, Inc., theatrical business, capital stock, 200 shares; Melvin Hirsh, George Elkin and Harold A. Lerman, incorporators.

Mecca Film Laboratories, Inc., motion pictures; 200 shares of stock; shareholders, Marvin Segal, Morris Block and Helen Winkler.

Melrose Pictures, Inc., theatricals and screen productions; capital stock, 100 shares; by Herman J. Tart, Sidney I. Simon and Joshua S. Chinitz.

Menmor Theatres, by Samuel Fluhr, Irving Fishner and Irving R. Solomon.

Miguel Studios, Inc., motion pictures; capital $20,000; stockholders, F. Armstrong, P. C. Kauffmann and R. C. Richter.

Penn Elm Corporation, motion pictures; capital stock, 10 shares; stockholders, J. Myer Schine, Louis W. Schine and John A. May.

Puppet Show, Ltd., theatricals and motion pictures; capital stock 200 shares; directors, Walter MacDougall, Marie Virginia Vibert and Helena C. Franke.

Royal Film Exchanges, Inc., theatrical business; capital stock, 90 shares; shareholders, Samuel L. Cohen, Irving Klein and Irving B. J. Levine.

Two Hundred Were Chosen, Inc., motion pictures; capital stock, 200 shares; shareholders, Harold J. Sherman, Alexander Harris and Martha Cooper.

Valentine Davies, Inc., theatricals and motion pictures; capital, 200 shares; Valentine Davies, James J. Brennan and Edith Brewer.

Yateswood Corporation, theatricals and motion pictures; capital stock, 100 shares; shareholders, J. Myer Schine, Louis W. Schine and John A. May.

In North Carolina

Anderson & Lambert, to operate motion picture theatres; capital stock, $50,000; subscribed stock, $300; F. S. Anderson, D. H. and Hazel Lambert, incorporators.

Balfour Amusement Company, general amusement business; by J. C. White and others.

Black's Inc., for general theatre and motion picture business; capital stock, $50,000; subscribed stock $5,000; J. M. Black, Isador Black and Robert R. Carpenter, incorporators.

Globe Theatre Corporation, for theatre operation; by T. A. Barden, Jesse Fussell, E. P. Blanchard and others.

In Ohio

Frehio Theatres; capital, 100 shares, no par value stock; by Arthur Israel, Jr., Can Alen Halloman and Clinton Combes.

London Theatre Company; capital stock, $6,000; by C. B. Hollingsworth, R. T. Jennings, Jr., and M. C. Hohn.

New Boston Amusement Company; capital stock, $10,000; Marie F. Burk, William Rendon, and Bernice McNamara, incorporators.

Wilson and Glett New Audio Vice-Presidents

A. J. Wilson and Charles L. Glett last week were elected vice-presidents of Audio Productions, Inc., commercial film producing subsidiary of Electrical Research Products, Inc., at the December meeting of the board of directors.

Mr. Wilson, formerly with Erpi, has been with Audio since its foundation three years ago and during the past year has been in charge of sales. Mr. Glett, well known in the industry, joined Audio two years ago as production manager.

UA Reduces Capital

United Artists Corporation has reduced its capital $20,000 by cancellations and retirement of 4,000 shares of common stock without par value. A certificate of reduction of capital was issued the company by Secretary of State Walter Dent Smith in Dover, Del., this week.

Erpi Transfers W. P. Murphy

William Patrick Murphy, until recently associated with the field sales force of Electrical Research Products, Inc., has been assigned to the New York metropolitan area, including lower New York state and Connecticut.

Conrad Nagel Directing

Conrad Nagel has been signed by George A. Hirliman to direct "Love Takes a Holiday," which he will produce for Grand National release. This is Mr. Nagel's first assignment as a director.

Plimpton Leaves Industry

F. F. Plimpton has retired from the industry in Boston after having managed Tremont Temple for nearly four decades. He has withdrawn from the Motion Picture Theatre Owners' Association there and George Brown has been elected to succeed him on the board of directors.

G. N. Foreign Contract

Jack Barnstyn, head of foreign sales for Grand National Pictures, has closed with Jacobo Glucksman, representing Compania Commercial Radiolux, S. A., for the distribution of Grand National product in the Argentine, Uruguay, Paraguay and Chile.

New United Artists Offices

Starting January 1, United Artists will occupy five floors at 729 Seventh Avenue in New York. At the present time the company has offices on the 12th, 14th and eighth floors of the same building.

Coast Studio Reopening

Educational Pictures' Hollywood studio reopened last week following two years of inactivity with the first of three Buster Keaton comedies. E. H. Allen has resumed charge of production at the studio.

MGM Holds Gladys George

New long term contracts were signed this week by the Metro-Goldwyn-Mayer studio with Gladys George, Zoe Atkins and Robert Benchley.

ALLIED UNIT ATTACKS CONCILIATION BOARDS

Conciliation boards for regulation of trade practices, as proposed by the Motion Picture Theatre Owners of America, are sharply attacked in the latest issue of the bulletin of Independent Exhibitors, Inc., in Boston, the New England Allied unit.

The bulletin says conciliation requirements could be inserted in distributors' contracts and the boards could be started in a month's time "and they would cost any independent exhibitor more than most arguments would be worth or more money than he possessed to fight the setup in court. We are watching the possibilities and are prepared to fight locally and nationally any such setup."

Universal Buys Film Rights To Radio Music Program

Universal this week purchased the title rights to "Melody Treasure Hunt," a WOR-Mutual Broadcasting Company program featuring musical compositions written by amateurs and presented over the air by professionals. It is understood that Universal will use the title for a series of annual musical pictures similar to Warners "Gold Diggers" and Paramount's "Big Broadcast."

Crosby Sues on Recordings

Bing Crosby, through the law firm of Omelveny, Tuller and Myers in Los Angeles, has filed suit against Ben S. McGlashan, owner and operator of radio station KGFJ there, asking an injunction to prevent the station from playing the singer's records without his consent.

RKO Takes Republic Product

RKO Export Corporation will distribute the 1935-36 product of Republic Pictures in the Dutch East Indies, Morris Goodman, vice-president in charge of foreign sales for Republic, announced this week. RKO recently opened its own offices in the territory and will handle its own product along with that of Republic.

New Warner Stage Open

Warners have opened stage 20, the largest on the Hollywood lot, and the 11th new stage built since last January. It is 350 feet long by 123 feet wide and is 35 feet high. It will be used first for "The Prince and the Pauper."

Nelson Eddy Concert Tour Set

Nelson Eddy will leave Hollywood on a concert tour January 5th. The present itinerary includes 43 concerts and 11 radio appearances. The first concert will be in San Francisco.

SMPE Elects Morgan

Kenneth E. Morgan, Electrical Research Products, Inc., executive, has been elected chairman of the Pacific Coast Section of the Society of Motion Picture Engineers in Hollywood. He succeeds Gerald Rackett.

Atlas Corporation Asks Stock Listing

The Atlas Corporation, a $100,000,000 investment company, has made application to the New York Stock Exchange for the listing of its common and preferred stocks. For several years its securities were traded on the New York Curb Exchange on an unlisted basis. Recently, when Atlas was consolidated with its subsidiaries into a new corporation, the shares of the latter were listed on the Curb Exchange.

The Floyd B. Odlum-Atlas interests have in their portfolio considerable motion picture shares, particularly a half interest in RKO.

Ohio Censor Eliminations

Only 22 eliminations were ordered from a total of 504 reels reviewed by the Ohio censor board in November, with the week ending November 26. During the first week of the month there was not a single elimination in a total of 127 reels reviewed. During October, there were 49 eliminations in 714 reels.

WPA Play for Broadway

Brock Pemberton and Antoinette Perry, Broadway legitimate producers, this week bought "Me Third," play by Mary Coyle Chase presented by the Denver Works Progress Administration theatre project. The play will open in New York shortly.

Showmen's Club Elects

The Showmen's Club of Cleveland has elected the following officers for the coming season: Frank Greenwald, president; Burt Diener, vice-president; Howard Reif, treasurer; Louis Swee, secretary; William J. Banks, recording secretary. An initiation and ball will be held in January.

"Eternal Mask" Opening

"The Eternal Mask," Swiss production being released in America by Arthur Mayer and Joseph Burstyn, has been booked into the New York Filmarte theatre where it will be shown before being generally released.

Mathes Signs Fawcett Account

Fawcett Publications, Inc., publishers of fan magazines in New York, this week announced the appointment of the J. M. Mathes Company to handle its promotion advertising, effective Jan. 1, 1937.

L. A. Solomon Leaves Puritan

Louis A. Solomon has resigned as president of Puritan Pictures Corporation in New York and is now operating his own company at 723 Seventh Avenue, distributing and producing independently.

Wilson With Government

Frank R. Wilson, former head of Motion Picture Capital Company, is now associated with the national government's automobile accident prevention campaign with headquarters in Washington.

Vidaver Joins National

M. S. Vidaver, who has been handling publicity for the Fox West Coast Paramount in Oakland, has joined the staff of National Screen Accessories in San Francisco. He will handle press contacts.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended December 26, 1936, from 107 theatres in 18 major cities of the country was $930,221, a decrease of $52,180 from the total of the preceding week ended December 19, 1936 when 101 theatres in 17 large cities aggregated $982,401.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	**3,246**	**25c-65c**	“Sins of Children” (G.N.) (plus stage show)	12,000	“The Man I Marry” (Univ.) (plus stage show)	15,000	High “Smartest Girl in Town” (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 “The Harvester” and “Abdul the Damned” 4,000
Fenway	**1,382**	**30c-50c**	“Isle of Fury” (W.B.) and “The Captain’s Kid” (F.N.)	3,800	“The Jungle Princess” (Para.) and “Down the Stretch” (F.N.) (on stage for one day only: Ray Milland)	5,000	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 8,000 Low 7-20-35 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith’s Memorial	**2,907**	**25c-65c**	“Rembrandt” (U.A.) (2nd week)	11,000	“Rembrandt” (U.A.) (1st week)	13,000	High 2-29 “Follow the Fleet” 37,000 Low 8-17-35 “Jalna” 5,500
Loew’s Orpheum	2,970	35c-65c	“Old Hutch” (MGM) and “The Man Who Lived Twice” (Col.)	11,000	“Tarzan Escapes” (MGM) and “Adventure in Manhattan” (Col.)	13,500	High 11-16-35 “Mutiny on the Bounty” 25,000 Low 6-27 “Sins of Man” and “Half Angel” 9,000
Loew’s State	3,557	35c-65c	“Old Hutch” (MGM) and “The Man Who Lived Twice” (Col.)	10,000	“Tarzan Escapes” (MGM) and “Adventure in Manhattan” (Col.)	12,000	High 11-16-35 “Mutiny on the Bounty” 24,500 Low 7-6-35 “Sanders of the River” and “Unknown Woman” 7,500
Metropolitan	**4,332**	**35c-65c**	“Banjo on My Knee” (20th Cent.-Fox) (on stage: Minnevitch’s Harmonica Rascals)	16,000	“The Charge of the Light Brigade” (W.B.) (plus stage show)	21,500	High 4-6-35 “Private Worlds” (plus stage show) 56,000 Low 7-20-35 “Men Without Names” 14,000
Paramount	**1,793**	**25c-50c**	“Isle of Fury” (W.B.) and “The Captain’s Kid” (F.N.)	6,500	“The Jungle Princess” (Para.) and “Down the Stretch” (F.N.) (on stage for one day only: Ray Milland)	7,800	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20-35 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	**3,489**	**30c-50c**	“Winterset” (Radio)	8,800	“Valiant Is the Word for Carrie” (Para.)	15,003	High 11-14 “Ladies in Love” (on stage: Ted Lewis and band) 24,006 Low 7-27-35 “Broadway Gondolier” 6,600
Century	**3,000**	**25c**	“Mummy’s Boys” (Radio) and “Isle of Fury” (W.B.)	6,300	“Can This Be Dixie?” (20th Cent.-Fox) and “Mister Cinderella” (MGM)	7,200	High 12-5 “Tarzan Escapes” 10,001 Low 8-3-35 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	**3,000**	**25c-40c**	“Hideaway Girl” (Para.) and “I’d Give My Life” (Para.)	6,800	“Born to Dance” (MGM) (2nd week)	8,700	High 9-5 “The Gorgeous Hussy” 23,500 Low 4-11 “Three Godfathers” and “Her Master’s Voice” 4,900
Hippodrome	**2,500**	**25c-40c**	“Stowaway” (20th Cent.-Fox)	6,100	“One Way Passage” (W.B.) and “In His Steps” (G.N.)	7,600	High 2-9-35 “David Copperfield” 17,200 Low 4-11 “Timothy’s Quest” and “My Marriage” 3,800
Lafayette	**3,300**	**25c**	“Love in Exile” (GB) and “The Gentleman from Louisiana” (Republic)	7,500	“East Meets West” (GB) and “The Luckiest Girl in the World” (Univ.)	7,500	High 1-12-35 “Broadway Bill” 17,100 Low 10-31 “The President’s Mystery” and “Sitting on the Moon” 3,800
Chicago							
Apollo	**1,400**	**35c-65c**	“Born to Dance” (MGM) (6 days)	6,500	“Reunion” (20th Cent.-Fox) (35c-75c)	8,500	High 9-12 “Girl’s Dormitory” 11,900 Low 5-25-35 “The Devil Is a Woman” 1,000
Chicago	**4,000**	**35c-75c**	“Theodora Goes Wild” (Col.) (plus stage show)	26,500	“Three Men on a Horse” (F.N.) (plus stage show)	28,500	High 1-18 “The Bride Comes Home” 56,600 Low 11-28 “Go West, Young Man” (plus stage show) 23,000
Garrick	**900**	**35c-65c**	“White Hunter” (20th Cent.-Fox) (6 days)	6,000	“Our Relations” (MGM)	5,500	High 11-3 “Sing, Baby, Sing” 10,300 Low 5-4-35 “One New York Night” 3,000
Oriental	**3,490**	**30c-55c**	“The Accusing Finger” (Para.) (plus stage show)	15,000	“Mad Holiday” (MGM) (plus stage show)	17,500	High 11-2-35 “Woman Wanted” (on stage: Major Bowes’ Amateurs) 25,500 Low 9-21-35 “Man on the Flying Trapeze” 13,400
Palace	**2,509**	**35c-75c**	“We Who Are About to Die” (Radio) (plus stage show)	13,000	“Night Waitress” (Radio) (on stage: Olsen and Johnson and revue)	20,000	High 9-12 “Swing Time” (plus stage show) 35,600 Low 4-11 “Love Before Breakfast” 6,000
Roosevelt	**1,591**	**35c-75c**	“The Charge of the Light Brigade” (W.B.) (6 days-3rd week)	8,000	“The Charge of the Light Brigade” (W.B.) (2nd week)	12,000	High 1-5-35 “Forsaking All Others” 27,000 Low 11-23-35 “O’Shaughnessy’s Boy” 7,000
State-Lake	**2,776**	**25c-40c**	“The Man Who Lived Again” (GB) (plus vaudeville) (6 days)	13,000	“Wanted: Jane Turner” (Radio) (plus stage show)	16,000	High 9-12 “The Iron Man” 20,100 Low 7-20-35 “Alias Mary Dow” 8,000
United Artists	**1,700**	**35c-75c**	“Love on the Run” (MGM)	26,000	“Born to Dance” (MGM) (4th week)	10,000	High 2-29 “Modern Times” 35,500 Low 4-13-35 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	**3,330**	**30c-42c**	“Without Orders” (Radio) (6 days)	4,300	“Pennies from Heaven” (Col.)	5,300	High 1-12-35 “Bright Eyes” 9,000 Low 6-22-35 “The Daring Young Man” 1,300
Hippodrome	**3,800**	**30c-42c**	“Theodora Goes Wild” (Col.) (2nd week)	8,000	“Theodora Goes Wild” (Col.) (1st week)	15,000	High 9-21-35 “Top Hat” 27,500 Low 8-24-35 “Dante’s Inferno” 5,250
RKO Palace	**3,100**	**30c-60c**	“Polo Joe” (W.B.) (plus stage show)	10,000	“Winterset” (Radio) (on stage: Fats Waller and Orch.)	17,500	High 4-6-35 “Transient Lady” 39,000 Low 6-8-35 “Break of Hearts” 5,500
State	**3,400**	**30c-42c**	“The Jungle Princess” (Para.)	8,000	“Born to Dance” (MGM) (8 days)	21,000	High 4-18 “Petticoat Fever” (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 “Folies Bergere” 6,000
Stillmann	**1,900**	30c-42c	“Born to Dance” (MGM)	8,500	“Go West, Young Man” (Para.) (8 days)	4,000	High 7-25 “San Francisco” 11,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	**1,500**	**25c-50c**	“Three Men on a Horse” (F.N.)	3,000	“Theodora Goes Wild” (Col.)	3,500	High 11-14 “The Gay Desperado” 6,000 Low 6-22-35 “Nell Gwyn” and “My Heart Is Calling” 600
Broadway	**1,500**	**25c-40c**	“Theodora Goes Wild” (Col.)	2,500	“Can This Be Dixie?” (20th Cent.-Fox)	1,500	High 5-16 “The Great Ziegfeld” (50c-$1.36) 8,000 Low 12-28-35 “Unfinished Symphony” 300
Center	**1,500**	**15c-35c**	“Parole” (Univ.) and “Love Letters of a Star” (Univ.)	800	“The Girl on the Front Page” (Univ.) and “Yellowstone” (Univ.) (plus stage show)	2,250	....
Denham	**1,500**	**25c-40c**	“Let’s Make a Million” (Para.)	5,000	“Easy to Take” (Para.) (plus stage show)	10,000	High 2-29 “Klondike Annie” 13,000 Low 8-24-35 “Without Regret” 1,750
Denver	**2,500**	**25c-50c**	“Pennies from Heaven” (Para.) (plus stage band)	8,000	“Three Men on a Horse” (F. N.) (plus stage band)	9,500	High 11-16-35 “Mutiny on the Bounty” 15,000 Low 12-28-35 “Here Comes the Band” 1,500
Orpheum	**2,600**	**25c-40c**	“Roberta” (Radio) and “Mutiny on the Bounty” (MGM) (revival)	4,000	“Winterset” (Radio) and “The Smartest Girl in Town” (Radio)	6,500	High 5-18-35 “Romance in Manhattan” 16,000 Low 12-28-35 “The Perfect Gentleman” 2,000
Paramount	**2,000**	25c-40c	“One Way Passage” (W.B.) and (re-issue) “The Captain’s Kid” (F.N.)	4,000	“Come Closer Folks” (Col.) and “North of Nome” (Col.)	3,000	High 5-11-35 “Bride of Frankenstein” 7,000 Low 11-30-35 “Bad Boy” 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Hollywood								
Chinese	2,500	30c-55c	"Old Hutch" (MGM) and "Crack Up" (20th Cent.-Fox)	7,800	"Banjo on My Knee" (20th Cent.-Fox) and "Love in Exile" (GB)	9,130	High 2-22 "Modern Times" Low 5-4-35 "West Point of the Air"	26,000 4,900
Pantages	3,000	30c-65c	"Hats Off" (G.N.) and "Make Way for a Lady" (Radio)	5,500	"Three Smart Girls" (Univ.) and "In His Steps" (G.N.) (2nd week)	7,000	High 9-12 "My Man Godfrey" and "Yellowstone" Low 4-13-35 "Mister Dynamite" and "Great God Gold"	21,000 2,500
W. B. Hollywood	3,000	30c-65c	"One Way Passage" (W.B.) and "Jailbreak" (W.B.)	9,500	"Polo Joe" (W.B.) and "Tundra" (Burroughs-Tarzan)	9,000	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" Low 6-27 "The Big Noise"	19,500 4,000
Indianapolis								
Apollo	1,100	25c-40c	"One Way Passage" (W.B.) (re-issue)	2,700	"Can This Be Dixie?" (20th Cent.-Fox)	2,500	High 9-12 "My Man Godfrey" Low 6-27 "Sins of Man"	8,000 1,600
Circle	2,800	25c-40c	"College Holiday" (Para.)	5,500	"East Meets West" (GB) and "Without Orders" (Radio)	4,200	High 10-10 "Anthony Adverse" Low 3-16-35 "Transient Lady"	10,000 2,000
Loew's	2,800	25c-40c	"Rembrandt" (U.A.)	5,500	"Born to Dance" (MGM)	14,000	High 10-24 "Libeled Lady" Low 4-6-35 "Casino Murder Case"	15,000 2,750
Lyric	2,000	25c-40c	"White Hunter" (20th Cent.-Fox) (plus vaudeville)	6,500	"Polo Joe" (W.B.) (plus vaudeville)	8,500	High 9-12 "Pepper" (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan"	14,000 5,700
Kansas City								
Mainstreet	3,100	25c-40c	"Love in Exile" (GB) and "White Hunter" (20th Cent.-Fox) (8 days)	7,100	"Winterset" (Radio) and "The Smartest Girl in Town" (Radio)	7,100	High 11-23-35 "Case of the Lucky Legs" Low 1-12-35 "I Sell Anything"	22,000 2,000
Midland	4,000	25c-40c	"Rembrandt" (U.A.) and "Come Closer Folks" (Col.)	7,300	"Born to Dance" (MGM)	17,400	High 8-24-35 "China Seas" Low 9-14-35 "Bonnie Scotland"	25,000 6,000
Newman	1,900	25c-40c	"Let's Make a Million" (Para.) and "You Can't Get Away with It" (Univ. special short.)	7,000	"Hideway Girl" (Para.)	6,800	High 5-25-35 "Goin' to Town" Low 5-18-35 "Dinky"	14,000 3,000
Tower	2,090	25c	"Career Woman" (20th Cent.-Fox) (plus stage show)	6,400	"The Plot Thickens" (Radio) (plus stage show)	6,000	High 1-18 "Magnificent Obsession" Low 3-14 "Lady of Secrets"	14,500 5,000
Uptown	2,000	25c-40c	"Stowaway" (20th Cent.-Fox) and "Rose Bowl" (Para.)	5,300	"In His Steps" (G.N.) and "Laughing at Trouble" (20th Cent.-Fox) (4 days) "Fugitive in the Sky" (W.B.) and "Hats Off" (G.N.) (4 days)	3,000	High 9-7-35 "Steamboat Round the Bend" Low 7-27-35 "Black Sheep"	11,000 2,100
Los Angeles								
Carthay	1,518	50c-$1.50	"Lloyds of London" (20th Cent.-Fox) (4th week)	7,321	"Lloyds of London" (20th Cent.-Fox) (3rd week)	8,700	....	
Four Star	900	30c-55c	"Tarzan Escapes" (MGM) (2nd week)	2,500	"Tarzan Escapes" (MGM) (1st week)	4,709	High 5-18-35 "Les Miserables" Low 12-17-35 "Return of Peter Grimm"	7,800 2,400
Grand Intern't'l.	750	35c-40c	"Ecstasy" (Eureka) (2nd week)	1,900	"Ecstasy" (Eureka) (1st week)	1,900	High 7-25 "Ecstasy" Low 12-7-35 "Such a Girl You Never Forget"	5,000 900
Hillstreet	2,700	30c-65c	"Hats Off" (G.N.) and "Make Way for a Lady" (Radio)	5,100	"Three Smart Girls" (Univ.) and "In His Steps" (G.N.) (2nd week)	6,500	High 9-12 "My Man Godfrey" and "Yellowstone" Low 11-2-35 "Three Kids and a Queen"	24,000 2,800
Loew's State	2,500	30c-55c	"Old Hutch" (MGM) and "Crack Up" (20th Cent.-Fox)	12,500	"Banjo on My Knee" (20th Cent.-Fox) and "Love in Exile"	12,409	High 12-7-35 "Mutiny on the Bounty" Low 10-26-35 "Way Down East"	24,500 6,200
Paramount	3,596	30c-55c	"Pennies from Heaven" (Col.) and "Easy to Take" (Para.) (plus stage show)	23,000	"The Jungle Princess" (Para.) (on stage: Duke Ellington and Orch.)	18,500	High 8-22 "Yours for the Asking" (on stage: Eddie Cantor and Bobby Breen) Low 6-27 "Case Against Mrs. Ames"	33,000 9,126
W. B. Downtown	3,400	30c-65c	"One Way Passage" (W.B.) and "Jailbreak" (W.B.)	10,500	"Polo Joe" (W.B.) and "Tundra" (Burroughs-Tarzan)	8,900	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" Low 6-27 "The Big Noise"	20,000 3,800
Minneapolis								
Lyric	1,239	25c-55c	"The Accusing Finger" (Para.)	800	"15 Maiden Lane" (20th Cent.-Fox)	1,000	High 11-21 "Libeled Lady" Low 12-26 "The Accusing Finger"	5,000 800
Minnesota	4,000	25c-55c	"White Hunter" (20th Cent.-Fox)	6,000	"Love on the Run" (MGM) (8 days)	9,000	High 1-4 "The Bride Comes Home" Low 12-26 "White Hunter"	31,326 6,000
RKO Orpheum	2,900	25c-40c	"Theodora Goes Wild" (Col.) (6 days-2nd week)	7,000	"Theodora Goes Wild" (Col.) (1st week)	11,000	High 9-21-35 "Top Hat" Low 6-13 "The Golden Arrow"	18,000 3,000
State	2,300	25c-40c	"Tarzan Escapes" (MGM)	3,000	"Hideaway Girl" (Para.)	2,500	High 9-19 "Sing, Baby, Sing" Low 12-19 "Hideaway Girl"	8,000 2,500
World	400	25c-35c	"Ecstasy" (Eureka) (6th week)	1,000	"Ecstasy" (Eureka) (5th week)	1,000	High 9-5 "Secret Agent" Low 9-19 "The Private Life of Louis XIV"	6,000 1,900
Montreal								
Capitol	2,547	25c-60c	"A Midsummer Night's Dream" (W.B.)	6,500	"Banjo on My Knee" (20th Cent.-Fox) and "Come Closer Folks" (Col.)	8,500	High 2-9-35 "Lives of a Bengal Lancer" Low 12-26 "A Midsummer Night's Dream"	15,500 6,500
His Majesty's	1,700	25c-50c	"Spy of Napoleon" (British) and "In Town Tonight" (British)	3,500	"A Song of Freedom" (British) and "Me and Marlborough" (British)	4,000	High 10-17 "Nine Days a Queen" and "Two's Company" Low 6-2-34 "All Quiet on the Western Front"	9,000 3,000
Loew's	3,115	25c-60c	"Hideway Girl" (Para.) (plus vaudeville)	9,500	"Make Way for a Lady" (Radio) (plus stage show)	9,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington"	15,000 5,500
Palace	2,600	25c-65c	"Old Hutch" (MGM) and "Mister Cinderella" (MGM)	7,500	"A Woman Rebels" (Radio) and "Without Orders" (Radio)	8,000	High 12-7-35 "Mutiny on the Bounty" Low 12-26 "Old Hutch" and "Mister Cinderella"	15,000 7,500
Princess	2,272	25c-65c	"Polo Joe" (W.B.) and "Fugitive in the Sky" (W.B.)	5,500	"Tarzan Escapes" (MGM) and "General Spanky" (MGM)	5,500	High 2-22 "Modern Times" and "Guard That Girl" Low 12-28-35 "Remember Last Night?" and "East of Java"	12,500 3,000
New York								
Criterion	1,700	25c-75c	"Accused" (U.A.) and "Captain Calamity" (Grand National) (8 days)	9,000	"Love in Exile" (GB) and "The Life of King Edward" (Special)	8,000	....	
Paramount	3,700	25c-85c	"Pennies from Heaven" (Col.) (plus stage show) (2nd week)	30,000	"Pennies from Heaven" (Para.) (plus stage show) (1st week)	45,000	High 1-19-35 "Lives of a Bengal Lancer" Low 12-21-35 "Millions in the Air"	65,300 10,000
Rialto	594	25c-55c	"The Man Who Lived Again" (GB) (11 days)	11,000	"The Plot Thickens" (Radio)	6,000	....	
Rivoli	2,200	25c-99c	"Rembrandt" (U.A.) (10 days-3rd week)	20,000	"Rembrandt" (U.A.) (2nd week)	22,000	High 2-15 "Modern Times" Low 6-29-35 "Nell Gwyn"	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	"Rainbow on the River" (Radio) (plus stage show)	80,000	"More Than a Secretary" (Col.) (plus stage show)	45,000	High 9-7-35 "Top Hat" Low 12-19 "More Than a Secretary"	131,200 45,000
Roxy	6,200	25c-75c	"Stowaway" (20th Cent.-Fox) (plus stage show)	36,000	"Banjo on My Knee" (20th Cent.-Fox) (plus stage show)	39,500	High 1-4 "If You Could Only Cook" Low 4-20-35 "My Heart Is Calling"	62,000 17,500
Strand	3,000	40c-99c	"Three Men on a Horse" (F.N.) (11 days-4th week)	11,000	"Three Men on a Horse" (F.N.) (3rd week)	15,000	High 5-11 "The G Men" Low 4-4-36 "Snowed Under"	60,138 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	“Murder with Pictures” (Para.) (8 days)	1,900	“The Man I Marry” (Univ.)	1,600	High 8-29 “Girls’ Dormitory” 3,900 Low 5-9 “Big Brown Eyes” 1,300
Criterion	1,700	10c-55c	“The Smartest Girl in Town” (Radio) (plus stage show)	7,000	“Love on the Run” (MGM) (9 days)	6,000	High 9-14-35 “Steamboat Round the Bend” 10,000 Low 11-12-35 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-35c	“Hopalong Cassidy Returns” (Para.) and “Love Letters of a Star” (Univ.) (4 days) “Sea Spoilers” (Univ.) and “Three Married Men” (Para.) (3 days)	1,800 700	“The Magnificent Brute” (Univ.) “Lady, Be Careful” (Para.) (4 days) “15 Maiden Lane” (20th Cent.-Fox) and “F-Man” (Para.) (3 days)	2,300 600	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” 4,200 Low 10-26-35 “Little Big Shot” and “I Live for Love” 1,500
Midwest	1,500	10c-55c	“The Gay Desperado” (U.A.)	3,000	“Banjo on My Knee” (20th Cent.-Fox)	4,100	High 11-16-35 “Mutiny on the Bounty” 8,800 Low 8-24-35 “The Farmer Takes a Wife” 1,800
Omaha							
Brandeis	1,200	25c-40c	“One Way Passage” (W.B.) and (re-issue) “Wanted: Jane Turner” (Radio)	4,700	“Theodora Goes Wild” (Col.) and “Alibi for Murder” (Col.)	5,700	High 9-14-35 “Top Hat” 9,500 Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path” 2,600
Omaha	2,200	25c-40c	“Can This Be Dixie?” (20th Cent.-Fox) and “Back to Nature” (20th Cent.-Fox)	4,800	“Love on the Run” (MGM) and “The Bengal Tiger” (W.B.) (5 days)	4,500	High 7-11 “San Francisco” and “The First Baby” 11,600 Low 10-5-35 “Dante’s Inferno” and “She Gets Her Man” 3,600
Orpheum	3,000	25c-40c	“White Hunter” (20th Cent.-Fox) and “Our Relations” (MGM)	8,100	“Come and Get It” (U.A.) and “Love in Exile” (GB)	8,200	High 2-29 “Exclusive Story” (on stage: Ted Lewis) 21,150 Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen” 5,800
Paramount	2,900	25c-55c	“The Gay Desperado” (U.A.) and “All American Chump” (MGM)	8,000	“The Garden of Allah” (U.A.)	8,000	....
Philadelphia							
Aldine	1,300	40c-65c	“Rembrandt” (U.A.)	12,500	“The Garden of Allah” (U.A.) (3rd week)	7,000	High 12-5 “The Garden of Allah” 19,500 Low 1-26-35 “The Runaway Queen” 2,200
Arcadia	600	25c-50c	“Love on the Run” (MGM)	2,800	“Love in Exile” (GB) (6 days)	1,500	High 1-25-35 “The Bride Comes Home” 4,800 Low 9-21-35 “Bonnie Scotland” 800
Boyd	2,400	40c-55c	“The Man I Marry” (Univ.) (5 days)	6,000	“Winterset” (Radio)	10,500	High 1-4 “A Tale of Two Cities” 30,000 Low 8-17-35 “Jalna” 6,000
Earle	2,000	25c-55c	“Pennies from Heaven” (Col.) (11 days)	11,000	“The Jungle Princess” (Para.)	10,000	High 1-4 “Miss Pacific Fleet” 22,000 Low 10-5-35 “I Live for Love” 9,500
Fox	3,000	40c-65c	“Stowaway” (20th Cent.-Fox)	18,000	“White Hunter” (20th Cent.-Fox)	11,000	High 5-9 “Under Two Flags” 31,000 Low 9-28-35 “Redheads on Parade” 7,500
Karlton	1,000	25c-40c	“Winterset” (Radio)	2,800	“Can This Be Dixie?” (20th Cent.-Fox)	2,000	High 10-5-35 “Top Hat” 6,300 Low 6-1-35 “Dinky” 1,200
Keith’s	2,000	30c-50c	“Three Men on a Horse” (F.N.)	3,000	“Theodora Goes Wild” (Col.)	3,300	High 4-13-35 “Roberta” 5,800 Low 1-2-35 “The Right to Live” 900
Stanley	3,700	40c-55c	“Banjo on My Knee” (20th Cent.-Fox)	12,000	“Pennies from Heaven” (Col.) (10 days)	22,500	High 12-5 “Born to Dance” 33,500 Low 5-11-35 “Stolen Harmony” 4,000
Stanton	1,700	30c-50c	“Fugitive in the Sky” (W.B.)	4,500	“Daniel Boone” (Radio)	5,200	High 1-11 “Riffraff” 10,000 Low 3-23-35 “Captain Hurricane” 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	“The Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.) (4th week)	2,000	“The Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.) (3rd week)	2,000	High 6-17-35 “Life Begins at Forty” 2,700 Low 6-22-35 “My Heart Is Calling” 1,400
Broadway	1,912	30c-40c	“After the Thin Man” (MGM)	7,500	“Love on the Run” (MGM) and “Two in a Crowd” (Univ.) (3rd week)	6,000	High 5-16 “The Singing Kid” 8,500 Low 7-27-35 “Calm Yourself” and “Chinatown Squad” 4,000
Mayfair	1,700	30c-40c	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (5th week)	4,000	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (4th week)	4,000	High 1-25 “A Midsummer Night’s Dream” 12,000 Low 1-19-35 “Behold My Wife” and “Defense Rests” 1,600
Orpheum	1700	30c-40c	“Stowaway” (20th Cent.-Fox) and “The Smartest Girl in Town” (Radio)	8,100	“White Hunter” (20th Cent.-Fox) and “Walking on Air” (Radio)	7,000	High 9-28-35 “She Married Her Boss” 9,500 Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland” 4,000
Paramount	3,008	30c-40c	“College Holiday” (Para.) and “Charlie Chan at the Opera” (20th Cent.-Fox) (2nd week)	7,000	“College Holiday” (Para.) and “Charlie Chan at the Opera” (20th Cent.-Fox) (1st week)	7,500	High 4-20-35 “Private Worlds” 11,500 Low 5-2 “The Witness Chair” and “Big Brown Eyes” 5,000
United Artists	945	30c-40c	“Gold Diggers of 1937” (F.N.) (2nd week)	8,700	“Gold Diggers of 1937” (F.N.) (1st week)	9,700	High 10-17 “Dodsworth” 9,500 Low 6-8-35 “Age of Indiscretion” 4,000
San Francisco							
Embassy	1,400	10c-40c	“Mummy’s Boys” (Radio) and “Sea Spoilers” (Univ.) (2nd week)	3,200	“Mummy’s Boys” (Radio) and “Sea Spoilers” (Univ.) (1st week)	4,000	High 11-14 “Gambling with Souls” 7,500 Low 12-7-35 “Two Sinners” and “$1,000 a Minute” 2,000
Fox	5,651	15c-75c	“The Jungle Princess” (Para.) and “Charlie Chan at the Opera” (20th Cent.-Fox)	14,500	“Three Men on a Horse” (F.N.) and “Mad Holiday” (MGM)	18,000	High 9-19 “Road to Glory” and “Kelly the Second” 20,000 Low 11-30-35 “To Beat the Band” and “Freckles” 4,000
Golden Gate	2,800	15c-40c	“The Plot Thickens” (Radio) (plus vaudeville)	13,000	“Make Way for a Lady” (Radio) (plus vaudeville)	13,500	High 8-15 “The Last Outlaw” (on stage: Eddie Cantor) 34,000 Low 5-23 “Dancing Pirate” 9,000
Orpheum	2,440	15c-40c	“Theodora Goes Wild” (Col.) and “The Flying Hostess” (Univ.) (6 days-4th week)	7,800	“Theodora Goes Wild” (Col.) and “The Flying Hostess” (Univ.) (3rd week)	8,700	High 9-19 “My Man Godfrey” and “Yellowstone” 17,000 Low 10-26-35 “King Solomon of Broadway” and “Fighting Youth” 4,800
Paramount	2,670	15c-75c	“One Way Passage” (W.B.) and (re-issue) “The Captain’s Kid” (F.N.)	12,500	“Born to Dance” (MGM) and “The Longest Night” (MGM)	13,000	High 7-11 “San Francisco” 23,000 Low 3-2-35 “Living on Velvet” and “All the King’s Horses” 8,500
St. Francis	1,470	15c-40c	“Three Men on a Horse” (F.N.) and “Mad Holiday” (MGM)	5,800	“Banjo on My Knee” (20th Cent.-Fox) and “Hideaway Girl” (Para.)	5,000	High 8-1 “San Francisco” 12,400 Low 12-12 “Polo Joe” and “Can This Be Dixie?” 4,400
United Artists	1,200	15c-65c	“Rembrandt” (U.A.) (8 days-2nd week)	5,400	“Rembrandt” (U.A.) (1st week)	6,500	High 10-26-35 “Barbary Coast” 15,000 Low 12-28-35 “Mimi” 2,500
Warfield	2,700	15c-75c	“Love on the Run” (MGM) and “The Case of the Black Cat” (F.N.) (6 days-3rd week)	10,200	“Love on the Run” (MGM) and “The Case of the Black Cat” (F.N.) (2nd week)	12,000	High 10-5-35 “I Live My Life” 35,000 Low 12-5 “Polo Joe” and “Can This Be Dixie?” 12,000
Seattle							
Blue Mouse	950	25c-55c	“Born to Dance” (MGM) (2nd week)	2,800	“Born to Dance” (MGM) (1st week)	3,400	High 12-12 “Charge of Light Brigade” 7,200 Low 2-16-35 “Million Dollar Baby” and “Notorious Gentleman” 2,900
Fifth Avenue	2,500	25c-55c	“Love on the Run” (MGM) (2nd week)	5,900	“Love on the Run” (MGM) (1st week)	7,200	High 9-19 “Anthony Adverse” 11,300 Low 4-26 “Trail of the Lonesome Pine” 2,600
Liberty	1,800	15c-55c	“Theodora Goes Wild” (Col.) (4th week)	4,950	“Theodora Goes Wild” (Col.) (3rd week)	6,150	High 12-5 “Theodora Goes Wild” 8,100 Low 4-13-35 “White Lies” and “Happy Landing” 2,700
Music Box	950	25c-55c	“Libeled Lady” (MGM) (3rd week)	2,950	“Libeled Lady” (MGM) (2nd week)	3,600	High 2-16-35 “Roberta” 6,100 Low 1-26-35 “The Man Who Reclaimed His Head” 2,850
Music Hall	2,275	25c-35c	“Love in Exile” (GB) and “Mad Holiday” (MGM) (plus vaudeville)	4,400	“The Captain’s Kid” (W.B.) and “Yellowstone” (Univ.) (plus vaudeville)	4,400	....
Orpheum	2,450	25c-40c	“Banjo on My Knee” (20th Cent.-Fox) and “Thank You, Jeeves” (20th Cent.-Fox)	5,350	“Polo Joe” (W.B.) and “Without Orders” (Radio)	5,200	High 9-21-35 “Top Hat” 10,400 Low 12-5 “A Woman Rebels” and “Mister Cinderella” 4,200
Palomar	1,500	15c-35c	“The Final Hour” (Col.) (plus vaudeville)	4,100	“Grand Jury” (Radio) (plus vaudeville)	4,750	....
Paramount	3,050	25c-40c	“In His Steps” (G.N.) and “The Smartest Girl in Town” (Radio)	5,350	“White Hunter” (20th Cent Fox) and “Hideaway Girl” (Para.)	5,100	High 12-14-35 “Annie Oakley” 9,200 Low 6-6 “Till We Meet Again” and “Times Square Playboy” 3,250

CHICAGO THEATREDOM SEES MANY CHANGES

B & K Adoption of Doubles, End of Clearance Fight, Improved Business Are Noted

by WILLIAM F. CROUCH
in Chicago

Theatre business in Chicago has undergone several important changes in the past year. Foremost among these was the inauguration of double-featuring by the Balaban & Katz circuit and subsequent adoption of the same policy by other circuits and independent theatres.

B & K executives say they took to doubles after three years of single featuring in order to enhance the already growing boxoffice receipts. Others are of the opinion that the reason was that the circuit wanted to play most of the product it had bought.

Another highlight was the clearance battle between B & K and the independents. This was called off before the two parties could get into a tangle in the courts, and B & K was the one to drop the fight. This victory for the independent theatre owners showed the strength they have acquired.

Still another important development was the acquisition of the State-Lake theatre and the possibility of the McVickers also being annexed by B & K. This will give the major circuit definite control of the Loop area with only the RKO-Palace theatre playing in opposition. The State-Lake will be taken over by B & K the first of May. Decision on the McVickers will be made soon.

Amicable settlement of the exhibitor operators' wage contract after long arguments was another milepost just passed.

Adoption of the 2,000-foot reel was the subject of a bitter dispute. City ordinances and rulings by the city electrical inspectors had the exchanges up in the air for weeks but just lately the situation has cleared some and it is possible that an understanding will be reached before long. It is reported that numerous theatres are operating in violation of the city rules which are different from those of any other city in the country. Distributors and city officials are expected to get together soon and settle the differences.

The last few days of the year marked the passing, for the time being at least, of giveaway games such as Bank Night, Screeno, Rolleo. A drive against these games was started by the Better Business Bureau and after a stream of constant questioning comments to the mayor, police and state officials asking for action the situation came to a showdown and resulted in a number of arrests and the abandonment (temporarily at least) of the games by both circuit and independent theatres.

Warner Bros. theatres, which had used auto, radio and other giveaways now are starting double features as a test. According to citywide reports the double feature idea is not at all popular with local patrons.

Grosses of both circuit and independent theatres were the highest in six or seven years. Theatres that had been dark for years were reopened, and new houses were built. Reports are that the Balaban & Katz Corporation, which had a profit of nearly $700,000 last year, will show $2,000,000 profit for 1936.

All Chicago theatres, especially the circuit houses, were ready for the biggest New Year Eve business in years.

The Palace theatre was to give two shows with all seats reserved, the Rialto a midnight show with seats selling at $2.20. Many of the deluxe neighborhood theatres charged $1.00 for all seats, none reserved.

Many theatres set in special vaudeville shows, and talent for stage presentations was at a premium.

Unlike most years, theatre men this year signed pantomime acts and shows without big names, pointing out that happy-go-lucky audience is no place for a headliner.

Mexican Industry Lauds Censorship

by JAMES LOCKHART
in Mexico City

The industry in Mexico, whatever it thinks of political censorship, sees in the new national picture censorship, now a fact for the first time, at least a removal of much of the overlapping by state and municipal boards.

Regulations governing the federal board, officially announced by the ministry of the interior, demand that its personnel be three directors—a chairman, a vice-chairman and a secretary, one special official, a chief and subchief of department, and 10 special investigators.

The board has orders to completely ban from exhibition anywhere in Mexico any pictures, foreign or Mexican, that:

Wilfully insult or maliciously ridicule Mexico, her government, people and their manners and customs or those of nations friendly to Mexico; attack the "just aspirations and rights of the workers" or the right to strike; humiliate the worker or put him in a humiliating or shameful light; discriminate in any way against Spanish American peoples or color; outrightly eulogize gross exploiters of labor or offer apologies for them or do that for anti-democratic administrations, directly or indirectly make war propaganda or propaganda for the oppressors of the poor and against the "just desire of the workers to protect their interests"; glorify gangsterism, social vices and crime; laud or extoll the might is right principle; give workers an inferiority complex; give the lower middle class a defeatist spirit, or attack the principle of family life.

It is explained that banning applies in these cases only when the objectionable matter is spread throughout the entire picture, but that if it is possible to remedy the situation by cutting a scene or two without disrupting continuity, the rest of the film will be approved.

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Assurance that he intends to do all possible to aid the Mexican movie industry was expressed in the first personal letter President Lazaro Cardenas has written in praise of a picture. The missive was sent to Bustamante y de Fuentes, newest Mexican producers, for their "Alla en el Rancho Grande," the new English title of which is "Way Down on the Rancho Grande."

This film promises to establish the highest gross any picture has scored in Mexico. After a month's run in the Federal District, which includes Mexico City, the gross was close to 200,000 pesos (about $56,000), a revenue that has never been equalled by any picture in Mexico. The picture has two months more to run in the District before starting a long road tour of Mexico.

Mexican cinema audiences take hard a sudden disappointment. This was again demonstrated by the riot in which three persons were slightly hurt, 300 chairs and some other furniture were destroyed and considerable other property damage was done, at the Cine Teresa, a large and popular local neighborhood house. The trouble started when the management had to switch, at the request of the government inspector, a European spy story for a light comedy. The audience clamored for the advertised spy film, and began the riot when the announcement of the officially commanded change was flashed on the screen. It took police and firemen several minutes to restore peace.

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Mexican producers operating within the Federal District, which includes Mexico City, will be exempt from all municipal taxes, starting in 1937, by the terms of a new Congressional decree. The majority of producers in the country have their studios within the boundaries of the Federal district.

Scanlon Awarded Medal

Patrick F. Scanlon, Brooklyn editor and director of the Legion of Decency, has been designated by St. Bonaventure College to receive the "Catholic Action Medal" awarded annually to a Catholic layman. Rev. Thomas Plassmann, president of the college, made the award to Mr. Scanlon, who is managing editor of the Brooklyn *Tablet,* official organ of the diocese of Brooklyn.

Guaranteed Acquires Product

Guaranteed Pictures has acquired the serial, "Shadows of Chinatown;" "Sport Melodramas," featuring Hermin Brix in seven pictures; eight "Historical Dramas" featuring Tom Keene, four Fanchon Royer productions and the Tom Tyler western group for world distribution outside of America.

Named Feyder Representative

Winifred Van Beveren has been appointed personal representative in New York for Jacques Feyder, who produced several pictures in Hollywood some time ago. His more recent production is "La Kermesse Heroique," which is now playing in New York.

Paramount Takes Up Options

Paramount has exercised options on three assistant directors and three stock company players. The directors are Hal Walker, Joe Lefert and Joe Youngerman. Lee Brown, Priscilla Moran and Irene Dale are the players.

Principal Signs Neuman

Sol Lesser, president of Principal Pictures, has signed Kurt Neuman, director, to a new contract calling for three pictures, the first of which will be "Boy Blue," starring Bobby Breen.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

SCENARIO

Chairman penning piece for forthcoming annual issue of "Fame." Opines that Hollywood does everything but get the money—the manager does that. Genuflects duly in direction of the studios for titanic labors involved in turning out acceptable product, then writes: "But Hollywood has nothing at all to do with the most important operation, selling the picture directly to the public."

Sits back and examines last sentence. Debates positiveness of flat statement. Decides he may be covering too much territory. Rewrites sentence to read: "But Hollywood has little to do with the very vital operation of selling the picture to the public."

Finishes article. Turns it in. Comes the dawn. Comes Sunday. Comes the New York Times. Chairman opens to drama section. Stops at "Film Gossip" column by B. R. Crisler. Reads of interview with Paramount's Gail Patrick just returned from tour down south visiting exhibitors in interests of the Adolph Zukor Silver Jubilee drive.

Chairman studies column, raises eyebrows, picks up pen, sets down quotes from interview as follows:

"Miss Patrick says her tour of the country has taught her how unimportant the players are in picture business. They're just people who are packed in cans like sliced pineapples or baked beans, she says, and shipped to more or less defenseless theatres around the country. . . . The poor exhibitors who take a chance and order a large consignment of this strange merchandise, sight unseen, are the people who keep the wheels going 'round."

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EXPLOITATION DOES IT

Anyone who reads the financial page can tell you without stammering that Metro-Goldwyn-Mayer has for a long, long time operated definitely in the black, even during the worst years of the depression. But your smart showman will point out without discounting the strength of M-G-M stars, production and distribution, that the above happy state of finances is due in no small part to the powerful exploitation behind the product applied year in and year out and the stressing of exploitation in the company's advertising by Howard Dietz, Si Seadler and Billy Ferguson.

Further proof that M-G-M knows there is plenty of gold in exploitation is presented in the current expansion of the company's field forces under Ferguson's direct and able guidance wherein every territory now has the full services of a highly-skilled exploiteer.

There never was a time in the history of this industry when large-scale exploitation skillfully applied by talented hands ever failed to bring gratifying results. That there are fat dividends to be had from extensive investments in exploitation and exploitation manpower is no sudden discovery.

▽ ▽ ▽

"WE HAVE FORTIFIED OURSELVES"

December and holiday campaigns already set, theatremen are now looking ahead, planning for February and March, in some instances preparing tentative arrangements even for later periods. It's that kind of a business. Your able showman, to be sure, keeps one eye on today's business but the other generally searches further afield for favorable spots where he can dig in to launch future boxoffice advances, to resist onslaughts upon grosses.

Back in early November, detailing his plans to bolster patronage during the pre-Christmas season, Roy Drachman, from the Fox, in Tucson, Arizona, wrote: "We have fortified ourselves with stunts of one kind or another for the three weeks preceding the holidays."

Effective campaigns take time to prepare, time to put over. Wise theatremen work far ahead leaving as little as possible to chance or dumb luck in the battle against seasonal opposition and other outside influences.

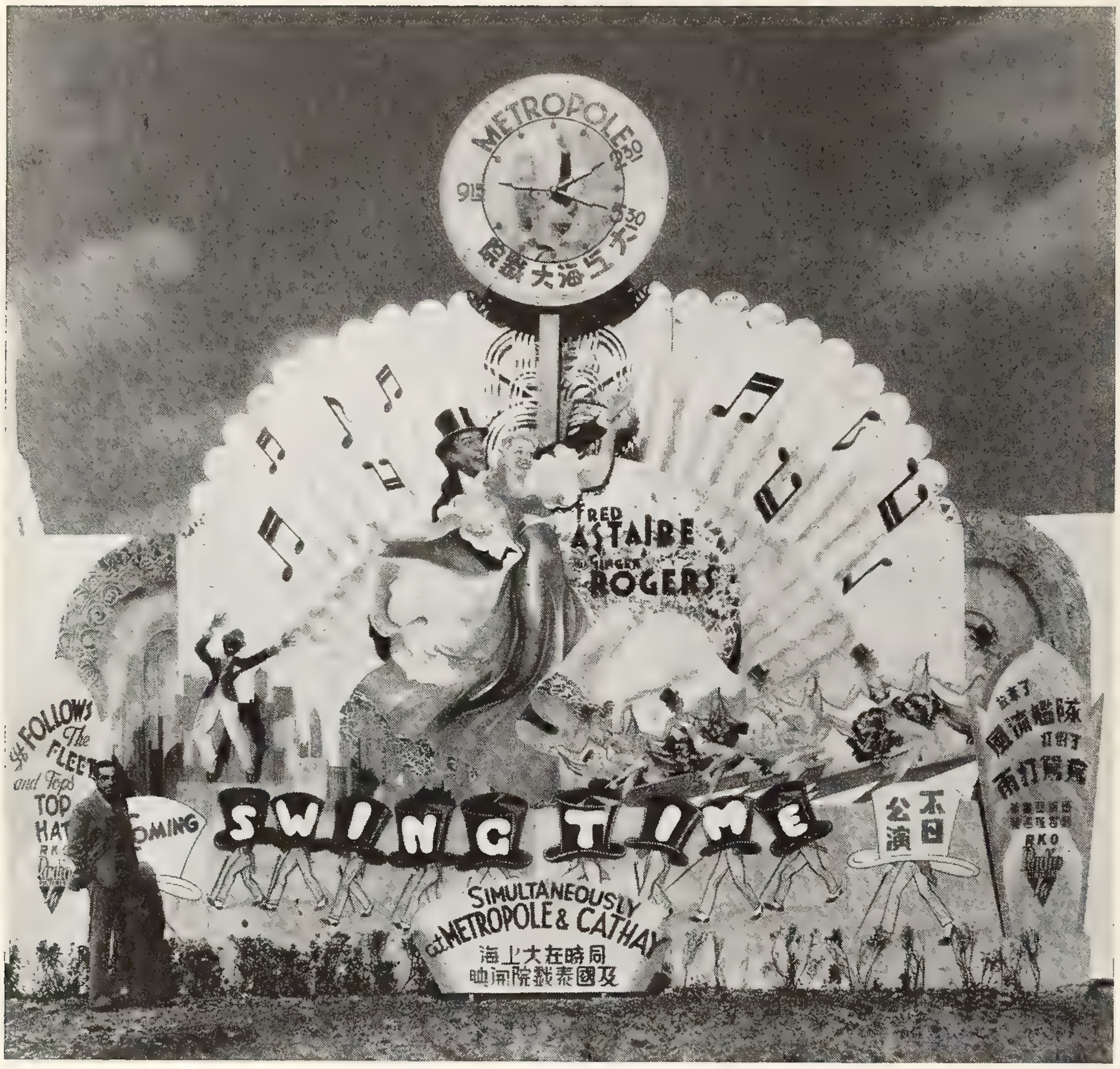
▽ ▽ ▽

At a recent meeting of the local Junior League, that versatile maestro of the New Haven College Theatre, Ben Cohen, in his robust baritone sang the hit number from "Gay Desperado" as a buildup for that picture. Next thing we expect to hear is that Ben was found swinging from tree to tree on the Yale campus while giving out that call to advertise "Tarzan."

▽ ▽ ▽

That noise heard in the distance is not the rumbling of artillery in Spain. It's just the echo of the slow but sure crumbling of all those solemnly made New Year's resolutions.

A-Mike Vogel


METROPOLE
915
230
530
FRED ASTAIRE
GINGER ROGERS
SWING TIME
Follows The FLEET and Tops TOP HAT
COMING
SIMULTANEOUSLY at METROPOLE & CATHAY
不日
公演
RKO

LEON BRITTON AND THE SHANGHAI "SWING TIME" SETPIECE DISPLAY

Shanghai "Swing Time" Display Receives Newspaper Praise

The above reproduction of the quite unusual setpiece to publicize the dual dates on "Swing Time" at the Metropole and Cathay Theatres, in Shanghai, China, was reported by Leon Britton, manager, Peacock Motion Picture Co., to be one of the finest theatre displays ever created in that sector.

Animation was supplied by the pendulum at top which, swinging from side to side, gave the time of the next performance at both houses. The large Astaire-Rogers cutout containing the pendulum also swung continuously. The size, height and width of the display, may be indicated by the figure of Mr. Britton at lower left.

"Tell Us What You Did"

AND NOW THE DEVIL KNITS—OF ALL THINGS

Perry L. Lessy, at the Diamond Theatre, Philadelphia, to impress vividly upon his patrons that the "Devil Is a Sissy," worked out an amusing street bally to sell the picture of that name.

Young fellow, dressed in a red hot devil costume, walked around carrying a sewing bag from which came strings of wool which he knitted industriously as he strolled. Pinned to his cape was a sign with the proper theatre credits.

Comerford Theatremen Compete for "Enemy" Prizes

As part of the program of cooperation to stimulate the "Better Business" drive sponsored by the Comerford cicuit, John Nolan announces prizes of $500 to be awarded by Goldwyn on behalf of "Beloved Enemy" selected to inaugurate the event. Money will go to the managers showing the greatest percentage increase over normal gross with exploitation and publicity given consideration in determining the winners. In addition, Merle Oberon has offered an inscribed watch and Brian Aherne a console model radio.

Nolan together with Ernie Schmidt, of the circuit, and Andy Smith, of United Artists, comprise the committee of judges.

"Tell Us What You Did"

Topeka Mayor Proclaims "Harry McClure" Week

They evidently like Harry McClure in Topeka, Kan., and to aid his district in the Fox theatres 17-week contest, the Mayor proclaimed a "McClure Week" and the newspapers got behind the drive to urge attendance at the local Fox houses. There was lots of publicity and the ads carried photos of personnel in the district.

Also interesting was a series of two-column type ads headed: "What Prominent Topekans Say," copy plugging the prize drive and signed by local prominents. Example of these displays is reproduced. Copy not only plugged the popularity of the division chief but also was cleverly tied in institutionally to the participation of Fox theatres in civic drives.

M-G-M Sponsors Amateur Contest

Originally created and produced with a 16-mm. camera by two young amateurs and made into a regular Pete Smith short by M-G-M, "Wanted—A Master," now released, is the keystone of an amateur movie contest sponsored by the producers in conjunction with *Liberty Magazine.* Prizes of $500 are offered for each amateur film which can be similarly re-produced as an M-G-M short and in the event that none of the entries hit that high, a total of $1,000 is to be divided among the best entries.

To further interest the estimated 750,000 amateur movie-makers of the nation, the producers are prepared to offer contracts for potential directorial talent, for originality in story treatment and for those appearing in the shorts who show some screen personality.

In addition to the wide publicity from magazine and producer, for use by theatremen, Herb Morgan, M-G-M shorts exploitation director, forwards a four-page pressbook on the tiein which includes all the information and also lists smart tieups such as free dog giveaways, pooch-patrol bally, screen tests for pet dogs, classified page tieup, together with stills, stories, etc.

"Tell Us What You Did"

Kansas City Welcomes Local "Gold Diggers"

The fact that two local girls who appeared in the picture and traveled with the recent "Gold Diggers of 1937" air unit were natives of Kansas City gave Louis Mayer, at the Mainstreet, a rare opportunity to build up a smart advance as far ahead as three weeks before the plane visited the city.

The dailies ran photos of the local girls and stories for the first break and then followed with frequent publicity and art up to and during the time the troupe was in town. Mayer also landed shots on picture pages and in Sunday roto sections with much of the advance including note of the coming date for the picture.

"Tell Us What You Did"

WHAT PROMINENT TOPEKANS SAY!

I understand that the Fox circuit of theaters is offering a substantial bonus for the district that leads in attendance over a seventeen weeks' period ending December 26th.

The Fox Theatres in this community have generously supported every civic endeavor and we sincerely hope that the people of Topeka will support them and their employes in their endeavor to land the grand prize of $12,500.00 which will be divided among the employes in the towns of the winning district.

At the present time I understand that Harry McClure's Topeka district is in the lead. It is our hope that the people will give them all the support possible during this, the last week of their big drive.

Very truly,
MARK DREHMER.

One of the Topeka "McClure Week" Ads

JANUARY CONTEST OPENS 1937 QUIGLEY AWARDS

Quigley Awards Information . . .

A QUIGLEY AWARD to be known as a "Quigley Silver" will be presented each month during 1937 for the campaign selected as best by the Judges from all those submitted to Managers' Round Table Club on single pictures played that month.

△

A QUIGLEY AWARD to be known as a "Quigley Bronze" will be presented each month during 1937 for the campaign selected as second best by the Judges from all those submitted to Managers' Round Table Club on single pictures played during that month. . . .

△

QUIGLEY FIRST MENTIONS and HONORABLE MENTIONS will be presented each month during 1937 for meritorious campaigns which are not awarded the Silver or Bronze.

△

QUIGLEY GRAND AWARDS will be presented, these to be selected from among the entries that have been awarded Silver and Bronze Plaques during 1937. . . .

△

THEATREMEN EVERYWHERE in the world are eligible for the Plaques, the First and Honorable Mentions. Campaigns may be entered on domestic or foreign product from major or independent producers. Entries from foreign countries will be accepted for consideration during the month they are received. . . .

△

VISUAL EVIDENCE, such as tear sheets, heralds, photos, etc., must accompany all entries. . . .

△

ENTRIES should be forwarded as soon after completion as possible. They may be mailed after the last day of the month on pictures that have played during that month. This includes dates played on the last days of any month and first days of following. Monthly deadlines will be announced sufficiently in advance.

△ △ △

ENTRIES should be mailed to:
Quigley Awards Committee
Motion Picture Herald
Rockefeller Center - - New York

Announcement of Plaque Prizes and Sheepskin Certificates Made as the Competitions Sweep Into the Fourth Year; 1937 Judges Endorse Project

by A-MIKE VOGEL

Fortified by the universal cooperation of all branches of the industry, spurred by the enthusiasm of theatremen everywhere, the Quigley Awards for 1937 enter into their fourth year as the New Year officially opens the competitions for January. The Big Race is on as entries crowd the going, seeking footing for a commanding position in the early stages of what is regarded in all quarters as the biggest and best year yet.

Little, if any, changes have been made in the rules and regulations for 1937, for so well have these served their purpose that general opinion rules no necessity for amendment. The purpose of simplifying the conditions of entrance is to be adhered to and a study of the rules on this page will find no onerous restrictions for theatremen in every part of the world who wish to compete.

Again, the Silver and Bronze Plaques will be awarded monthly, as will the First and Honorable Mention Sheepskin Certificates. Monthly winners again are to be selected by majority vote of the monthly Judging Committees and Grand Awards for the year are also intended.

Only two changes are contemplated at this writing, first, extending the monthly deadlines possibly a week later so as to make sure that all entries will reach Awards Headquarters in time. And secondly, there are plans now afoot to cut down the number of Honorable Mentions with the idea of making 1937 Competitions even keener than they have been—and that's covering a lot of territory.

But whatever changes are made in the rulings will be effected so that a man who lands one of the monthly Awards will certainly feel that he stands out in putting over his shows, and well merits the plaudits of his brother-showmen and recognition of his superiors.

On the next four pages are set down some of the endorsements of the industry executives who have accepted appointment to the Judging Committees of 1937. Many of these ranking names have served in every year of the Competitions and it is to be noted that their enthusiasm for the Awards continues to mount. But the theatremen in the field are no whit less spontaneous in their approval and what various of the boys have to say about it will be published in our next issue with added judges' endorsements.

The Big Race is on, gentlemen, and good fortune attend you all.

First Listing of the 1937 Judges

AL ADAMS, Advertising
NEIL F. AGNEW, Distribution
EDWARD L. ALPERSON, Distribution
HARRY ARTHUR, Exhibition
LEON J. BAMBERGER, Distribution
E. C. BEATTY, Exhibition
MORT BLUMENSTOCK, Advertising
H. D. BUCKLEY, Distribution
JOHN D. CLARK, Distribution
P. D. COCHRANE, Advertising
JACK COHN, Distribution
NED E. DEPINET, Distribution
HOWARD DIETZ, Advertising
OSCAR A. DOOB, Advertising
JOHN DOWD, Advertising
S. CHARLES EINFELD, Advertising
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Advertising
EDWARD FINNEY, Advertising
W. A. FINNEY, Exhibition
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
LOUIS FRISCH, Exhibition
ARTHUR FRUDENFELD, Exhibition
ROBERT M. GILLHAM, Advertising
HARRY GOLDBERG, Advertising
E. C. GRAINGER, Exhibition
JAMES R. GRAINGER, Distribution
MONROE GREENTHAL, Advertising
PAUL GULICK, Advertising
A. C. HAYMAN, Exhibition
JOHN W. HICKS, JR., Distribution
NAT HOLT, Exhibition
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
HARRY E. KALMINE, Exhibition
LIONEL H. KEENE, Exhibition
H. F. KINCEY, Exhibition
IRVING LESSER, Exhibition
JULES LEVY, Distribution
HARRY E. LONG, Exhibition
M. A. LIGHTMAN, Exhibition
S. BARRET McCORMICK, Advertising
VINCENT R. McFAUL, Exhibition
ARTHUR L. MAYER, Exhibition
CHARLES C. MOSKOWITZ, Exhibition
M. J. MULLIN, Exhibition
R. J. O'DONNELL, Exhibition
ARCH REEVE, Advertising
PHIL REISMAN, Distribution
RICK RICKETSON, Exhibition
WILLIAM F. RODGERS, Distribution
J. J. RUBENS, Exhibition
GEORGE J. SCHAEFER, Distribution
TED SCHLANGER, Exhibition
SI SEADLER, Advertising
HARRY F. SHAW, Exhibition
A. W. SMITH, JR., Distribution
HARRY H. THOMAS, Distribution
GEORGE W. TRENDLE, Exhibition
J. R. VOGEL, Exhibition
GEORGE WALSH, Exhibition
HOWARD WAUGH, Exhibition
A. P. WAXMAN, Advertising
GEORGE W. WEEKS, Distribution
DAVID E. WESHNER, Exhibition
GORDON S. WHITE, Advertising
NAT WOLF, Exhibition

1937 JUDGES ENDORSE AWARDS

NEIL AGNEW

General Sales Manager,
Paramount Pictures, Inc.

I will be most happy to serve as one of the judges of the Quigley Awards Competition for 1937.

It is to be hoped Motion Picture Herald keeps up this good work as I feel through the medium of these Quigley Awards a lot of splendid talent is brought to light that otherwise would not become known. The Awards undoubtedly stimulate the development of this manpower in the field.

▽

EDWARD L. ALPERSON

President,
Grand National Films, Inc.

I will be pleased to serve as a judge on the Quigley Awards Committee for 1937. You may count on my services in this connection.

Competition is not only the life of trade but the essence of showmanship as well. The Quigley Awards, by throwing the spotlight on noteworthy theatre campaigns render a most valuable service, not only to the individuals involved but to the entire motion picture industry by elevating standards and charting new channels of activity.

▽

E. C. BEATTY

President & Treasurer
Butterfield Theatres

I will be glad to be of whatever assistance I can in cooperating with you as a Judge on the Committee for the Quigley Awards for 1937.

▽

H. D. BUCKLEY

Vice-President,
United Artists Corp.

I will be very happy to serve as a Judge on the Committee for 1937 in connection with the Quigley Awards Competitions.

▽

JOHN D. CLARK

General Sales Manager
Twentieth Century-Fox Film Corp.

If it is at all possible I will serve as a Judge on the Quigley Awards for 1937 for I believe that the Quigley Awards for the best advertising in field exploitation are certainly stimulating to the box office.

▽

HARRY ARTHUR

Fanchon & Marco Theatres
St. Louis, Mo.

Might I extend to you my congratulations for continuing the Quigley Awards competition for 1937?

The Quigley Awards have proven a great stimulant for showmen throughout the nation. It has encouraged them to exercise their ingenuity and inventiveness, all of which is reflected in mounting box office grosses in their theatres.

I believe theatre managers everywhere should be encouraged to participate in this worthwhile competition.

I am honored to serve as a Judge on your Committee for 1937.

Showmen Should Send in Campaigns, Says Depinet

Thank you for inviting me to serve on the judges' committee for the Quigley Awards during 1937. Gladly I accept.

The effectiveness of the Quigley Awards as a medium for stimulating exploitation efforts and, ergo, box office returns, requires no endorsement from me or any other picture executive. The record of results over a period of years speaks for itself.

It is a great pleasure to me to find each time I am called upon to be one of the judges that the number of campaigns submitted in this splendid competition is greater than the last time. Still I know there are many expert showmen who do not bother to send in their campaigns, and we all wish that they would. If not interested in the glory or the prize themselves, they should at least, for the general good of the industry and helpfulness to the younger managers, demonstrate what they are doing and pass on their selling ideas to others. I always find the Managers' Round Table Club section of the Motion Picture Herald very interesting.—NED E. DEPINET, President, RKO Distributing Corporation.

LEON J. BAMBERGER

Sales Promotion Manager
RKO Radio Pictures, Inc.

Certainly, I will be happy indeed to serve on the Committee of Quigley Awards Judges for 1937.

I have always believed that the Quigley Awards constitute the greatest incentive to the exhibitor and theatre manager for bigger and better exploitation. Occasionally the picture companies offer prizes for exploitation but the Quigley Awards seemingly go on forever and give the showman something to consistently strive for regardless of what attractions he may be playing.

▽

EDWARD FINNEY

Director of Advertising and Publicity
Grand National Films, Inc.

I appreciate your invitation to act as one of the judges on the 1937 Committee for the Quigley Awards Competition, and am very happy to accept.

I believe that the Quigley Awards serve as a distinct asset to the industry not only in giving prominence to individual effort but also by bringing to the attention of showmen many new and unique methods by which product may be merchandised to the public.

▽

P. D. COCHRANE

Director of Publicity and Advertising
Universal Pictures Corp.

I will be glad to serve on the Judging Committee for 1937.

I have heard many fine comments on the friendly competitive spirit stimulated among showmen by the Quigley Awards. Because of this, all the winners stand out above the crowd and may well be proud of the distinction accorded them through their selection.

PRAISE QUIGLEY PROJECT HIGHLY

Hicks Is Positive Awards Stimulate Foreign Offices

I gladly accept the honor that you have conferred upon me, and will be pleased to serve as a judge on the committee for 1937 of the Quigley Awards Competitions.

I think that you have done a great job this year, and there is no doubt in my mind that the Quigley Awards play a great part in stimulating better advertising, exploitation and publicity efforts on the part of the men in the foreign field, all of which is reflected in better box office grosses.

Practically all of our Foreign Offices take great interest in the Quigley Awards Competitions, and being human, they not only appreciate winning the plaques and gaining honorable mention, but they do like to see "their names in the paper." You can count on us for our support and co-operation throughout the coming year.—JOHN W. HICKS, JR., Vice-President, Paramount Pictures Inc.

OSCAR A. DOOB

Director of Advertising and Publicity
Loew's Theatres

Congratulations on winding up another year of Quigley Awards, one of the finest stimulants that this old exploitation business has. Naturally, I'll be glad to serve as a 1937 Judge and this may also be taken as my acceptance for 1938, 1939 and 1940.

You are doing fine work and everybody owes you cooperation.

▽

JOHN DOWD

Director of Advertising and Publicity
RKO Theatres

I will feel honored to serve as a Judge on the Quigley Awards Committee for 1937.

I want to thank you very much for your cooperation in the past year and assure you that I will be available any time you call on me to judge in the new year.

▽

EDWARD M. FAY

Fay Theatres
Providence, R. I.

I am pleased to be of service to your organization in acting as a Judge upon the Committee for the 1937 Awards.

The lasting good accomplished through these Competitions is proven through the steady progress made in the increase of grosses and the promotions made among the winners.

▽

ARTHUR FRUDENFELD

Divisional Director, RKO Theatres
Cincinnati, Ohio

I will be delighted to serve as judge on the 1937 Committee for the Quigley Awards.

There is no question but that the idea in back of the Award presentations is a splendid one, as an incentive for publicity men and managers to put their best foot forward in the building of aggressive and complete campaigns.

ROBERT M. GILLHAM

Director of Advertising and Publicity
Paramount Pictures, Inc.

I am sure everyone in the motion picture business feels that the Quigley Awards are extremely stimulating to the men in the field. To know that a job you have done is recognized in official quarters is extremely gratifying to those men on the firing line. I accept your invitation to act as a Judge in 1937.

▽

MONROE GREENTHAL

Director of Advertising and Publicity
United Artists Corp.

Thanks for asking me to serve as a judge for your Quigley Awards for 1937. I certainly would be delighted to and think that you and the Motion Picture Herald have done a marvelous job in stimulating picture exploitation.

I know that many of our own exploitation men have the Quigley Awards so much on their mind that whenever one of their theatres' stunts even gets an Honorable Mention they sort of flaunt it in my face to prove how well they handled the picture.

▽

E. C. GRAINGER

General Manager
M. A. Shea Theatrical Enterprises

I will be pleased to serve as one of the Judging Committee for the Quigley Awards in 1937.

▽

PAUL GULICK

Director of Publicity
Universal Pictures Corp.

Thanks for inviting me to serve again as one of the Quigley Awards Judges in 1937.

One of the most overlooked men in the business is the exploitation man. Unless he steps out of line to publicise himself, the boss is the only man wo knows how good he is. The agency of the Quigley Awards has stepped in to rescue many a clever theatre man from oblivion, but more than that, it has served to point out to the entire industry the great importance of real box office exploitation.

▽

W. RAY JOHNSTON

President
Sterling Pictures

I shall be glad to serve as one of the Judges on the Committee for 1937 in connection with the Quigley Awards Competitions.

Unique in the field, the Quigley Awards fill a definite and important place in the industry's sun. Affording a vigorous incentive to exploitative talent, these awards are a constant source of new ideas of definite showmanship value. They are important to the exploiteer as a stimulus to greater and more resourceful efforts; and to the exhibitors as examples of creative thinking applied to box-office grosses.

Nothing is so old as yesterday's newspaper—and I might add, unless it be a worn-in-the-groove exploitation campaign. We are in constant need of new angles for merchandising our pictures, new slants in stimulating the imagination of our patrons, new channels through which we can direct our sales campaigns. In rapidly changing times, accepted, long standing methods of sales approach frequently surprise us when they are found wanting. The exploiteer deserves every encouragement the industry can give him. I know of no better medium than the Quigley Awards.

CALL AWARDS BOX OFFICE INCENTIVE

WM. K. JENKINS

Secretary-Treasurer, L. & J. Theatres,

Atlanta, Ga.

It will give me much pleasure to serve on the Quigley Awards Committee and I hope I can attend some of the meetings in New York.

I feel this feature of the Motion Picture Herald is most important as it stimulates interest among the managers in selling their product to the very best advantage.

▽

LIONEL H. KEENE

Southern Division Director, Loew's Theatres

Atlanta, Ga.

Thanks for your invitation to serve as Judge on the Quigley Awards Committee for 1937. It will be a pleasure.

Personally, I think you're doing a very fine job for the benefit of theatremen throughout the country through the Managers' Round Table Club. The very fact that the idea has been renewed each year, speaks for itself.

▽

H. F. KINCEY

North Carolina Theatres, Inc.

Charlotte, N. C.

It is with great pleasure that I accept the invitation to serve as a Judge on the Quigley Awards Committee for 1937.

▽

JULES LEVY

General Sales Manager

R-K-O Distributing Corp.

Thank you for the invitation to serve again as a Judge during 1937 on your Committee for the Quigley Awards Competitions. It will be a pleasure to serve.

The Quigley Awards have been an incentive for better showmanship, stimulating the interest of theatre managers and advertising men, and have resulted in bringing due recognition for their outstanding efforts. Your department in MOTION PICTURE HERALD, in my opinion, is not only one of the most interesting sections of the book, but a truly constructive force in our industry.

▽

HARRY E. KALMINE

Zone Manager, Warner Theatres

Pittsburgh, Pa.

You may rest assured that I shall be very happy to again serve on the Quigley Awards Committee for 1937.

It is my contention that the Quigley Awards have in the past served as a definite incentive for our men in the field to outdo themselves in their application exploitation of pictures and I am glad to see that this merit system will continue.

▽

ARTHUR L. MAYER

Director,

Rialto Theatre, New York City

I will be honored to again act as a judge of the Quigley Awards. If you refer to some of my past communications you will note how highly I value these competitions. The march of time has in no way diminished my enthusiasm.

Increased Grosses Due to Awards, Says Einfeld

I shall be very happy to accept your invitation to serve as one of the Judges on the Committee for the Quigley Awards Competitions for 1937.

There is no doubt as to the value of the Quigley Awards in urging theatremen on to better efforts. The competitive spirit among the men in the field in their attempts to win the monthly Quigley Plaques has certainly resulted in increased grosses in many of the theatres throughout the country.

Best wishes and good luck for 1937, which year should see one of the most profitable in our industry.—S. CHARLES EINFELD, Director of Advertising and Publicity, Warner Bros. Pictures.

IRVING LESSER

Managing Director,

Roxy Theatre, New York

I shall be happy to serve as a Judge on the 1937 Committee of the Quigley Awards Competitions.

I have enjoyed very much the opportunity of serving as a Judge because I have observed the extent that managers will exert themselves to in order to put over a picture. It has been a constant guide to us here at the world's largest theatre because we are steadily reminded that we must keep stepping in order to keep up with the competition of live-wire managers and publicity men in other cities.

▽

S. BARRET McCORMICK

Director of Advertising and Publicity

RKO Radio Pictures, Inc.

It will be a great pleasure to serve as one of the judges on the Quigley Awards Committee for 1937.

The Quigley Awards for showmanship, in the splendid department, Managers' Round Table Club, is in my opinion, one of the most valuable and constructive influences in our business.

▽

CHARLES C. MOSKOWITZ

General Theatres Executive

Loew's Theatres

Of course, I'll be glad to serve as one of the 1937 Judges. We are always glad to do what we can to cooperate with the Quigley Awards. We feel that the idea is a stimulant to exploitation.

▽

ARCH REEVE

Advertising Manager

20th Century-Fox Films Corp.

I will be glad to serve as a Judge for the 1937 Quigley Awards.

I have followed the monthly Awards closely and with the utmost interest during the past year. They have done much to develop showmanship and able exploitation to its present high standards and I believe your weekly Round Table is invaluable for interchanging ideas among theatremen throughout the country.

FIND SHOWMANSHIP ENCOURAGED

Represent Highly Prized Distinction, Says Dietz

Thank you for your letter inviting me to serve as a Judge on the Committee for 1937 in connection with the Quigley Awards. You can count on me.

Friendly competitive effort is the key to the best results in any line of business. Each person whose job is to exploit pictures likes to feel that his ideas, if good, will receive due recognition.

The Quigley Awards have put a premium on originality and creativeness, the two mainsprings of the motion picture industry. In this way they have brought practical showmanship to a higher pinnacle of accomplishment.

These Awards now represent a highly prized and eagerly sought distinction for the men in the promotion field, comparable to the Academy awards for the stars, directors and writers in Hollywood.—HOWARD DIETZ, Director of Advertising and Publicity, Metro-Goldwyn-Mayer Pictures.

R. J. O'DONNELL

General Manager

Interstate Circuit Inc.

I am happy again to act as judge with the Committee on the 1937 Quigley Awards. It is indeed a pleasure for me to be a figure in the awarding of the Quigley Plaques in 1937.

The Awards have been an impetus to showbusiness in spurring theatre managers to greater boxoffice grosses through exploitation efforts. The recent awarding of Quigley Plaques to two managers in Texas in the same month has done much to put the other managers in our territory on their toes. I am happy in having again been selected as one of the judges to decide winners during the coming year.

▽

PHIL REISMAN

Vice-President

R-K-O Export Corp.

I shall be glad to serve as a Judge on the Committee for 1937 to determine the winners in the Quigley Awards Competition.

▽

WILLIAM F. RODGERS

General Sales Manager

Metro-Goldwyn-Mayer Pictures

For the practical and ingenious way in which they have stimulated exploitation activity throughout the country I believe the Quigley Awards have performed a distinct service to the picture industry.

In my contacts with theatremen throughout the country I have found an attitude of keen interest in the competition sponsored by the Managers Round Table Club.

Showmen throughout the country may look forward toward a continuation of these Awards next year. Whatever is new and fresh and interest-compelling cannot fail to be reflected in added receipts at the box-office. I know that the Quigley Awards have provided such a stimulus, and there is no doubt they will continue to do so.

GEORGE J. SCHAEFER

Vice-President, General Manager

United Artists Corp.

Have your letter in which you ask that I serve as a Judge for the 1937 Quigley Awards.

You certainly can count on me as I will be very glad to serve on this Committee.

▽

SI SEADLER

Advertising Manager

Metro-Goldwyn-Mayer Pictures

The Quigley Awards have become not merely an honor to be sought but they have stimulated the widespread activities of theatremen in increasing attendance through promotion of attractions. Our job is to help exhibitors make more money with our pictures and you're helping to do it.

I will of course be pleased to serve as a Judge in 1937.

▽

RICK RICKETSON

General Manager, Fox Inter-Mountain Theatres

Denver, Colo.

Will be glad to serve on the Quigley Awards Competitions as a judge on the Committee for 1937. I believe this is one of the most constructive national efforts to stimulate better showmanship and an intensification of the theatres participating will be a fine thing for both production and distribution.

▽

A. W. SMITH, JR.

General Sales Manager

United Artists Corp.

The Quigley Awards for exploitation and box-office activity have proved to be a very virile medium for not only stimulating the minds of theatre operators but of achieving bigger and better grosses at the box-office.

I am very happy indeed that the Quigley Awards Competitions are to continue for 1937 and shall be proud to serve as Judge on the Committee.

▽

J. R. VOGEL

General Theatre Executive

Loew's Theatres

I will be very happy to serve as a Judge on your Quigley Awards Committee for 1937.

▽

DAVID E. WESHNER

Zone Manager, Warner Theatre

Philadelphia, Pa.

I readily agree to continue as a member of the Quigley Awards Competition Committee.

I want you to know that the first thing I open the Herald to upon its receipt is the Managers' Round Table . . . I might say here that on any number of occasions I have been able to have my boys use quite a few of the stunts that were pulled, in addition to which the ideas as presented in the Round Table always manage to generate another idea either on my part or on the part of the boys in my division.

To my mind, this is the most important function of the trade journal, and the fact that managers from all over the country have an opportunity to be honored by the Quigley Awards unquestionably brings out the very best merchandising qualities of the smarter showmen in this business. I am for it 100 percent.

Women's Association Sponsors "Nine Days A Queen" Date

Situated in a college town, Manager Eddie Lewis, State, Salem, Oregon, put a roadshow presentation behind "Nine Days a Queen," date being built up to attract the upper strata by a tilt in admissions and sponsorship of Salem University Women's Association. For this, support slice of the gross was donated to the organization and the opening was handled by the local press as one of the social events of the season.

Public library was tied in to offer as suggested reading "Story of Lady Jane Grey," on which the picture is based, and further support was given the date by the schools' superintendent, who granted permission to students to attend the special school matinees, for which tickets were sold in each of the schools.

"Tell Us What You Did"

Van Noy Stages His Own "Charge of the Light Brigade"

Borrowing uniforms and helmets from the American Legion for "Charge of the Light Brigade," Harry Van Noy, Paramount Theatre, Anderson, Ind., dressed his ushers and used bamboo poles with cardboard spear heads (see photo) to parade through streets. Each rider carried a sign on his back with title and as they rode six abreast with motorcycle police escort, Harry reports it was a traffic-stopper.

"Tell Us What You Did"

Ping Pong Tournament Clicks for Bannan

To stimulate Friday night grosses, Manager George L. Bannan, at Edwards' Easthampton Theatre, Easthampton, L. I., recently concluded a four-weeks' table tennis, or ping-pong tournament with main prizes of cups that drew a lot of interest and kited receipts considerably. Aimed to build good will among the younger element, contests were held on the stage between teams representing local and neighboring fire departments and two country clubs.

Tournament was run for four straight Friday nights during November, each comprising two single matches and one doubles. Table was borrowed from the fire laddies and the contest plugged in newspapers, lobby posters, cards in clubs and fire departments plus weekly front page story. The idea did all expected of it and more, says George, but suggests that in similar tournaments contest be confined to doubles matches which he finds are more interesting to patrons.

"Tell Us What You Did"

Doubles Contest Used For "Go West Young Man"

Through tieup with cooperating merchants, Ken Mead, Main Theatre, Pueblo, Col., for "Go West, Young Man," put on a Mae West doubles contest with prizes going to those dressing themselves in mother's old-fashioned dresses and most closely resembling the star. Entry blanks were run in paper, which came through with some neat publicity on the stunt to build up high interest.

Off-duty ushers hitchhiked around town with cards on their backs, sidewalk chair gag was also used, fellow sitting in front of theatre with copy on chair reading "first in line to see," etc. Wisecrack classified ad contest was planted in the Pueblo *Star-Journal,* tickets going to those spotting Westicisms scattered throughout ads.

Van Noy's American Legion "Charge"

Goetz-Shure Lobby Flash for Short

Salem Library Plugs "Nine Days"

Conhaim's Star Masks on "Swingtime"

Goetz and Shure Cooperate On Large Campaign for Short

It seems that cartoonist Ray Gross, creator of the "Can It Be Done" newspaper strip, is a local boy, and when Vitaphone made a one-reel novelty, "An Ounce of Invention," based on these drawings, the short was given a lot of attention by Joe Goetz and Manny Shure at the RKO Albee in Cincinnati.

Featured was a three-panel lobby display of original drawings, ideas used by the author in the short, books, magazine articles and newspaper clips from papers syndicating the strip (see photo). One of the house staff was stationed at the exhibit to explain the various drawings. Reel was underlined in all ads and papers ran shots of patrons examining the display. Inquiring reporter broadcast was also arranged in the lobby with commentator inviting onlookers to give their opinions on the subject.

"Tell Us What You Did"

Boucher Throws Rice Party For "Wedding Present"

To make the folks feel in the mood, Frank Boucher promoted small paper bags of rice for advance on "Wedding Present" at the Metropolitan, Baltimore, copy suggesting patrons use it on the playdates which were run with the title and theatre. Bags were promoted from local store in return for copy on reverse side.

For "Three Men on a Horse," Boucher put out a racing tip-sheet headed Today's Best Bet, a Hot Tip for People with Horse-Sense. Reverse was lettered: "Oiwin's Dope Sheet, given absolutely free to those who enjoy a good laugh." Inside spread carried picture copy.

"Tell Us What You Did"

Conhaim's Star Masks Plug "Swing Time"

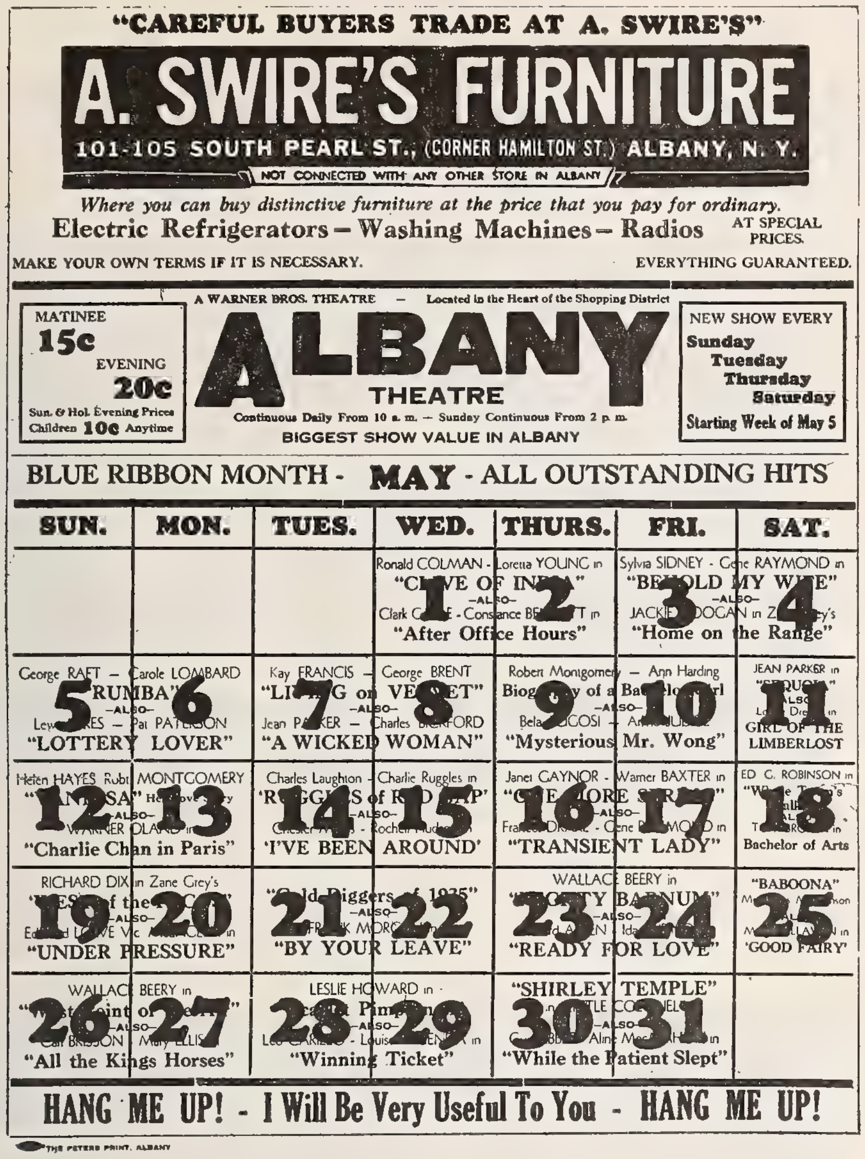
While at the RKO 58th Street Theatre, in New York, John Conhaim, now at the RKO Palace, worked out an effective advertising medium on his "Swingtime" date by means of star masks which he made up himself and planted in good windows all through the neighborhood, including smart Fifth Avenue shops. Conhaim covered a wide territory in sections where good windows are at a premium and where the conventional window display or card will not be used.

In addition, full page co-op with a misspelled capital letter contest was put on with the *Long Island Daily Star,* from which section the theatre draws heavily. Packard cars touring the district carried copy and posters with usher and hostess wearing the star masks with others mounted on the running board (see photo).

"Tell Us What You Did"

Footballs Exploit "Ziegfeld"

With "The Great Ziegfeld" opening during the height of the football season in Toronto, Mort Margolius, College Theatre, distributed cardboard footballs on which was printed title, playdates and copy "you'll get a kick out of this, the greatest of all musicals." Sound truck bally was used on main street, title flashes were erected in shadow boxes atop marquee and airbrushed front was designed for opening.



"CAREFUL BUYERS TRADE AT A. SWIRE'S"

A. SWIRE'S FURNITURE

101-105 SOUTH PEARL ST., (CORNER HAMILTON ST.) ALBANY, N. Y.

NOT CONNECTED WITH ANY OTHER STORE IN ALBANY

Where you can buy distinctive furniture at the price that you pay for ordinary.

Electric Refrigerators – Washing Machines – Radios AT SPECIAL PRICES.

MAKE YOUR OWN TERMS IF IT IS NECESSARY. EVERYTHING GUARANTEED.

MATINEE 15c EVENING 20c Sun. & Hol. Evening Prices Children 10c Anytime

A WARNER BROS. THEATRE — Located in the Heart of the Shopping District

ALBANY THEATRE

Continuous Daily From 10 a. m. — Sunday Continuous From 2 p. m.

BIGGEST SHOW VALUE IN ALBANY

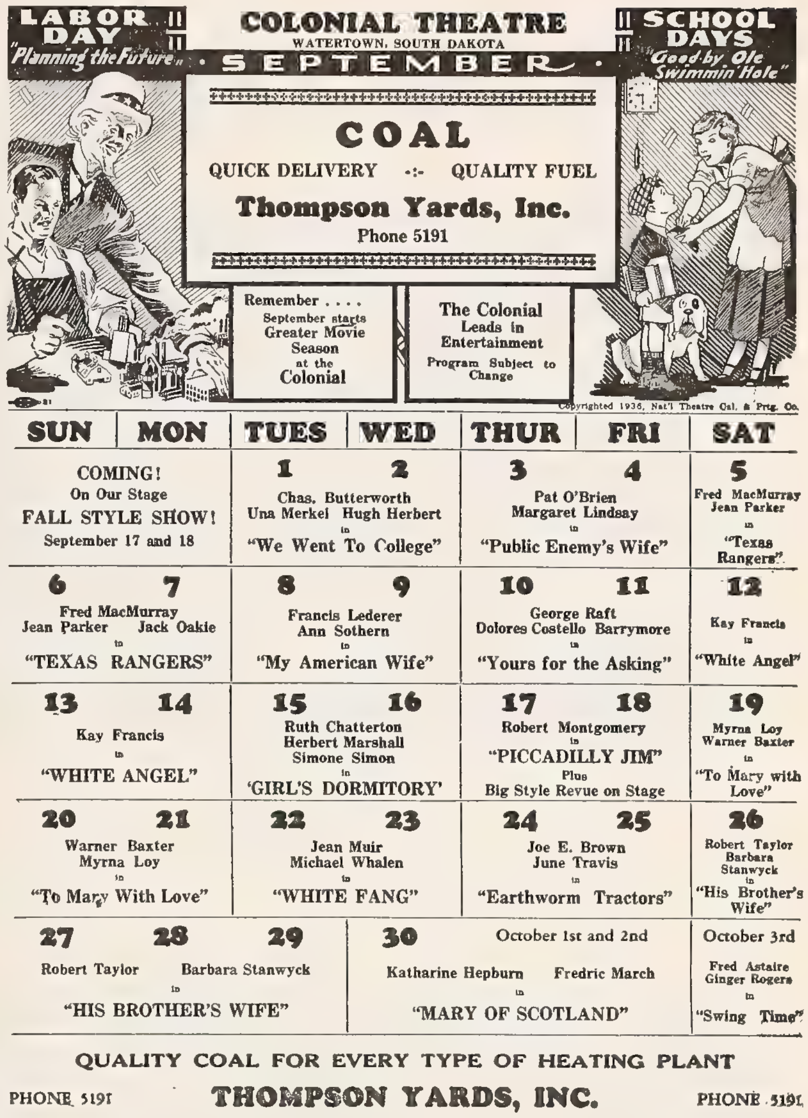
NEW SHOW EVERY Sunday Tuesday Thursday Saturday Starting Week of May 5

BLUE RIBBON MONTH - MAY - ALL OUTSTANDING HITS

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
			1 Ronald COLMAN - Loretta YOUNG in "CLIVE OF INDIA" —ALSO— Clark GABLE - Constance BENNETT in "After Office Hours"	2	3 Sylvia SIDNEY - Gene RAYMOND in "BEHOLD MY WIFE" —ALSO— JACKIE COOGAN in Zane Grey's "Home on the Range"	4
5 George RAFT — Carole LOMBARD "RUMBA" —ALSO— Lew AYRES — Pat PATERSON "LOTTERY LOVER"	6	7 Kay FRANCIS — George BRENT "LIVING on VELVET" —ALSO— Jean PARKER — Charles BICKFORD "A WICKED WOMAN"	8	9 Robert Montgomery — Ann Harding Biography of a Bachelor Girl —ALSO— Bela LUGOSI — Arline JUDGE "Mysterious Mr. Wong"	10	11 JEAN PARKER in "SEQUOIA" ALSO Louise Dresser in GIRL OF THE LIMBERLOST
12 Helen HAYES Robt MONTGOMERY "VANESSA" Her Love Story —ALSO— WARNER OLAND in "Charlie Chan in Paris"	13	14 Charles Laughton - Charlie Ruggles in 'RUGGLES of RED GAP' —ALSO— Chester Morris - Rochelle Hudson in 'I'VE BEEN AROUND'	15	16 Janet GAYNOR - Warner BAXTER in "ONE MORE SPRING" —ALSO— Frances DRAKE - Gene RAYMOND in "TRANSIENT LADY"	17	18 ED. G. ROBINSON in "Whole Town's Talking" ALSO TOM BROWN in Bachelor of Arts
19 RICHARD DIX in Zane Grey's "WEST of the PECOS" —ALSO— Edmund LOWE Vic McLAGLEN in "UNDER PRESSURE"	20	21 "Gold Diggers of 1935" —ALSO— FRANK MORGAN in "BY YOUR LEAVE"	22	23 WALLACE BEERY in "MIGHTY BARNUM" —ALSO— Richard ARLEN - Ida LUPINO in "READY FOR LOVE"	24	25 "BABOONA" Mr. & Mrs. Martin Johnson ALSO Margaret SULLAVAN in 'GOOD FAIRY'
26 WALLACE BEERY in "West Point of the Air" —ALSO— Carl BRISSON - Mary ELLIS "All the Kings Horses"	27	28 LESLIE HOWARD in "Scarlet Pimpernel" —ALSO— Leo CARILLO - Louise FAZENDA in "Winning Ticket"	29	30 "SHIRLEY TEMPLE" in "LITTLE COLONEL" —ALSO— Guy KIBBEE - Aline MacMAHON in "While the Patient Slept"	31	

HANG ME UP! - I Will Be Very Useful To You - HANG ME UP!

THE PETERS PRINT, ALBANY



LABOR DAY
"Planning the Future"
SCHOOL DAYS
"Good-by Ole Swimmin' Hole"

COLONIAL THEATRE

WATERTOWN, SOUTH DAKOTA

SEPTEMBER

COAL

QUICK DELIVERY -:- QUALITY FUEL

Thompson Yards, Inc.

Phone 5191

Remember . . . . September starts Greater Movie Season at the Colonial

The Colonial Leads in Entertainment

Program Subject to Change

Copyrighted 1936, Nat'l Theatre Cal. & Prtg. Co.

SUN	MON	TUES	WED	THUR	FRI	SAT
COMING! On Our Stage FALL STYLE SHOW! September 17 and 18		1 Chas. Butterworth Una Merkel Hugh Herbert in "We Went To College"	2	3 Pat O'Brien Margaret Lindsay in "Public Enemy's Wife"	4	5 Fred MacMurray Jean Parker in "Texas Rangers"
6 Fred MacMurray Jean Parker Jack Oakie in "TEXAS RANGERS"	7	8 Francis Lederer Ann Sothern in "My American Wife"	9	10 George Raft Dolores Costello Barrymore in "Yours for the Asking"	11	12 Kay Francis in "White Angel"
13 Kay Francis in "WHITE ANGEL"	14	15 Ruth Chatterton Herbert Marshall Simone Simon in 'GIRL'S DORMITORY'	16	17 Robert Montgomery in "PICCADILLY JIM" Plus Big Style Revue on Stage	18	19 Myrna Loy Warner Baxter in "To Mary with Love"
20 Warner Baxter Myrna Loy in "To Mary With Love"	21	22 Jean Muir Michael Whalen in "WHITE FANG"	23	24 Joe E. Brown June Travis in "Earthworm Tractors"	25	26 Robert Taylor Barbara Stanwyck in "His Brother's Wife"
27 Robert Taylor Barbara Stanwyck in "HIS BROTHER'S WIFE"	28	29	30 October 1st and 2nd Katharine Hepburn Fredric March in "MARY OF SCOTLAND"			October 3rd Fred Astaire Ginger Rogers in "Swing Time"

QUALITY COAL FOR EVERY TYPE OF HEATING PLANT

PHONE 5191 THOMPSON YARDS, INC. PHONE 5191

MONTHLY CALENDAR PROGRAMS FOUND EFFECTIVE BY ROUND TABLERS ED. SELLETE AND MIKE GUTTMAN

Various Calendar Types Created for Programs

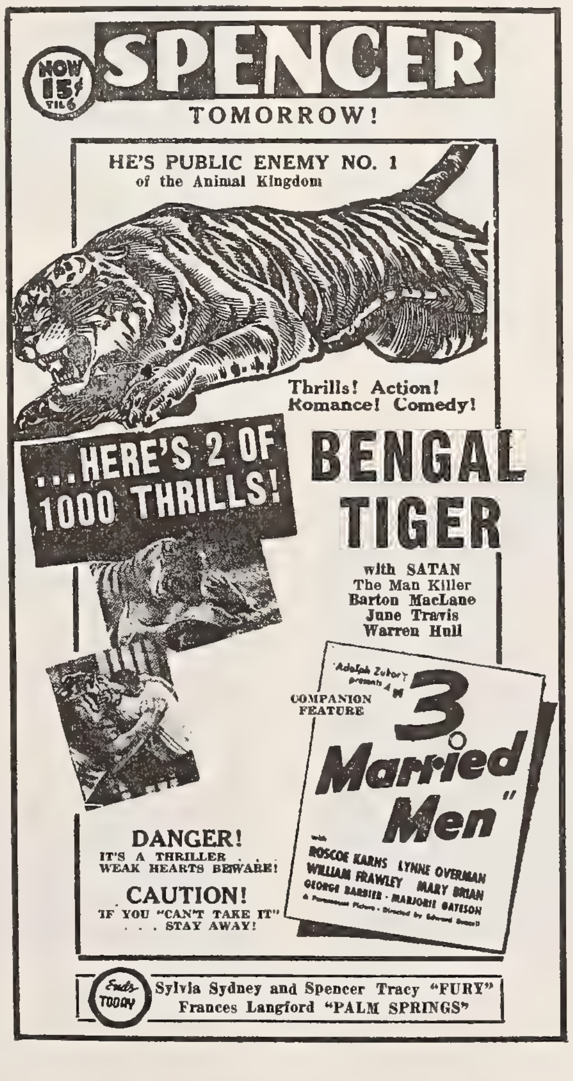
Among the advertising standbys that pay their way right along are the monthly calendars which right now are enjoying a profitable vogue. Two representative layouts are reported by Mike Guttman, of the Colonial, in Watertown, South Dakota, and Eddie Selette, of the Albany, in Albany, New York. Both are illustrated above.

The Guttman calendar is spaced according to the length of the dates on the pictures. Selette's is laid out as a regular calendar with separate spaces for each day of the month with the dates in heavy bold type so that the overprinting of the spaces will not interfere with legibility of quick reading. Calendars are distributed by the theatremen with the merchants' ads as illustrated paying the cost.

"Tell Us What You Did"

$1,000 Music Giveaway

Started late in November and finishing on Dec. 16th, a series of weekly musical nights tied in with amateur shows and giveaways was put over successfully by Manager Bob Rosenthal, at the Ritz, Albany, N. Y., to combat the pre-holiday slump. Local music school was promoted for $1,000 in musical instruments, instructions and other prizes. Trailer was run to explain the idea and school printed for distribution coupons for the drawing and heralds. Instruments were displayed in lobby with five given away each week plus credits for music courses.



SPENCER

TOMORROW!

HE'S PUBLIC ENEMY NO. 1 of the Animal Kingdom

Thrills! Action! Romance! Comedy!

...HERE'S 2 OF 1000 THRILLS!

BENGAL TIGER

with SATAN The Man Killer Barton MacLane June Travis Warren Hull

COMPANION FEATURE

Adolph Zukor presents a "3 Married Men" with ROSCOE KARNS LYNNE OVERMAN WILLIAM FRAWLEY MARY BRIAN GEORGE BARBIER · MARJORIE GATESON A Paramount Picture · Directed by Edward Buzzell

DANGER! IT'S A THRILLER . . . WEAK HEARTS BEWARE!

CAUTION! IF YOU "CAN'T TAKE IT" . . . STAY AWAY!

Sylvia Sydney and Spencer Tracy "FURY"
Frances Langford "PALM SPRINGS"

Seff's Two-Column Ad on "Bengal Tiger"

Seff Makes Six Castings For "Bengal Tiger" Ad

Theatremen in spots where house artists are not available to make up display ads depend a lot upon their own ingenuity in creating effective layouts. In many instances they manage to do smart work, the two-column flash reproduced to left being a good example.

It's from Ely E. Seff, of the Tri-States Spencer Theatre, in Rock Island, Ill., for "Bengal Tiger." Seff reports using three of the regular exchange mats and with the mat on the second feature had six castings made, all in all, to turn out the finished ad.

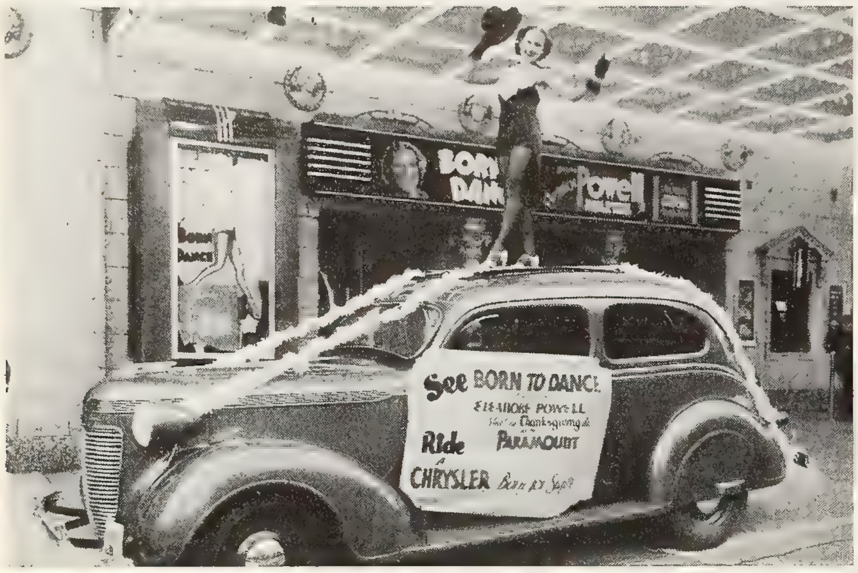
"Tell Us What You Did"

Giant Cards to Taylor Aid "Camille" Advance

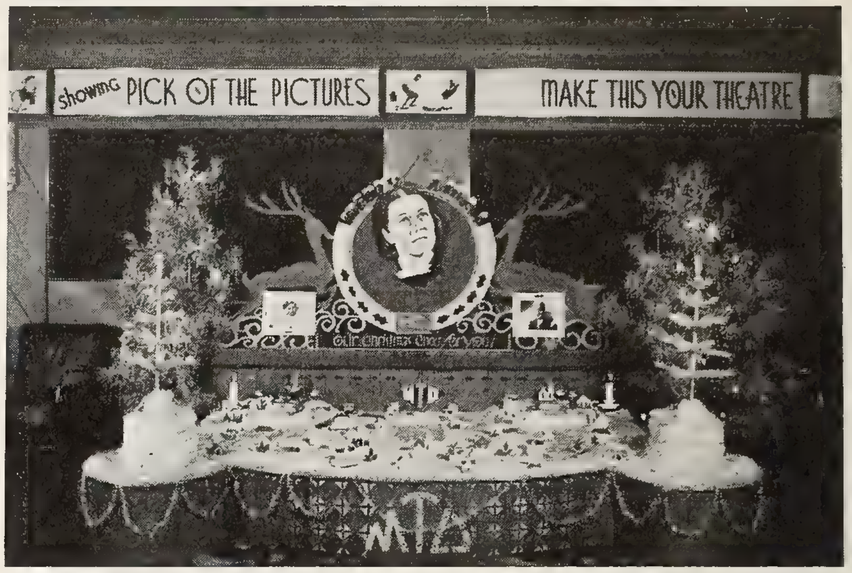
Theatremen already are building up their dates on "Camille," and among the slants favored is the giant postcard signed by local patrons and sent out to the MGM studios. Recently Manager E. E. Crabtree, Fischer, Danville, Ill., obtained 400 signatures under an expression of appreciation to Robert Taylor and forwarded it with no other address than a picture of the star on the address side.

Similar slant was put on by Manager Max Kuperstein, Harrowgate, Philadelphia, who had hundreds of signatures penned to a huge scroll. In both cases Taylor posed with the greetings and copies of the shot will be available to Crabtree and Kuperstein for buildup on the coming date.

WHAT'S WHAT HERE AND THERE

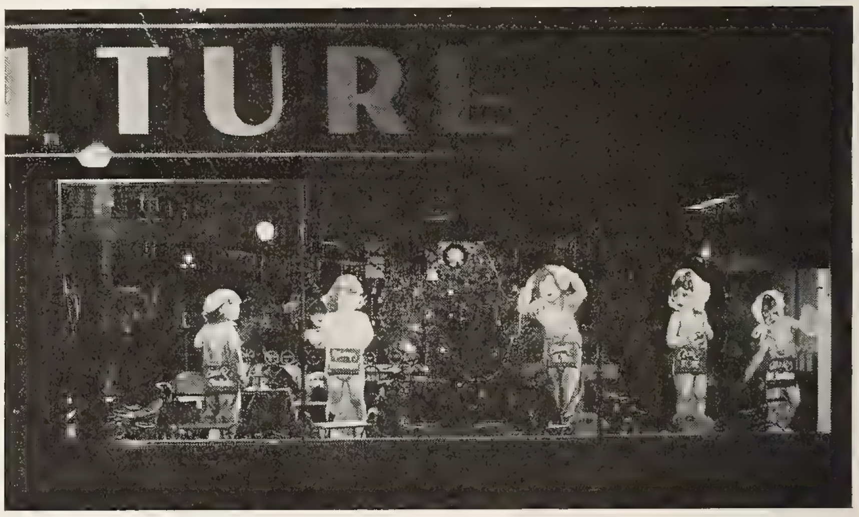


DANCIN' ON THE ROOF. On the roof of course of a new Chrysler promoted by Ted Emerson and MGM's Claud Morris for the date on "Born to Dance" at the Paramount, Omaha. Girl atop the car cut a few steps as the car made the rounds.

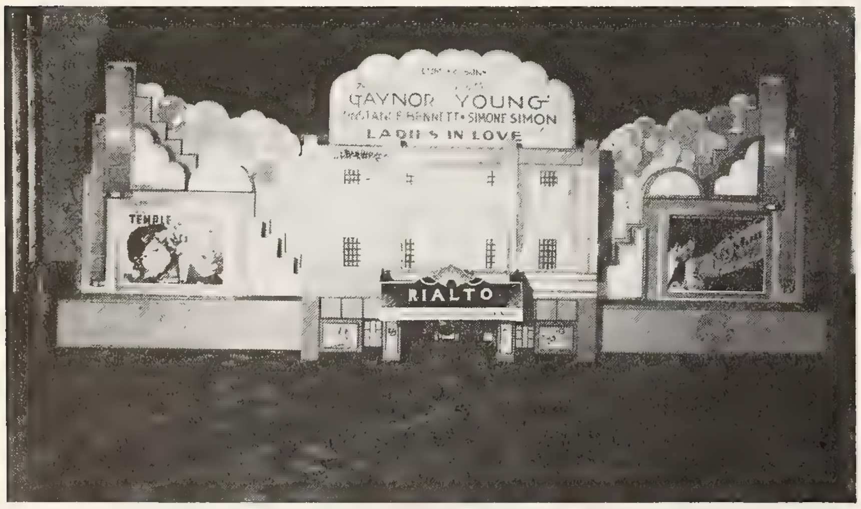


CHRISTMAS DISPLAY. Snow-blanketed village in miniature awaiting Santa Claus was the theme of Henry T. Kimmel's lobby display for Christmas at the Ritz, in Panama City, Fla. Flash was bordered by real trees and decorative background.

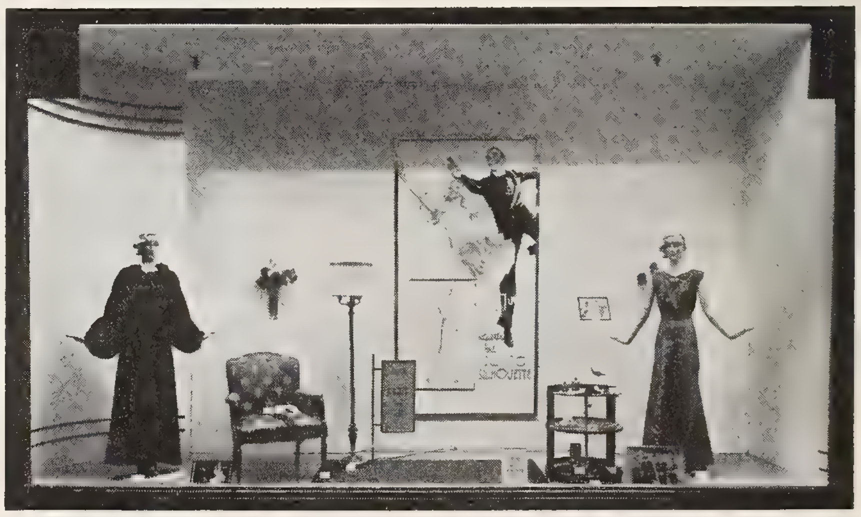
MODELS PATRONS. To convey the atmosphere of the picture, for the date on "Rembrandt" at Keith's Memorial, Boston, Jack Granara planted an artist in the lobby and invited patrons to be sketched free of charge. There was no lack of models.



THERE'S ALWAYS A WAY. When Bert Jackson could not land a window for "Reunion" on account of the Christmas rush, for the date at the Fox, Corning, N. Y., he sold prominent store on using the quin cutouts to embellish the displays.



LITTLE THEATRE. In the foyer of the Rialto, North Little Rock, Ark., Earl E. Hicks, house artist, constructed this display of poster board and corobuff paper. Flash is a reproduction of the Rialto front with display and lighting effects on coming attractions.



SIX, COUNT 'EM, SIX. That was the total of main windows in leading store landed by Manager Frank Wills to sell the style angles on "Swingtime" at the Metropolitan, Winnipeg, Canada. Above is one of the displays that brought the folks in crowds.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	Dec. 1†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Jan. 15,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†	60	
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 110, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger	Robert Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	58	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Chopin	Francis Lederer			
College Hero	Charles (Buddy) Rogers			
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 17,'37†		
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Weldon			
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†		
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Freedom for Sale	Paul Kelly-Rosalind Keith			
I Promise to Pay	Leo Carrillo-Chester Morris			
(See "In the Cutting Room," Nov. 21.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Nightingale Flies Home, The	Grace Moore			
No More Heroes	Jack Holt			
Racketeer in Exile	George Bancroft-Evelyn Venable			
Raiding Guns	Chas. Starrett-Peggy Stratford			
Weather or No	Ralph Bellamy-Ida Lupino			
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
When You're in Love	Grace Moore-Cary Grant			
(See "Interlude," "In the Cutting Room," Oct. 24.)				
Woman in Distress	May Robson-Mary Astor	Jan. 24,'37†		
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†		
(See "In the Cutting Room," Nov. 28.)				

COMMODORE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed	Tom Keene-Gwynne Shipman	Jan. 18,'37†		
Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Drums of Destiny	Tom Keene	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	88	
Hungarian Village	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Dream of Love	Frank Taray	Jan. 3,'37†	103	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kliou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
L'Equippage	Annabella	Oct. 15†	79	
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain Blood (G) 855	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
(Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder By An Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 82; Dec. 19, p. 89; Dec. 26, p. 70.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service," "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Case of the Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 29
Gentleman from Kimberley, The	Warner Baxter			
Green Light 154	Errol Flynn-Anita Louise	Feb. 20,'37†		
(See "In the Cutting Room," Aug. 8.)				
Her Husband's Secretary	Jean Muir-Warren Hull			
(See "In the Cutting Room," Dec. 19.)				
Love Begins	Mary Maguire-Tom Brown			
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Nowhere	Ross Alexander-Beverly Roberts			
Penrod and Sam 172	Billy Mauch-Harry Watson	Feb. 27,'37†		
(See "In the Cutting Room," Nov. 7.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Slight Case of Murder, A	Edward G. Robinson			
Stolen Holiday 159 (G)	Kay Francis-Ian Hunter	Feb. 6,'37†	*85	Dec. 26
Story of Emile Zola, The	Paul Muni			
White Bondage	Jean Muir-Gordon Oliver			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G)	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A)	Otto Kruger	Dec. 1†	69	Mar. 31
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 13†	63	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83.)				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A)	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†	67	
Week-end Millionaire (G)	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The	Sylvia Sidney-John Loder	Jan. 1,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge		75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews	Jan. 30,'37†		
King Solomon's Mines 3618	Roland Young-Paul Robeson			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Soldiers Three	Victor McLaglen			
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G)	James Cagney-Mae Clarke	Dec. 25†	*75	Dec. 19
Hats Off	Mae Clarke-John Payne	Nov. 29†		
Headin' for the Rio Grande (G)	Tex Ritter- Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
Sins of Children (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		

(THE RELEASE CHART--CONT'D)

Phantom Ship	Bela Lugosi-Shirlee Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Crime of Voodoo	Fredi Washington		63	
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	80	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	80	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(See "In the Cutting Room," Dec. 19.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16.)				
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5, p. 80; Dec. 26, p. 72.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Port Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't. Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burnt Fingers	Guy Kibbee-Alice Brady			
Captains Courageous	F. Bartholomew-Spencer Tracy	Jan. 29,'37†		
(See "In the Cutting Room," Dec. 19.)				
Dangerous Number	Robert Young-Ann Sothern			
Day at the Races, A	Marx Brothers-Allan Jones			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The	J. Crawford-Robt. Montgomery			
Man of the People	Joseph Calleia-Florence Rice	Jan. 22,'37†		
Maytime	J. MacDonald-Nelson Eddy			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy			
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G)	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Under Cover of Night	Edmund Lowe-Florence Rice	Jan. 8,'37†		
Way Out West	Laurel and Hardy			

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	56	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81; Dec. 19, p. 90.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. DeMille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15 p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar 6	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: Dec. 26, p. 70.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†		
Hopalong Cassidy Returns (G)			75	Aug. 22
3666	William Boyd-Evelyn Brent	Oct. 16†	74	Nov. 7
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	
(See "In the Cutting Room," Oct. 31.)				
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland	Wm. Boyd-Jimmy Ellison	Feb. 19,'37†		
(See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)				
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 26.)				
Doctor's Diary, A	John Trent-Helen Burgess	Feb. 5,'37†		
(See "In the Cutting Room," Dec. 26.)				
Happiness Preferred	Warren William-Karen Morley	Feb. 19,'37†		
John Meade's Woman	Ed. Arnold-Francine Larrimore	Jan. 15,'37		
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
Mind Your Own Business (G)	Charles Ruggles-Alice Brady	Jan. 8,'37†	*75	Dec. 19
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Adventurous Rogu	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail	Rin-Tin-Tin, Jr.			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†	61	
(See "In the Cutting Room," Nov. 21.)				
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†		
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 6201	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 9†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6003	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	69	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A 6012	Eddie Nugent-Kay Hughes	Dec. 28†		
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Roarin' Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†		
Bold Caballero, The (G) 6101	Robt. Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Hit the Saddle	Robt. Livingston-Ray Corrigan			
Join the Marines	June Travis-Paul Kelly	Jan. 25,'37†		
(See "In the Cutting Room," Dec. 19.)				
Larceny on the Air	Grace Bradley-Robt. Livingston	Jan. 11,'37†		
(See "In the Cutting Room," Dec. 19.)				
Old Lady Ironsides	Alison Skipworth-Polly Moran			
Paradise Express		Jan. 25,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Riders of the Whistling Skull 6315	Robt. Livingston-Ray Corrigan	Jan. 4,'37†		
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†		
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702 (Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
Bride Walks Out, The (G) 531 (Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)	Barbara Stanwyck-G. Raymond	July 10	80	July 11
Bunker Bean 630 (See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)	Owen Davis, Jr.-Louise Latimer	June 26	67	
Dancing Pirate (G) 670 (Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)	Charles Collins-Steffi Duna	May 22	85	May 16
Daniel Boone (G) 781 (Exploitation: Oct. 31, p. 74.)	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4, p. 68.)	William Powell-Jean Arthur	May 15	81	May 2
Follow the Fleet (G) 613 (Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76; Oct. 31, p. 76.)	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634 (See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 16
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Night Waitress 711 (See "In the Cutting Room," Oct. 10.)	Margot Grahame-Gordon Jones	Dec. 18†	57	
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	*65	Nov. 21
Rainbow on the River (G) 714 (Exploitation: Dec. 26, p. 71.)	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623 (Exploitation: July 25, p. 76.)	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637 (Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70.)	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3.)	Gloria Stuart-Lee Tracy	Dec. 4	67	
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Passage 718	Walter Coy-Diana Gibson	Mar. 5,'37†		
Coast Patrol 714 (See "In the Cutting Room," Nov. 14.)	Victor McLaglen-Preston Foster	Feb. 5,'37†		
Criminal Lawyer 713 (See "In the Cutting Room," Oct. 31.)	Lee Tracy-Margot Grahame	Jan. 29,'37†		
Escadrille 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
Michael Strosoff 717 (See "In the Cutting Room," Dec. 19.)	Anton Walbrook-M. Grahame	Feb. 26,'37†		
Prod Over Lightly 720	Guy Kibbee-Una Merkel	Mar. 19,'37†		
Park Avenue Logger	George O'Brien-Beatrice Roberts			
Plough and the Stars, The 640 (See production article, Aug. 22, p. 16.)	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	
Quality Street (See "In the Cutting Room," Oct. 7.)	Kath. Hepburn-Franchot Tone			
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	*58	Dec. 12
Robber Barons 719	Edward Arnold-Frances Farmer	Mar. 12,'37†		
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	*105	Dec. 19
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 12,'37†	*60	Dec. 26
We the Jury 716 (See "In the Cutting Room," Nov. 28.)	Helen Broderick-Victor Moore	Feb. 19,'37†		
When's Your Birthday?	Joe E. Brown-Marian Marsh			
We Who Are About to Die (G) 639 (See "In the Cutting Room," Nov. 28.)	Preston Foster-Ann Dvorak	Jan. 8,'37	*80	Oct. 17

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls.	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G) (Reviewed under the title of "Revolt of the Zombies")	Dorothy Stone	Grand National	July 20	60	July 13
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls.	
Chinese Melody		James B. Leong		6 rls.	
Devils on Earth		James B. Leong		6 rls.	
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21.)	Fred Scott	Spectrum			

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635 (Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629 (See "In the Cutting Room," Dec. 14,'35.)	Paul Cavanagh-Helen Wood	May 8	59	
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636 (Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715 (Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646 (Exploitation: July 25, p. 76; Aug. 8, p. 93.)	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702 (Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17.)	Jane Darwell-Delma Byron	Dec. 11†	67	
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632 (Exploitation: July 11, p. 127.)	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	*95	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxetr-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Professional Soldier (G) 628	V. McLaglen-F. Bartholomew	Jan. 24	78	Jan. 4
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Crack-Up 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	
(See "In the Cutting Room," Nov. 14.)				
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37	79	Oct. 14,'33
Holy Terror, The	Jane Withers-Anthony Martin	Feb. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Last Slaver, The	Wallace Beery-Warner Baxter			
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Feb. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Love Is News 729	Loretta Young-Tyrone Power	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Mr. Jericho 740	Betty Furness-John Payne	Mar. 12,'37†		
(See "Death in Paradise Canyon," "In the Cutting Room," Dec. 26.)				
Nancy Steele Is Missing 238	Victor McLaglen-June Lang	Feb. 26,'37†		
Off to the Races 736	Jed Prouty-Shirley Deane	Feb. 19,'37†		
On the Avenue 732	Dick Powell-Mandeleine Carroll	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 26.)				
Step Lively, Jeeves	Arthur Treacher-Patricia Ellis	Mar. 12,'37†		
Time Out for Remorse 741	Claire Trevor-Michael Whalen	Mar. 19,'37		
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†		
Woman-Wise 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†		
(See "In the Cutting Room," Dec. 19.)				

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	*85	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	*98	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	85	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72, Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article: Oct. 31, p. 16; exploitation: Dec. 19, p. 88.)				
Strike Me Pink (G)	Eddie Cantor-Ethel Merman	Jan. 24	100	Jan. 25
(Exploitation: Feb. 1, p. 63; Feb. 8, p. 83; Feb. 15, p. 81; Feb. 29, pp. 72, 75; Mar. 14, p. 85; Mar. 21, pp. 94, 97; Apr. 4, p. 87; June 6, p. 118; Oct. 17, p. 80.)				
These Three (G)	M. Hopkins-M. Oberon-J.McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		
(See "In the Cutting Room," Dec. 26.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	70	Aug. 8
Fire Over England	Raymond Massey-Flora Robson	Feb. 5,'37†		
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	90	Aug. 22
Men Are Not Gods	Miriam Hopkins-Laur'nce Olivier	Jan. 15,'37†		
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Girl on the Front Page, The(G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Invisible Ray, The (G) 9015	Karloff-Bela Lugosi	Jan. 20	75	Jan. 25
(Exploitation: Jan. 18, p. 82; Jan. 25, p. 63; Mar. 7, p. 99; Mar. 14, p. 88; July 18, p. 85.)				
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The(G)1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Magnificent Obsession (G) 8006	Irene Dunne-Robert Taylor	Jan. 6	112	Jan. 11
(Exploitation: Jan. 18, p. 82; Feb. 8, pp. 81, 83, 84; Mar. 7, pp. 86, 99; Mar. 21, pp. 92, 96; Apr. 16, p. 96; May 23, pp. 87, 95; June 6, p. 118; Dec. 19, p. 93.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105.)				
Mysterious Crossing 1025	James Dunn-Jean Rogers	Dec. 27†	56	
(See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)				
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Three Smart Girls 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	
(See "In the Cutting Room," Nov. 28.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Virginia Bruce-Kent Taylor			
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†		
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	
Left Handed Law	Buck Jones			
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†		
Night Key	Boris Karloff			
Person-to-Person Call	Gloria Stuart-Walter Pidgeon			
Sand Flow 1044	Buck Jones-Lita Chevret	Feb. 14,'37†		
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†		
Top of the Town 1007	George Murphy-Doris Nolan	Feb. 21,'37†		
(See "In the Cutting Room," Nov. 14.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Flying Fists	Herman Brix	Jan. 25,'37†		
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 802	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Polo Joe III (G)	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	*60	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Black Legion 112	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†		
(See "In the Cutting Room," Oct. 10.)				
Call It a Day	Olivia de Havilland-I. Hunter			
Desert Song	Frank McHugh			
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
Go Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	*70	Dec. 12
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
Land Beyond the Law	Dick Foran-Linda Perry			
Marked Woman	Bette Davis-H. Bogart			
Marry the Girl	Frank McHugh-Mary Boland			
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
(See "In the Cutting Room," Dec. 19.)				
Over the Wall	Ross Alexander			
Prince and the Pauper, The	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Nov. 21.)				
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fury Below	Maxine Doyle-Russell Gleason		6 rls	
Island Captives	Eddie Nugent		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slalom	Skiing Film	Dec. 18†		
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voitsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		95	Dec. 19
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Marget Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Eine Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Ay Tank Ay Go (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (All Star)	Dec. 20†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Love Comes to Mooneyville	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	19
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A	Dec. 23†	7
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The	Dec. 18	
FEATURETTES		
Story of Norton I, Emperor of the United States	Dec. 18†	
KRAZY KAT CARTOONS		
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe	Dec. 26†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Plane Devils	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 6—(2-8)	Jan. 31	10½
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—	Nov. 28†	10
No 4—	Dec. 28†	10
SPECIAL		
Belgium	Dec. 25†	
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.
VOICE OF EXPERIENCE		
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
Sus-Ti-Ka (12-19)		10
POPULAR SCIENCE FOREIGN **(Cinecolor)**		
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9
No. 6—		10

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol		1 rl.
Spooks (6-20)	Apr. 17	9
Strike! You're Out	Dec. 11†	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The	Feb. 5,'37†	1 rl.
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Home Town Olympics	Feb. 7	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	1 rl.
Tin Can Tourist, The	Jan. 22,'37†	1 rl.
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	2 rls.
Fun's Fun	Feb. 5,'37†	2 rls.
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	2 rls.
Just the Type	Dec. 4†	20
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect	Jan. 15,'37†	2 rls.
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS **(Technicolor)**		
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEYS		
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar. 16	10
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	
FITZPATRICK TRAVEL TALKS		
Colorful Island	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Victoria and Vancouver	Jan. 25	9
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING **(Happy Harmonies)**		
18—Bottles (4-25)	Jan. 11	10
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Let's Dance	Jan. 4	8
Little Boy Blue (6-6)	May 23	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	
West Point of the South (2-1)	Feb. 1	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Girl's Best Years, A	Dec. 26†	
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	19
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
All-American Toothache	Jan. 25	20
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master	Dec. 26†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
Annie Laurie	Oct. 31†	10
Dancing on the Ceiling	Jan. 2,'37†	
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Betty Boop and the Little King	Jan. 31	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (8-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra - Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade	Jan. 15,'37†	
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and His Orchestra	May 1	11

MUSICAL ROMANCE

Title	Rel. Date	Min.
Lover's Paradise (Technicolor)	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees (Technicolor)	Jan. 15,'37†	
Western Sketches (Technicolor)	Nov. 20†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Broadway Highlights No. 8	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—A Modern Monster —Furs on Parade—All A-Board	Nov. 13†	10
No. 5—Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6—	Jan. 8,'37†	

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Movie Milestones (No. 2)	Jan. 31	10
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 3	Jan. 24	11
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7

GRANTLAND RICE SPORTLIGHTS (NEW SERIES)

Title	Rel. Date	Min.
No. 20—What's the Answer	Jan. 17	10
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan 3	15½
High Beer Pressure	May 8	18
Hillbilly Goat	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Men	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys	Dec. 18†	16
So and Sew	Sept. 18†	15

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	
Singing Wheels (12-26)	Nov. 20†	11
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	
Living Jewels	June 12	
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Goldmania	Dec. 25†	1 rl.
Graveyard of Ships	Nov. 27†	11
Heart of the Sierras	Nov. 6†	
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

NORTON

Title	Rel. Date	Min.
Alchemist's Hourglass, The (1-25)		18

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7†	9½
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
37. Mickey's Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Knights for a Day	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No' 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8-2/3
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	9
No. 33—Novelty	Mar. 1,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	
Reel Vaudeville Harry Rose	Jan. 2,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
They're Off Yacht Club Boys	Jan. 18	21
Slide., Nellie, Slide Herman Bing- Paula Stone	Feb. 1	21
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Study and Understudy	Jan. 25	22
Between the Lines (2-1) Bernice Claire	Feb. 8	22
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28†	
"Give Me Liberty" John Litel	Dec. 19†	

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Nice Work	Jan. 30,'37†	
Along the Mediterranean	Dec. 5†	
Hollanders, The	Jan. 2,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods	Dec. 19†	

MELODY MASTERS

Title	Rel. Date	Min.
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch.	Dec. 19†	10

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation	Dec. 26†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 Episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)
Custer's Last Stand (11-30-35) Rex Lease-Lona Andre (also feature version)	Jan. 2	(1st episode, 5 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Weslaco, Texas

Dear Herald:

This letter is liable to be a hodgepodge, a little of everything, a mixture of succotash and something else, if you know what I mean. It will be a little style show, some fishing and a little of something else, but not much of anything in particular.

But maybe we better tell you where Weslaco is. Weslaco is located in the Rio Grande valley between Harlengen on the east and Mission on the west, with McAllen and a few other towns between, and Weslaco is where they held their flower, vegetable and citrus fruit fiesta the past week, and the regrettable part of it is that you couldn't have been here to see the show, for it was a World's Fair, Barnum and Bailey circus and a Rose Bowl carnival all in one.

Weslaco has become one of the principal towns of the valley. She has some rivals, of course. All of them have to step on the gas to keep up with her, and the most of them are getting a little short on gas.

The principal feature of the show was her flower exhibit and style show. The flower exhibit was held in the city auditorium, which covers half of a block and contained flowers of all kinds and descriptions, not the hothouse kind that the ladies of the north have in pots in their parlor windows, but flowers that were growing outside in flower gardens. Just think of it, a flower exhibit in the middle of December, every specimen of flowers that are grown. It was a wonderful show and we wish we could describe it for you, but our botanical knowledge runs more to corned beef and cabbage.

Then they had a style show, and here again we are out on a limb, we can't describe this wonderful show. You remember we tried to describe the style show held at Mission recently and how miserably we failed. Well, anyhow, they had a promenade walk built in the main street which was about four feet high, six feet wide and about half of a block long, and along each side were oodles of electric lights, and along this promenade the ladies, dressed in evening gowns, promenaded with gowns covered with flowers, fruit and vegetables which were sewed on the gowns in all kinds of fancy designs.

We got there too late to get seats by this promenade but we did get there in time to have a very lovely visit with Mr. and Mrs. G. T. Wood. Mr. Wood manages the Weslaco theatre. We also met their assistant, Shelton Young. Mr. Wood took ourself and party up in the balcony of his theatre, where we could get a good view of this style show. In fact, we had the best location of any of the eight thousand who were there, as the promenade was right in front of the theatre. That's what we call courtesy, and Mr. Wood is chock full of it.

Then Mr. Wood brought Jack Lamb up in the balcony and introduced us to him. But maybe you don't know who Jack Lamb is. Jack is the world-famous fly and bait caster and a fisherman of experience who has us beaten a mile and back. He is in the employ of the Gulf Oil Company and travels all of the United States giving exhibitions on fly and bait casting and distributing the company's literature. Jack has caught the red snappers in the gulf at Point Isabel, the tarpon at Aransas Pass, Texas. He has caught bass in the Michigan lakes, muskies in Minnesota, has whipped the Brule river in Wisconsin for rainbows, and fought the steel head salmon in the Rogue river in Oregon. Jack wrote an article, entitled "Why I Like to Fish," and it was published by the Gulf company in pamphlet form, and you sportsmen can secure a copy free by addressing the Gulf Oil Company at Fort Worth, Texas, P. O. Box 1290. You will find that this article will describe many experiences and joys you yourself have had. In reading it we are reminded of our early fishing experiences on the Kankakee river in Indiana, of catching northern pike at Park Rapids, Minnesota, and of whipping the riffles of the Spokane river in Washington for the gamey rainbows. You will recall many happy experiences when you read Jack's article. And we will recall our very pleasant visit to Weslaco and with Mr. and Mrs. Wood.

IN THE NEWSREELS

MOVIETONE NEWS—No. 30, Vol. 19.—England proclaims new king with ancient pomp....Coronation robes....Sun-kissed belles open Florida season.... Fog, storms and floods ravage Britain....Shirley Temple tries out pony and buggy....Hats for southland wear....Bombshells in the baseball world.... Lew Lehr.

MOVIETONE NEWS—No. 31, Vol. 19.—San Salvador quake....Bomb-proof dugout in London....Fashions in hats....Names in the news: General Chiang, Arthur Brisbane, F. D. Roosevelt, Jr., Colonel Batista, President Bru, Duke and Duchess of Kent ....Gold mine reopened....Lew Lehr goes fishing.... Santa Anita opened....Rockefeller Plaza rink.

NEWS OF THE DAY—No. 228, Vol. 8.—Royal pageantry proclaims Britain's new king....Madrid under siege, grim drama of war....The 1936 sports parade: 1—Highlights of the Olympic Games; 2—Vanderbilt Cup race, Monte Carlo Grand Prix, Poughkeepsie rowing classic, tennis upsets; 3—National Air Race, Kentucky Derby.

NEWS OF THE DAY—No. 229, Vol. 8.—Happy New Year from President Roosevelt....Cuban president out in crisis....Nation mourns famous editor.... Jesse Owens races a horse....Georgia Tech downs the Bears....40,000 at Santa Anita opener.

PARAMOUNT NEWS—No. 41.—Mrs. Simpson at Cannes....Landon visits White House....Air tragedies....1936 in sports: Olympics, Golf, Horse Racing, Boxing, Tennis, Polo, Baseball and Football highlights....Three "greatest sport stars of the season."

PARAMOUNT NEWS—No. 42.—Cuba ousts president in army coup....San Salvador quake kills more than 250....Jesse Owens races horse....Holiday spirit extends to prison....Mother and fiancee visit Franklin Roosevelt, Jr. in hospital....Santa Anita meet opens California racing.

PATHE NEWS—No. 45, Vol. 8.—Sports parade.... Olympic games....America's champions in Tennis, Polo, Golf, Boxing, Baseball, Football, Football and Horse Racing.

PATHE NEWS—No. 46, Vol. 8.—Roosevelt asks for peace in 1937....Coyote hunt....Earthquake destroys city of San Vicente....Cuba's new president.... Exiles for love....Royal romance....Mrs. Roosevelt and Miss du Pont visit Roosevelt, Jr.....Lion cubs ....Santa Anita opens 1937 season.

UNIVERSAL NEWSPAPER NEWSREEL—No. 522, Vol. 8.—The laugh parade of 1936: 1—Wrestlers have a battle-royal; 2—Diet of nuts and bolts; 3—Duck ducks water; 4—One-man hurricane; 5—Love below zero; 6—Strato hop fizzles; 7—A gentleman plug; 8—He won the sweeps; 9—He lost the sweeps.

UNIVERSAL NEWSPAPER NEWSREEL—No. 523, Vol. 8.—Loyalists battle in snow....Hundreds perish in Salvador quake....Earhart joins plane search.... Goldeneye wins Xmas stakes....Swim suits breathtaking....Cuba shifts her presidents....Yacht's keel weighs 90 tons....Edward secluded at castle....Kids stage real six-day race.

▽

McAllen, Texas

This town of McAllen is where the most of the northern tourists come to spend the winter, and the hotels, apartment houses and tourist camps are full to capacity. It seems that all north of the Mason and Dixon line are down here, and McAllen is providing them with every kind of entertainment possible. They come here partly for the climate, partly for the citrus fruit, but mostly, we surmise, for the shows that L. J. (Shine) Mason puts on at the Palace and Queen theatres, and what we mean is that he puts 'em on too. Shine certainly knows how to pick his shows as well as how to pick his theatre force.

Jim Ed Jones is his assistant manager; Ann Warren is chief cashier; Josephine Evans, assistant cashier; Morene Kizzier, chief door girl; Janet Melcher, door girl; Bettie Miller, usherette; Joan Botsford, usherette, and Lila McElroy, usherette.

There is this about these young ladies: they are all of them Herald fans and that goes a long way toward fixing everything O.K.

▽

We ran across a fellow the other day here in McAllen by the name of George Whisler who claims to have come from Atkinson, Nebraska. We asked him if he knew a fellow up there by the name of Al Miller, who runs the Lyric theatre and he replied, "Do I? Well, I guess I do, I have tussled with him for years trying to get the belt away from him and couldn't do it. The belt he refers to has been held by Al ever since it was made. It was given to him for having the most fertile imagination and recounting hundreds of things, the most of which never happened, of any man in Holt county. Al's son, A. G. Miller, is interested in the theatre but is now one of Jim Farley's hired help.

▽

Rain, rain, rain, and yet they tell us that it seldom rains in the Rio Grande valley. It has been at it now, off and on, more or less, for three days and nights, and is still at it. It looks like Noah could do a thriving business if he were here now. The weather here is a whole lot like it is in Hollywood, "very unusual."

The work down here is done mostly by Mexicans. They gather the fruit, work in the vegetable fields, and harvest most of the crops. Out in California the Japs do the bulk of the work, and in the southern states it is done principally by colored help, while the "poor white trash" tramp the highways looking for a job.

We notice that the freight trains are mostly manned by colored brakemen. The Interstate Commerce Commission fixes freight rates and that makes us wonder if that is why "Jones, he pays the freight."

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

CLASSIFIED ADVERTISING

the great national medium for showmen

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THEATRE ACCOUNTING BY WILLIAM F. Morris, is still the best bookkeeping system for theatres. It not only guides you in making the proper entries, but provides sufficient blank pages for a complete record of your operations for each day of the year. Notable for its simplicity. Order now—$3 postage prepaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

YOUR LIBRARY ISN'T COMPLETE IF YOU don't own Richardson's 5th Edition (not the latest) Volume 3 with famous "Question and Answer" index. Contains over 300 pages, fully illustrated. Our removal sale special $1.95. S. O. S., 1600-AV Broadway, New York.

TRAINING SCHOOL

THEATRE EMPLOYEES; ADVANCE TO BETter theatre positions. Free booklet shows you how. THEATRE INSTITUTE, 315 Washington St., Elmira, N. Y.

REPRESENTATIVES WANTED

MOTION PICTURE PROJECTIONIST OR FREE lanced sound service men can make good living representing several standard items needed for theatre use. Must be willing to work on commission basis and willing to carry samples. Good references and territory you can cover. Also bank affiliation. BOX 788A, MOTION PICTURE HERALD.

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WILL LEASE ON LONG TERM OR ARRANGE to buy theatre now operating or already equipped to open. Give complete details in first letter as to seating capacity, population, nearest competition and on what terms available. BOX 786A, MOTION PICTURE HERALD.

THEATRE IN MIDDLE WEST OR INDIANA OR Ohio. Any town over 5,000 population. BOX 214, Richmond, Ind.

GENERAL EQUIPMENT

HAPPY NEW YEAR FOR HAPPY EXHIBITORS who pick these bargains—tickets, 19¢ roll; latest Simplex type 5-point pedestals, $69.50; fire extinguishers, 1 qt., new, $3.95; top quality guaranteed sound screens, voco-chrome 22½¢ sq. ft.; voco-beaded 29½¢ sq. ft. Hundreds of other removal sale values. Write S. O. S., 1600-AV Broadway, New York.

PROJECTORS, LAMPHOUSES, MOTOR GENerator sets, rectifiers, mazda lamps. Equipment and accessories for your projection room. Rebuilt RCA equipment. Genuine equipment at attractive prices. Tell us your needs. Old equipment accepted in trade. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.

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GOOD USED BELL & HOWELL AND MITCHELL motion picture cameras. State condition and lowest cash price. BOX 785A, MOTION PICTURE HERALD.

RECONDITIONED MOTOR GENERATORS FOR use in foreign countries. State make and prices. BOX 787A, MOTION PICTURE HERALD.

WE'RE IN THE MARKET FOR RCA SOUND, Simplex, Powers projectors, arc lamps, rectifiers, generators, lenses. Stocks liquidated. Strictly confidential, no delays, no bickering. BOX 814, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER, EDUCATED NOTRE DAME UNIversity, age 24, five years experience buying, booking, publicity, references. BOX 798, MOTION PICTURE HERALD.

SIGN PAINTER—YOUNG, SINGLE, DEPENDable, best references, prefer South. DAN BAUCUM, JR., Magnolia, Ark.

PROJECTIONIST — 5 YEARS EXPERIENCE, good references, go anywhere. BOX 14, Lagro, Ind.

BUSINESS OPPORTUNITIES

FIREPROOF BUILDING CONTAINING TWO stores, three offices, loft, large ballroom and 668-seat fully equipped theatre on lot 50 x 200. Seventy miles from New York. Best ballroom within twelve miles, covering a population of 60,000. Only theatre in town, population 7,000. Nearest theatre to 12,000 people. Nearest competition four miles away. Will sell land, building and equipment, which cost me $175,000 for $150,000. Terms, not less than $25,000 cash. Balance can remain on mortgage at 5%. Rare opportunity for man understanding dance and picture game. Positively not interested in trades or manager propositions. E. H. ROLSTON, Seymour, Conn.

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AFTER YOU GET THEM IN, SEAT THEM comfortably. 15,000 chairs, 75¢ up. Many famous makes, reconstructed, refinished. Ask for bulletin 15K. S. O. S., 1600-AV Broadway, New York.

DEALERS WRITE FOR LARGE LIST OF USED equipment. ZENITH THEATRE SUPPLY, 308 W. 44th St., New York.

WE'RE ABDICATING — MOVING TO LARGER quarters. Must sacrifice used amplifiers; Operadio, Webster, Radiart, Mellaphone, RCA, from $19.50. Soundheads for Powers, Simplex, while they last, $15 up. S. O. S., 1600-AV Broadway, New York.

REBUILT THEATRE CHAIRS. VENEERS, squab seats, spring seats, 75¢ each and up. American and Heywoods. Parts for old chairs. JOHN BLUM, 722 Springfield Avenue, Newark, N. J.

THREE THOUSAND SPRING SEATS, PANEL backs, $2.50 each. Thousands of others — veneers, squab and spring theatre chairs, 85¢ each and up. AMUSEMENT SUPPLY CO., INC., 341 W. 44th Street, N. Y.

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AIR CONDITIONING CHARTS THAT REPRESent standard practice in air conditioning for motion picture theatres. Practical advice on how to attain the best atmospheric conditions for your house winter and summer. Devised to be put on the wall for constant reference. Available until the supply is exhausted at 25¢ each, payment direct. BETTER THEATRES, Rockefeller Center, New York.

THEATRES

220-SEATER. TOWN 1,700 POPULATION. NEWly remodeled, redecorated. Paying proposition. OHIO THEATRE, Spencerville, Ohio.

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PRESS OF
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PROLONG THE HOLIDAY SEASON WITH THIS TRIO OF REPUBLIC HITS!

Every day a holiday for your patrons with Republic Pictures for 1937. It's a party at the box-office!

A MAN BETRAYED

with **EDDIE NUGENT • KAY HUGHES**
LLOYD HUGHES and **JOHN WRAY**
Directed by JOHN AUER

HAPPY-GO-LUCKY

with **PHIL REGAN**
EVELYN VENABLE
JED PROUTY • WILLIAM NEWELL
and a sparkling cast

OLE OLSEN • CHIC JOHNSON
in

COUNTRY GENTLEMEN

with **JOYCE COMPTON • LILA LEE**

Produced by

REPUBLIC
PICTURES

1912 · · · 1937
Paramount's
SILVER JUBILEE

See Pages 33 to 58

MOTION PICTURE HERALD

Exhibitors Name Biggest Money Making Stars Of 1936

VOL. 126, NO. 2 In Two Sections — Section One JANUARY 9, 1937

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STARTING YOUR LUC

NATURAL-LY M-G-M!

"AFTER THE THIN MAN"

The holiday sensation that's enjoying happy hold-overs from Coast to Coast!

WILLIAM POWELL and MYRNA LOY
"AFTER THE THIN MAN"
with James Stewart • Elissa Landi • Joseph Calleia • Jessie Ralph • Alan Marshall
Teddy Hart • Sam Levene • Dorothy McNulty
From the story by Dashiell Hammett
Directed by W. S. VAN DYKE
Produced by Hunt Stromberg
A Metro-Goldwyn-Mayer Picture

KY M-G-M NEW YEAR!

NATURAL-LY M-G-M!

"CAMILLE"

Biggest Garbo business in five years ushering in a new barrage of M-G-M hits!

GRETA GARBO
ROBERT TAYLOR
in **"CAMILLE"**
with Lionel Barrymore
Elizabeth Allan • Jessie Ralph • Henry Daniell • Lenore Ulric • Laura Hope Crews
Directed by GEORGE CUKOR
A Metro-Goldwyn-Mayer Picture

A Fistful of *DY*

'BLACK

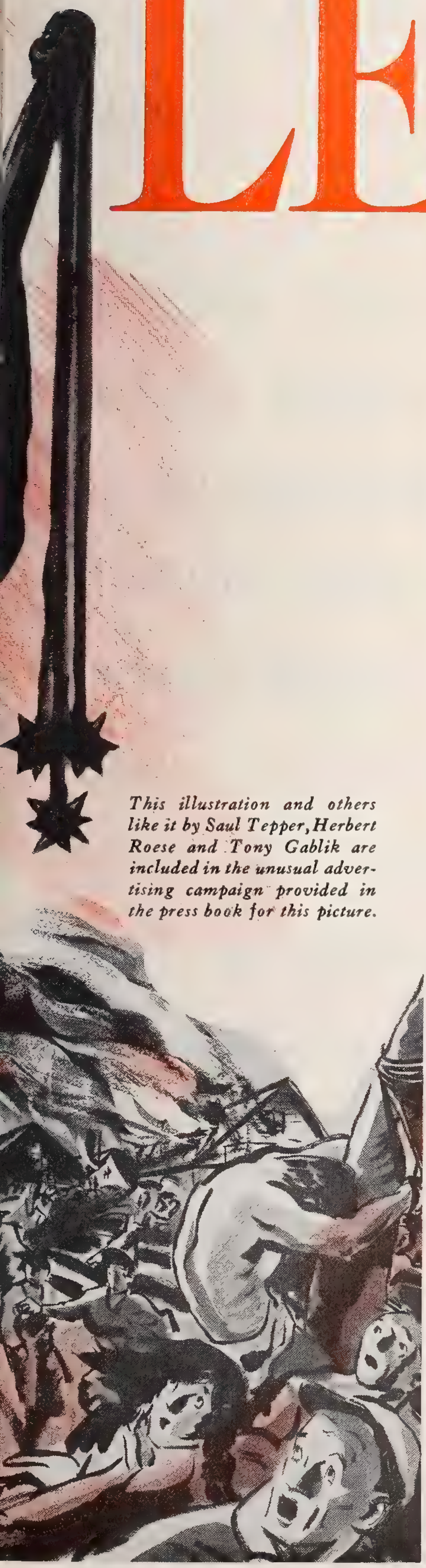
by RED KANN

Editor, Motion Picture Daily

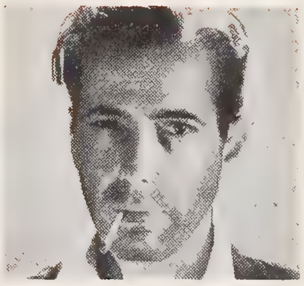
CELLULOID dynamite. That's "The Black Legion." Word has been trickling through from the coast for weeks now about this Warner picture. Archie Mayo spoke about little else when he was around a fistful of weeks back. But he directed and reservations seemed conservative, if not in order. Yet, now and fresh from the projection room, we recall the points he stressed, how he had persisted in his belief that this was an important job by the nature of the material and not from his part in it. In most instances, the good Hollywood folk talking about their own handiwork, must be pardoned for exaggeration; the coast air. In the instance of Mayo who has ranted and raved against routine stories and message-less vehicles, he is to be believed. Then, there was Harry Warner, who not far back, spoke off the record about this picture and urged that it be seen the minute available. . . .

Yesterday brought that minute. It brought a lot of minutes and most of them were jam-crammed through with excitement and horror and repulsion over the sorry reflection that, in this day and in these times, a monstrous, outside-the-law thing, such as the Black Legion, could exist and even thrive. Yet, of course, it did. The newspapers were full months ago and from the factual record and with little story embroidery

NAMITE about LEGION'



This illustration and others like it by Saul Tepper, Herbert Roese and Tony Gablik are included in the unusual advertising campaign provided in the press book for this picture.



HE'S THE KILLER!
Humphrey Bogart, unforgetably established in 'Petrified Forest', heads the cast of Warners' most daring exposé since 'I Am a Fugitive'!

and license the Warners have put together a crying indictment of only one phase of the political and religious bigotry that continues to stalk this land of the free and the brave. Little need was present to let Hollywood scenarists loose on an imagination tour. There was enough and more in the amazing and actual history of the terroristic organization to load any single feature with explosives. . . .

It is all there. While the foreword makes it very clear that what follows is based on no actual incidents or on fact itself, this will deceive no one who looks and, we hope, millions will for the good it has a chance of doing. Get no idea, moreover, that the Warners went public-spirited and sacrified their commitment to entertain. Not at all. It merely happens that this is one of those infrequent cases where a picture not only tells a chapter that ought to be told, but also tells it in terms of brutal and easily understood drama. "The Black Legion" moves motion pictures one notch forward in the recognition, eventually to come, that, although films may be designed chiefly to entertain, they must also go beyond in the cause of social problems. . . .

HIS WORD IS LAW!

Respected everywhere for their force and integrity are Red Kann's picture analyses. This one is reprinted from M. P. Daily of Dec. 30th.

All of this may sound like a wide and flying leap off the deep end on behalf of one lone attraction. It may even read like the hailing of the perfect picture. It is not the perfect picture. The earlier episodes, planting the contentment of Humphrey Bogart and his family, are extended and stretched pretty thin, no doubt to sharpen the contrast which follows his oath to the Black Legion, its incendiarisms, its floggings, its beatings and its murders. The strength is there because it is thoroughly inherent in the subject matter, the drama in the established record. Whitling its mass down, concentrating on highlights and filming them in climactic order—these are what Mayo has done. The story he was telling seemed well nigh impossible to defeat. .

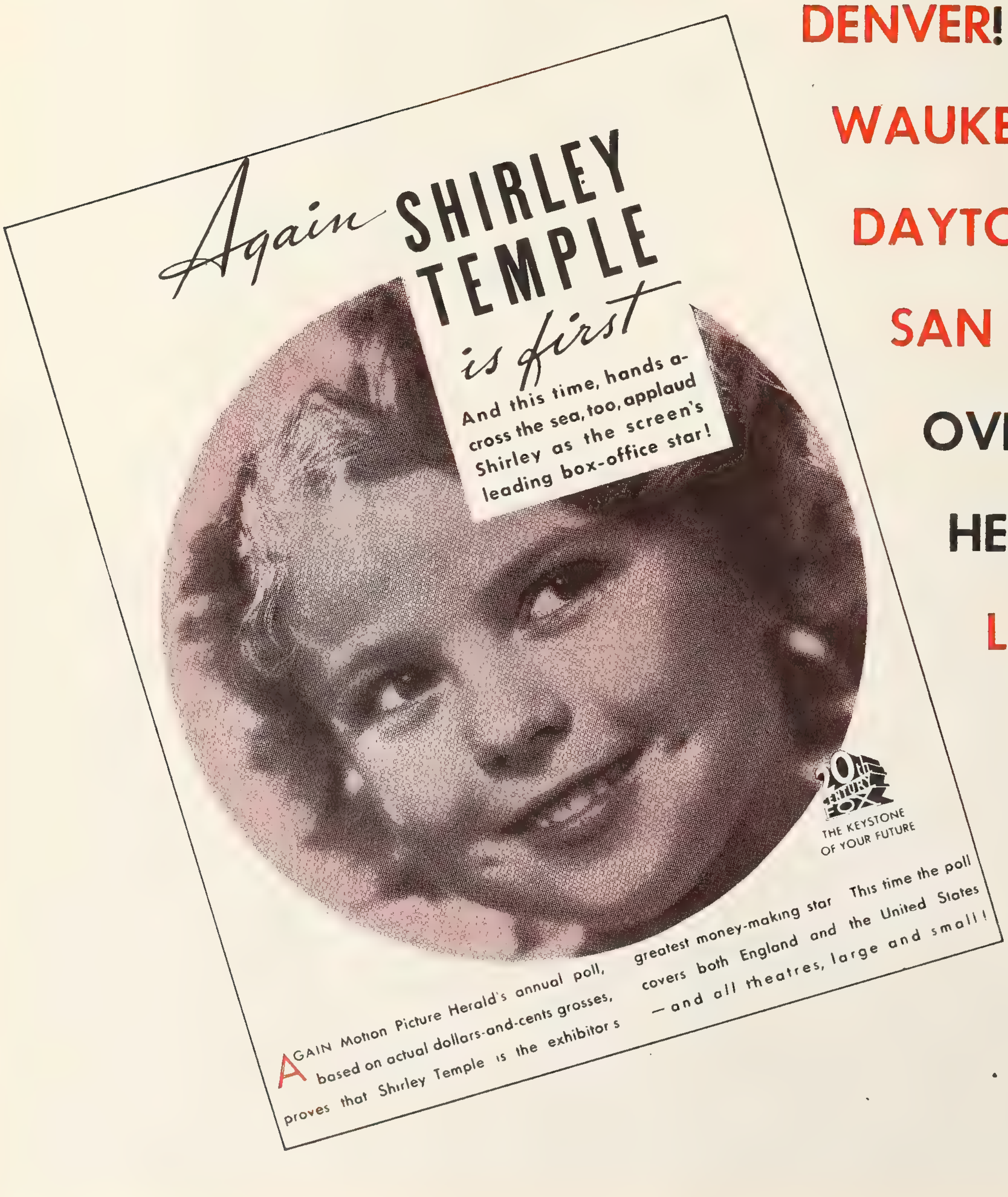
The director grafted an excellent cast and striking types and saw to it that they did their tasks well. Bogart is splendid as the mechanic caught up in the false passions of the Legion; Erin O'Brien-Moore is very good as a wife. Inexorably and as it happened, the story moves to its close. Bogart, ready to face the music and leaning on the court to protect his threatened wife and child, in a torrent unleashed crumbles the fake defense, indicts his brother legionnaires. The sort of newspaper headline yarn which they do better than the others, you can thank the Warners and Mayo for no compromise finish, no phony end-of-the-sunset clinch.

Bogart goes to prison for the remainder of his life and along with him his criminal associates. They should have. They, or their counterparts, did in reality and on the screen they do it again. . . .

MORE THAN EVER YOUR BOX-OFFICE CHAMPION

as "Stowaway" proves itself Shirley's hold-over champion!

HELD OVER IN NEW YORK! HELD OVER IN KANSAS CITY! HELD OVER IN PHILADELPHIA! HELD OVER IN BALTIMORE! HELD OVER IN PITTSBURGH! HELD OVER IN LOS ANGELES! HELD OVER IN SEATTLE HELD OVER IN ST. LOUIS! HELD OVER IN DENVER! HELD OVER IN MILWAUKEE! HELD OVER IN DAYTON! HELD OVER IN SAN FRANCISCO! HELD OVER IN CINCINNATI! HELD OVER IN CHARLOTTE! HELD OVER EVERYWHERE!



Again SHIRLEY TEMPLE *is first*

And this time, hands across the sea, too, applaud Shirley as the screen's leading box-office star!

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

AGAIN Motion Picture Herald's annual poll, based on actual dollars-and-cents grosses, proves that Shirley Temple is the exhibitor's greatest money-making star This time the poll covers both England and the United States — and all theatres, large and small!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 126, No. 2 January 9, 1937

THE HOT POTATO

MANY and perhaps most good showmen will not be made unhappy at the present progress of the laying of the inhibiting hand of the law over the chance games and box office lotteries.

The situation is somewhat reminiscent of a spectacular predecent and parallel in the newspaper world when, now more than a decade ago, rival Chicago papers, warring for circulation, began cash giveaways in terms of hundreds of dollars a day and went flaming into a wild program of disbursing prizes of ten thousand a day—seeking at last on their own account government intervention to save them from their own folly.

THERE is, may be, a coloration of extenuation to be found for many of the exhibitors who have found, or felt, it necessary to meet competition in lottery exploitations to keep their enterprises alive. But if one is to admit the necessity, it is also necessary to make the unpleasant admission that collectively there has been something lacking in scruples, judgment and social responsibility. It may also be observed that with the demonstration of competency afforded in the performance of the industry in meeting the moral judgments of the majority of decent Americans in the pictorial merchandise of the screen, there might also be ground for having expected, before this, exercise of some of the same powers and pressures to protect the theatre, the house of the screen, from this epidemic of the gambling mania. The fact that the chance games took first nourishment in and under the auspices of the unorganized fringe of the industry constitutes no more argument for the defense than the fact that in that same marginal sector some few flagrantly immoral pictures are made, imported, and exhibited.

In the mining camps the roulette wheels always purred in hall adjacent to the bagnio of the scarlet kimonos. It may be progress to have removed the bagnio technique from the screen, but if the box office takes the methods of the place next door the victory for the status of the industry is a trifle less than complete. The reputation of the motion picture is made where the public meets the screen.

Gambling as a business has not been respectable in the United States since before the turn of the century.

AT the dawn of the chance game infection of the screen *Motion Picture Herald* made its declaration of policy, with the announcement of *Quigley Publications* that it would accept in no guise advertising or promotional matter pertaining to lotteries or their equivalents. It did not then require, any more than now, any remarkable insight to foresee that, in addition to all other considerations, here was direct invitation, once again, to regulative attentions from government.

The current situation in which the courts of the land are called upon to deal with box office lottery and near lottery operations is not calculated to enhance the status of the industry and support argument for its self-regulative independence in the issues of the social and political era now getting under way.

There was a consciousness of quite a number of considerations back of the remark of that distinguished legislative craftsman, Mr. Charles C. Pettijohn, addressing showmen in St. Louis, that the lottery system is a "hot potato."

The screen is for pictures.

△ △ △

PRO VERITAS

ACADEMICALLY one can have sympathy with Lord Mersey asking in the House of Lords that the government control films purporting to present history. He cited for provocation the screen Henry VIII, charging that the king was made "a comic buffon," and the fictional meeting of Mary and Elizabeth in "Mary of Scotland." His lordship would have an educational attache appointed to the British Board of Film Censors to prevent such liberties with fact.

Certain recent conspicuous proceedings and eventuations with reference to the British crown, history, and tradition, would suggest that in the large it would indeed be presumptuous for the screen's dramatists to hope to improve upon spontaneous performances of his lordship's noble and ecclesiastical contemporaries.

Meanwhile, what would my lord Mersey have done about Santa Claus?

△ △ △

MR. HENRY FOUNTAIN ASHURST, senator from Arizona, speaking in Washington, moves for the abolition of the words "very" and "quite" as useless and tending to weaken the language. It is very pleasing and appropriate for the senate to be giving some attention to the larger concerns of life. Meanwhile Senator Ashurst's lists may well be amplified before his movement jells into statute. He would like to prohibit, abolish and strike from our lexicons several words including: "smash," "crash" and "wow." Also we can do for a long time without "colorful" and "age-old."

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

Chance and the Law

The equivocal legal status of Bank Night and other theatre chance games was further complicated this week by a four to three decision of the New York state court of appeals which held that the games come within the law. Chicago circuit managers are reinstating the games after an injunction was gained by one theatre preventing police interference. Contradicting the New York decision, the Texas supreme court has ruled that Bank Night "is a gift enterprise involving the lottery principle" and is therefore unconstitutional.

Giveaway news is on page 29.

Trade Practices

Practically all attacks on the motion picture industry under the anti-trust laws have been actuated by complaints to the Department of Justice from within the industry itself, Assistant Attorney General John Dickinson said this week in a report to Congress. Mr. Dickinson is retiring after two years as head of the anti-trust division of the department. As Congress met it was indicated that proposals for Government regulation of industry would occupy the limelight. This week, too, Loew's, Inc., became the fourth company to accept, in part, the MPTOA trade practice program.

Trade practices and regulation are discussed on page 25.

Review and Prediction

Increased theatre attendance, a trend toward higher admissions, higher quality pictures and sustained high grosses during the Christmas season, were responsible for the exceptional financial showing made by the motion picture industry during 1936 and, continuing through 1937, are the basis for the prediction that the new year holds the brightest prospects for the industry in its history. R. H. Cochrane, president of Universal, and Sidney B. Self, writing for the *Wall Street Journal,* took these points as the theme of year-end financial surveys.

Their views are quoted on page 24.

Flavours Last

Out of the Black Hills and to Hollywood, vacation bent, has come Leo Peterson, general manager of the Black Hills Amusement Company, with word that trade-marks, company names and adequately advertised insignia of divers kinds have lost not but rather gained significance with the passage of time. Paramount, Calamity Jane and MOTION PICTURE HERALD are among the institutions cited in demonstration of his points.

Mr. Peterson's observations are reported on page 33.

Crime and the Screen

Crime and adventure stories when depicted on the motion picture screen are no more harmful to youth than the tales of hair-raising adventure told in books, many of which have earned a place as literature, in the view of Lord Hewart, British chief justice.

Lord Hewart's opinions, expressed at the British Kinematograph Society's annual dinner, are reported on page 34.

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Super-Power Radio

The engineering division of the Federal Communications Commission will recommend, in a report to be submitted this month, changes in the federal radio regulations which will make possible a chain of 15 to 25 broadcasting stations operating on 500,000 watts. The changes include the opening of the 1,500-1,600 kilocycle band for general broadcasting.

The report is digested on page 32.

Decry 'Free' Publicity

Whatever other exhibitors may think, George Mann and Morgan Walsh, California circuit operators, conclude that "free" publicity, review "plugs" and pictorial displays in newspapers are valueless in small cities insofar as the box office is concerned.

The results of their three-year experiment on newspaper aids are explained on page 34.

Legislation

Nine communities this week were concerned with legislative measures directly affecting motion picture exhibitors. In most cases, the more drastic measures were new or revised tax bills that would affect gross receipts, and in others the problem of Sunday shows were the chief concern. In Minneapolis, the building ordinance which has had theatre operators up in arms for the past three months was finally revised and accepted by the city council.

Details are on page 24.

Paramount Jubilee

Two events scheduled this week in connection with the Adolph Zukor Silver Jubilee were the company's dinner on Thursday in honor of its chairman at the studio in Hollywood and the annual conference scheduled for the Hotel Ambassador there on Friday and Saturday to discuss coming product. At the same time, it was announced that the Broadway Merchants' Association in New York would have Mr. Zukor at a testimonial dinner when he arrives in Manhattan later this month.

The latest details of the Jubilee celebrations are on page 38.

Opera and Film

Neither opera, as which it would be but a transcription, nor film, as which it would be a contradiction, but opera *and* film, each in its proper time and place, is "I Pagliacci," the Trafalgar production of Leoncavallo's opera as directed by Karl Grune.

A considerable quotation from the director, flanked by reproductions of stills from his film, appears on pages 16-17.

Money Making Stars

Shirley Temple was the Biggest Money Making Star of 1936, the exhibitors of America decided in Motion Picture Herald's annual canvass of the theatres to determine which players' pictures brought the largest receipts to the showmen. It was Shirley Temple's second successive year at the top of the money makers. The Herald surveys began fourteen years ago. The latest poll also showed Buck Jones as The Money Making Star of Western productions.

Analysis of the exhibitors' poll and pictures of the winners appear in this issue, starting on page 13.

Australian Production

On the premise that Quota legislation for New South Wales has failed, Cinesound, leading Australian producer, has determined not only to maintain regular production but also is adding a second unit to make outdoor pictures. Another new development in the Commonwealth is a decision of the Roman Catholic Hierachy of Australia to establish a censorship system paralleling that of the Legion of Decency.

These and other developments in Australia are recorded on page 40.

Viewing with Alarm

Mexico's own producers find that imported pictures are crowding their own completely off the screen. Of 500 films shown in a year, only twenty are Mexican made. That's why the Mexican Motion Picture Producers Union wants the government to enact legislation to provide more theatres for exhibition of domestic product, and a reduction of taxation.

Details are on page 38.

Camera Clean-Up

In a year-end clean-up of impressive proportions studio cameras clicked to dead center on 13 pictures, began to purr attention to but six new ones brought to stage and set. Major product distinguished both groupings.

Titles and other data pertinent to the product noted may be found on page 33.

Simplified

RKO and Universal, two of the major motion picture companies, last week simplified their corporate structure with the filing of papers in Delaware dissolving wholly-owned subsidiary corporations. The assets of Universal Pictures Corporation, which was dissolved, were taken over by Universal Pictures Company, Inc. Seven RKO subsidiaries were taken over by RKO Radio Pictures, Inc.

Details are found on page 32.

MPTOA Convention

The seventeenth annual convention of the Motion Picture Theatre Owners of America will be held at the Miami Biltmore Hotel, Miami, Fla., on March 16th, 17th and 18th. Better theatre management will be the keynote of the session and lectures on this subject as well as displays and demonstration of equipment are scheduled.

Further details are on page 40.

Action on RKO Claims

Federal Judge William Bondy in New York last week confirmed the disallowance or reduction of claims against RKO amounting to $9,637,595, in accordance with the action taken on them in June, 1935, by Special Master Thomas D. Thatcher.

A list of the claims is found on page 32.

GB Expansion

That Gaumont British will soon open its own exchanges in key cities of the United States was indicated this week by Arthur Lee, vice-president of the American GB company. Mr. Lee, in Miami, was asked to comment on reports that 20th Century-Fox has said that it will not handle any pictures other than GB releases because of insufficient vault space.

His answer is quoted on page 24.

Business Surge

Theatres in the Chicago territory are jubilantly recording upsurging receipts following the holidays. The New Year weekend was reported the best in years by the Loop motion picture houses.

Details on page 62.

Operator Agreement

Attorneys representing Local 306, Operators' Union, and the Independent Theatre Owners Association in New York are nearing the completion of the final form of the agreement on wage scales and the like which virtually will end the multiple union situation in Manhattan, it was reported Tuesday. It was explained that following the completion of that arrangement, another will be made between Local 306 and the Allied Union, by which the membership of Allied will be absorbed by the former.

The completed agreement between the theatre group and the union will require ratification by the full membership of both bodies before becoming effective, and the same is true of the Allied-Local 306 agreement, which is described as in the nature of a formality, made necessary by legal procedure, the initial arrangement being the important one.

Sales Tax Hearing

The appeal of the distributing organizations from the appellate court's decision holding film rentals derived from theatres within New York City limits to be subject to the two per cent municipal sales tax has been placed on the court of appeals calendar in Albany for argument on January 18. Frederick H. Wood of Cravath, de Gersdorff, Swaine and Wood, special counsel for the distributors, has completed his appeal brief which, in the main, challenges the constitutionality of the tax.

An appeal is being taken simultaneously by the city from that part of the appellate court's decision which exempted from tax rentals derived by local exchanges from theatres located beyond city limits.

Archive Film Project

R. D. W. Conner, national archivist in Washington, has asked the government for permission to make historical motion pictures of important national events. Ordinary motion pictures of such events as a Presidential inauguration, Mr. Conner said Tuesday, are not at all adequate for historical preservation.

Sterling-Monogram

Sterling Pictures has acquired the trade mark, good will and negatives of the former Monogram Pictures Corporation of New York and an amendment to the certificate of incorporation of Sterling has been filed in Delaware changing the name of that company to Monogram Pictures Corporation, W. Ray Johnston, president, said this week. The New York organization, which has been in process of liquidation for two years, is changing its name to W. Ray Johnston Enterprises, Inc., so that the Delaware company may register to do business in New York. All exchanges acquiring the new franchises will operate under the name of Monogram.

Officers of the new Monogram company, besides Mr. Johnston, are Scott R. Dunlap, vice-president; J. P. Friedhoff, treasurer, and M. S. White, secretary.

Stories for 20 of the 32 pictures for next year have been chosen, said Mr. Johnston.

Allied Meeting

From 25 to 30 directors of Allied States Association will attend the national annual convention of directors of the organization to be held at the Hotel Emerson, Baltimore, January 21-22. Scheduled on the program will be the election of officers, reports by committees, mapping of the 1937 program, and selection of the place for the 1938 convention. Nathan Yamins, president, and Abram F. Myers, general counsel, will speak.

This Week in Pictures

FAREWELL. John Dowd, director of advertising and publicity for RKO theatres, was tendered a bachelor dinner by film folk at the Edison Hotel, New York, December 28, 1936.

AU REVOIR. Francis Lederer, Columbia star, takes leave of Margo, featured in Columbia's "Lost Horizon," as he sets out on a personal appearance tour of the country. Columnists, radio chatterboxes, screen fans and plain gossips, not to mention press agents, have been reporting the couple engaged.

STARRED. Assia Moris, who appeared in several Italian films last season, is starred in "The Man Who Laughed," directed by Mario Camerini, original title of which is "Uomo Che Sorride."

DOWN TO EARTH. Actually, yes, but not, if rumor be credited, metaphorically, the young lady being Sonja Henie and the young man Tyrone Power, likeable young folk of the Twentieth Century-Fox stellar staff and, it is said, mutually likeable. Her latest picture is "One In a Million."

UNROMANTIC INTERVAL. Even to the fair, and even when the fair are Margot Grahame and Elizabeth Allan, there comes, now and again, as toil continues unabated and "Michael Strogoff" becomes by gradual stages an RKO-Radio attraction, the call of the sandwich, respite and camera man. (Right.)

LUCKY. Lucille Ball, in New York for the opening of RKO-Radio's "That Girl From Paris," congratulates a prize winner at the RKO-Albee theatre in Brooklyn, evidently to that young woman's delight. (Left.)

GIFTS, TOO. Employees of the Fox theatres in Denver are seen attending the annual holiday party, where bonuses and gifts were distributed and a good time had by all. (Below.)

AMBUSHED. Off to the left there, somewhere, is Fred Astaire, rehearsing dance steps for his next RKO-Radio film, "Stepping Toes," and here, shooting him in the act, is the co-star of the same, Ginger Rogers. There may be and probably is a turn-about aspect to this sort of thing, which seems only fair.

APPOINTED SCREEN CENSOR. Mrs. A. Mitchell Palmer, widow of the late United States Attorney General of President Wilson's cabinet, has been appointed to the Pennsylvania board of motion picture censors by Governor George H. Earle. Others seen at the swearing-in ceremonies are Mrs. Earle, Edward W. Prendergast, J. Twing Brooks, Robert L. Myers, Jr., George B. Prindible, James J. McDevitt, Arthur H. Howe, Jr., David L. Lawrence and Governor Earle.

ON TO MALAYSIA. Edgar Rice Burroughs, author of the Tarzan stories and board-chairman of Burroughs-Tarzan Pictures, Inc., is shown with William J. Richards, president of the California Zoological Society, signing the agreement of sponsorship under which "Asia Roars" is to be produced by the Elliott-Burroughs-Tarzan Expedition to the Malay Peninsula. Clyde E. Elliott, director-producer of the picture, is an interested onlooker, at left. Mr. Richards is at the right.

LITTLE BROADCAST. George Burns and Gracie Allen, volubly participant currently in Paramount's "The Big Broadcast of 1937," were greeted by reporters on their recent arrival in New York and everybody talked at once, about everything, inclusive of Gracie's brother and other male relatives, of whom, Gracie's life being the open book she insists, profitably, on making it, everybody seemed to know about as much and as little as everybody else.

HOMEWARD BOUND. Having concluded their work on location in the Canadian Rockies, where they operated out of Revelstoke, the cast and production personnel of the Gaumont-British production, "The Great Barrier," returned aboard the "Empress of Britain" to the studios at Shepherd's Bush. Richard Arlen is to be seen in the principal male characterization.

THE BIGGEST MONEY MAKING STARS OF 1936

Exhibitors judge the relative box office ranking of 207 players

The Winners

Shirley Temple	First
Clark Gable	Second
Fred Astaire and Ginger Rogers*	Third
Robert Taylor	Fourth
Joe E. Brown	Fifth
Dick Powell	Sixth
Joan Crawford	Seventh
Claudette Colbert	Eighth
Jeanette MacDonald	Ninth
Gary Cooper	Tenth

(* Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals, the majority, however, as a team.)

THE motion picture public is loyal to its favorite star, but when a new player wins its fancy it is quick to express approbation. This seeming anomaly is evidenced in the 1936 poll of the Money Making Stars, MOTION PICTURE HERALD'S annual canvass of the American cinema ticket window.

Shirley Jane Temple at seven and one-half years of age retains the cherished crown as THE Money Making Star, the honor which the public paid her last year with greater attendance than for any other one player. Even the percentage of her triumph is practically at the same figure as in 1935, while the margin between her vote and that of her nearest competitor was wider than before, representing a greater dispersion of public allegiance to players.

Second only to the fact of the choice of little Miss Temple for the second time as the leader of them all is the outstanding rise of three players to positions among the ten leading Money Makers of the year—Robert Taylor, Jeanette MacDonald and Gary Cooper.

Robert Taylor, who appeared in at least five features in 1934 and almost double that number in 1935, was far from the select circle of the box office in last year's recording. In fact his name appeared in 83d place. This year he is in fourth rank. Taylor had started to follow in his doctor-father's footsteps and planned his course at Pomona College accordingly, before he turned to acting. And it was in the role of a doctor, in "Magnificent Obsession," a 1936 release, that he became a foremost diagnostician of public favor.

Jeanette MacDonald's golden singing voice and her beauty had been known to stage and screen alike for a number of years. It was through her sister, then playing in musical shows, that Miss MacDonald obtained her first opportunity on the stage, in the chorus of a Ned Wayburn show at the Capitol theatre on Broadway. Followed a rise to the top flight in musical comedy on the legitimate. "The Love Parade" was her introduction to the screen, with Ernst Lubitsch as the "discoverer." "The Vagabond King" was one of half a dozen screen appearances in 1930, with a succession in following years. Then in 1935 came "Naughty Marietta" and this year "Rose Marie" and "San Francisco," a triumvirate in which her screen acting coupled with her other attributes to bring her up among the ten Money Making leaders. Thirty-fifth in last year's poll, Miss MacDonald is in ninth place in 1936.

Somewhat similar is the rise of Gary Cooper. Thirty-one was the ranking given him in the exhibitors' accounting for 1935; tenth place is his this year, supplanting James Cagney. Born in Helena, Mont., but educated at Dunstable school in England as well as at Helena and at Grinnell, Iowa, Cooper played in theatricals at college but came to the screen by the long route, serving an apprenticeship as an extra for a year before he won a part in a two-reeler for Hans Tissler, independent. Eileen Sedgwick was his first leading woman. Many have been his pictures, leading up to "Lives of a Bengal Lancer," and others, last year, "Desire" and "Mr. Deeds Goes to Town" of early 1936, and, more recently, "The General Died at Dawn."

It is the box office itself which tells the story of the money makers, not the personal preferences of exhibitors. From the account books themselves the showmen have drawn their conclusions as to the relative positions of players in the esteem of the public, as that public has expressed itself in the one most effective method at its command, money down at the cashier's counter. Exhibitors were asked simply this: "Please list in order the ten players whose pictures drew the greatest number of patrons to your theatre."

Thus MOTION PICTURE HERALD, in its surveys year after year, has made them unique in the canvasses of player popularity. The theatre bank book does the talking, hands down the decision.

Again the feminine players have retained their hold upon first place among the Money Making stars. The late Marie Dressler was the winner of the first poll, in 1932, and repeated that triumph in the following year. Will Rogers was the first male star, and the only one to date, to head the procession, receiving the largest number of votes in 1934. With the accession of Shirley Temple last year, Rogers still stood high, in second place. Then came the air tragedy of August 15, 1935, but the many votes accorded him this year reflect the fact that his homely philosophy of the screen lives after him.

While the men players have a less enviable record than the feminine stars in the rank of THE Money Maker, they have held their own in numbers among the ten leading positions. Six male players are so honored by the box offices of America, compared with seven last year.

Actually there are eleven stars in the ten leading places, as there were in 1935. This situation is brought about by the team draw of Fred Astaire and Ginger Rogers. For the most part exhibitors listed these dancing and singing stars as a team, but there were many instances in which they were voted separately. Thus in each case of mention as a team one-half a vote was added to each player's count as an individual, a full vote being given in the case of single placement.

The team of Astaire and Rogers has maintained a position identical with 1935, taking into consideration the passing of

(*Continued on page 18, column 2*)

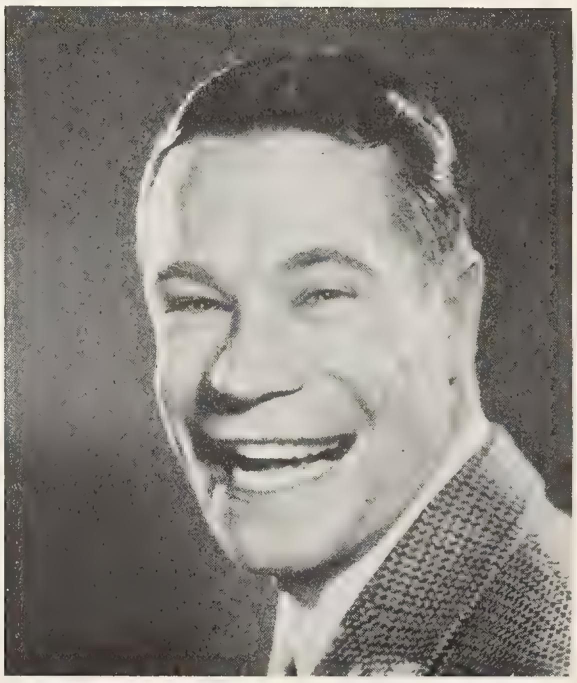
BIGGEST MONEY

SHIRLEY TEMPLE

CLARK GABLE

FRED ASTAIRE and GINGER ROGERS

ROBERT TAYLOR



JOE E. BROWN

The Leaders

Shirley Temple	842
Clark Gable	581
Fred Astaire and Ginger Rogers*	496
Robert Taylor	450
Joe E. Brown	212
Dick Powell	206
Joan Crawford	204
Claudette Colbert	201
Jeanette MacDonald	174
Gary Cooper	138

15 Honor Stars

Jane Withers	131
James Cagney	118
William Powell	109
Jean Harlow	109
Wallace Beery	106
Fred MacMurray	97
Irene Dunne	96
Myrna Loy	90
Ginger Rogers	89
Fred Astaire	88
Warner Baxter	87
Bing Crosby	85
Dionne Quintuplets	80
Janet Gaynor	78
Nelson Eddy	72

** Exhibitors listing Fred Astaire and Ginger Rogers divided in reporting them as a team and as individuals. The majority listed them as a team. Their team rating credits a full point for every vote registered for the team, plus one-half point for each vote for each individual. Their individual ratings in the tabulations are based upon individual votes without consideration for team votes.*

Blue Ribbons

Jean Arthur
Lionel Barrymore
James Cagney and Pat O'Brien
Eddie Cantor
Ronald Colman
Bette Davis
Richard Dix
W. C. Fields
Kay Francis
Ruby Keeler
Ruby Keeler and Dick Powell
Charles Laughton
Laurel and Hardy
Carole Lombard
Fredric March
Marx Brothers
Robert Montgomery
Grace Moore
Paul Muni
Pat O'Brien
Eleanor Powell
George Raft
Edward G. Robinson
Norma Shearer
Sylvia Sidney
Spencer Tracy
Mae West
Wheeler and Woolsey
Loretta Young

Red Ribbons

George Arliss
Edward Arnold
Gene Autry
Freddie Bartholomew
Jack Benny
Joan Blondell
John Boles
William Boyd
Charles Chaplin
Robert Donat
James Dunn
Henry Fonda
Greta Garbo
Katharine Hepburn
Jack Holt
Miriam Hopkins
Al Jolson
Buck Jones
Boris Karloff
Harold Lloyd
Victor McLaglen
George O'Brien
Jack Oakie
Merle Oberon
Warner Oland
Joe Penner
Gene Raymond
Bill Robinson
Barbara Stanwyck
Margaret Sullavan
Franchot Tone

MAKING STARS OF 1936

On this and the opposite page is a complete compilation of the returns in the canvass to determine "The Biggest Money Making Stars of 1936." The ranking is based upon the number of points each player received, a mention for first place receiving 10 points, a mention for second place 9 points, and so on down to one point for a tenth place ballot. The percentages are drawn from the total pointages.

White Ribbons

Walter Abel
Ross Alexander
Jimmy Allen
Richard Arlen
Henry Armetta
Robert Armstrong
Lew Ayres
Binnie Barnes
Wendy Barrie
Ralph Bellamy
Joan Bennett
Mary Boland
Charles Boyer
Bobby Breen
George Brent
Johnny Mack Brown
Tom Brown
Virginia Bruce
Jack Buchanan
Bob Burns
Frank Buck
Burns and Allen
Charles Butterworth
Bruce Cabot
Cab Calloway
Charley Chase
Ruth Chatterton
Mae Clarke
Andy Clyde
Irvin S. Cobb
Cora Sue Collins
Jackie Cooper
Ricardo Cortez
Noel Coward
Buster Crabbe
Frankie Darro
Marion Davies
Olivia de Havilland
Dolores Del Rio
Marlene Dietrich
Brian Donlevy
Sally Eilers
Paulette Elambert
Patricia Ellis
Stuart Erwin
Madge Evans
Glenda Farrell
Louise Fazenda
Alice Faye
Stepin Fetchit
Errol Flynn
Dick Foran
Preston Foster
Hoot Gibson
Cary Grant
Ann Harding
Hugh Herbert
Jean Hersholt
Edward Everett Horton
Leslie Howard
Rochelle Hudson
Walter Huston
Josephine Hutchinson
Dean Jagger
Sybil Jason
Allen Jones
Victor Jory
Patsy Kelly
Guy Kibbee
Frances Langford
Francis Lederer
Margaret Lindsay
Peter Lorre
Edmund Lowe
Tim McCoy
Joel McCrea
Spanky McFarland
Frank McHugh
Nina Mae McKinney
Barton McLane
Herbert Marshall
Nino Martini
Jessie Matthews
Ken Maynard
Gertrude Michael
Chester Morris
Our Gang
Jean Parker
Nova Pilbeam
Zasu Pitts
Lily Pons
Roger Pryor
Luise Rainer
Martha Raye
Harry Richman
Paul Robeson
May Robson
Charles Ruggles
Rosalind Russell
Randolph Scott
Anne Shirley
Simone Simon
Ann Sothern
Lionel Stander
Charles Starrett
Bob Steele
Fred Stone
Lewis Stone
3 Stooges
Slim Summerville
Gladys Swarthout
Lawrence Tibbett
Claire Trevor
Lupe Velez
Evelyn Venable
John Wayne
Virginia Weidler
Michael Whalen
Warren William
Fay Wray
Robert Young

DICK POWELL

JOAN CRAWFORD

CLAUDETTE COLBERT

JEANETTE MAC DONALD

THE memory of Will Rogers is still dear to the American motion picture exhibitor and public, the Money Makers poll shows. Despite the passing of the comedian, a number of exhibitors felt that they would be remiss in their duty as showmen if they failed to mention him in recognition of what he had done for their theatres.

It was a box office tribute, too. The uniformly high receipts which have followed the showing of reissues of Rogers pictures are reflected in the returned questionnaires. Likewise, in reports to "What the Picture Did for Me," even of the last few months, a familiar phrase has been this: "Will Rogers still is the Biggest Money Maker at my theatre."

Will Rogers was THE Money Maker in the records of the exhibitors two years ago. The final round-up of the ballots of the showmen last year showed him runner-up to Shirley Temple.

GARY COOPER

FILM AND OPERA COMBINED

THE production of Leoncavallo's "I Pagliacci" as a screen play is seen in London as a rather considerable artistic and commercial experiment on the part of its director, Karl Grune, and its sponsor, Max Schach, who is issuing it as a Trafalgar release through United Artists. Its obvious description is film opera, but to call the picture that is the quickest way to excite the ire of Director Grune, a Reinhardt graduate who, since he made his first big hit with "The Street," has always had both a clear aim and a definite method in his films, governed by the wide range of subject matter which has led to "Jealousy" and "The Edge of the World."

First article in Grune's belief as a studio craftsman is that subject matter governs screen form, but that all films, no matter what their subject matter, must remain films. Therefore, with the musical value of Leoncavallo's work as his greatest asset, emphasized by the engagement of Richard Tauber to place on the screen one of the greatest of tenor's parts, he had a considerable problem on hand.

Dramatically, "Pagliacci," telling a story of primitive passions, through effective incident and against a circus background, looks like ready-made film fare, but just here, according to Mr. Grune, lay the danger. To follow, to transcribe, Leoncavallo would have been fatally easy, producing a film opera which would have been just a print of the stage production. To "adapt" him offered dangers of its own, not least of them the danger that critics might ask why a story intrinsically dramatic, effectively presented, had not been left alone.

Mr. Grune found his clue in the opera itself. "Pagliacci" is essentially a story in two parts; there is the real life story of Canio and his troupe and there is the drama of jealousy played on the stage. "Leoncavallo told both parts of the story as opera," Mr. Grune says. "Writing opera, he had to do so. Making a film, I see no such necessity. The first, the real-life part of my production, is film. There is just this difference; in the usual film adaptation of opera the songs are just opportunities for the artists to sing. In 'Pagliacci' they are essential to the action; it would not be comprehensible without them. To that extent I have followed the principles of opera-dramaturgy even in the film half of the action.

"The climax of the film is an exact reproduction of Leoncavallo's climax, with one change. His audience is on the stage; mine is in the cinema, and the stage opera is played direct to this audience.

"My essential aim has been to leave the characters of the players and the character of the action as Leoncavallo wrote them, but, for the purpose of presentation to mixed cinema audiences, to make the characters in the real-life scenes act according to real life instead of according to opera; to talk as well as to sing."

IN "I PAGLIACCI"

A Herald Preview in Advance Stills by Bruce Allan

EXHIBITORS NAME BIGGEST WESTERN DRAWS

BUCK JONES is THE Money Making Western Star of 1936, according to the box-office reports of American exhibitors. George O'Brien, with a percentage very close indeed to that of the leader, was runner-up.

Thirty-four players in Westerns received votes from the showmen playing their product. There were also scattered indications of exhibitor uncertainty as to latitude of definition of the word Western in motion pictures. Several applied the term to all productions made out-of-doors, as evidenced by the inclusion of the names of players who do not strictly belong within the category of Western stars.

The question asked the showmen was identical, within the prescribed field, with that presented in the general poll of relative standings of players as shown by the theatres' receipts. The question was: "Name in order the ten players in Westerns whose pictures drew the largest attendance to your theatre."

Buck Jones is a name long familiar to the motion picture public. He was born Charles Jones, at Vincennes, Indiana, on December 4, 1889, and received his education in Indianapolis. To mention "Buck Jones" is to say "Westerns."

So, too, with George O'Brien, though his long career in motion pictures includes a large number of productions not in the field of Westerns. O'Brien, of practically the same age as Buck Jones, was born in San Francisco April 19, 1900, and was educated at Polytechnic high school there and at Santa Clara College. O'Brien studied medicine and was in the U. S. Navy before he turned to motion pictures, where he was an assistant cameraman, stunt man and double before he became an actor in his own right. One of his more recent roles was as Daniel Boone in the production of that title.

An outstanding development in the Western field has been the rapid rise of Gene Autry, the singing cowboy, to third position among Western stars. Born at Tioga, Texas, September 29, 1907, he worked on his father's ranch until he finished school, then went on the payroll of the San Francisco Railway in Oklahoma. In 1928 he entered the radio field, also recording for the Victor Company. After four years on the air waves he started in motion pictures in 1934. He writes songs for his productions.

Elsewhere on this page are the results of the American poll of the Western Money Making Stars of 1936, with comparative placing and the percentages.

The same procedure as in the general poll was followed in determining the Money Makers among Western players. Mention for first place was credited with ten points, second place with nine points and so on down to one point for a ballot for tenth place.

Biggest Money Making Western Stars; 25 Others on Honor Roll

The Leaders

Buck Jones	First	942
George O'Brien	Second	910
Gene Autry	Third	672
William Boyd	Fourth	618
Ken Maynard	Fifth	578
Dick Foran	Sixth	376
John Wayne	Seventh	348
Tim McCoy	Eighth	222
Hoot Gibson	Ninth	206
Buster Crabbe	Tenth	200

Honorable Mention

Bob Steele	180
Harry Carey	106
Randolph Scott	86
Charles Starrett	50
Tom Tyler	44
Johnny Mack Brown	42
Jimmy Ellison	40
Tom Keene	38
William Boyd and Jimmy Ellison	26
Jack Holt	18
Kermit Maynard	16
Tom Mix	10
Rex Bell	10
Richard Arlen	4
Jack Perrin	2
Noah Beery, Jr.	2
Reb Russell	2
Smiley Burnett	1
Bill Cody	1
Frankie Darro	1
Buzz Barton	1
"Big Boy" Guinn Williams	1
Robert Kent	1
Rex Lease	1

New Faces Among Ten Leaders In All-Star Poll of Money Makers

(Continued from page 13)

Will Rogers. The same is true of Clark Gable, whom the exhibitors have named in second place, preceding Astaire and Miss Rogers. This team provided one of the highlights of last year's balloting. Astaire's popularity on the screen, duplicating his stage success as a dancer, had its beginning with the release on November 24, 1933, of "Dancing Lady," in which he danced with Joan Crawford. Released a month later, on December 29th, was his first team picture with Ginger Rogers, "Flying Down to Rio."

Several others held to First Ten rankings which had been achieved the year earlier. Indeed, Clark Gable had second ranking two years ago, before the advent of Shirley Temple moved him to third place last year, just as the passing of Rogers returned Gable to second place for 1936. Joe E. Brown moved forward from ninth to fifth, Dick Powell from seventh to sixth. Joan Crawford, seventh this year, was in fifth position in 1935.

Notable, too, is the advancement of Jane Withers, to head the Fifteen Honor Stars following the ten leaders. Thus a child star heads the second bracket of players just as Shirley Temple leads the first ten. Miss Withers was 24th of the group receiving Honorable Mention last year. At ten years of age half of her lifetime has been spent in acting roles.

This year's poll represents all classes of theatres. Whereas in 1935 the survey was addressed only to independent exhibitors, this year the questionnaires went to exhibitors and managers of all types of motion picture presentation.

Determination of final standings was upon a percentage system which gave full credit to the relative standings as the exhibitor accorded them in the light of theatre receipts. Last year so many were the exhibitors who specified that they were naming ten leaders but not differentiating as to their relative drawing power that the percentages were based upon the total number of mentions. This year the showmen presented the stars in comparative standings, only rarely specifying a general grouping.

Therefore the percentages were determined on a basis of ten points for a mention for first place, nine points for second rank mention and finally one point for a ballot cast for tenth position.

No sharp lines may be drawn as to public preferences of types of product from the nature of the pictures represented by the Money Making Stars. Comedy, romance and drama all hold high place. indicated is an increasing patronage interest in singing and dancing on the screen.

OUT OF THE GENIUS OF ACADEMY AWARD WINNERS ARISES A GREAT NEW DRAMA . . . A PICTURE TO TAKE ITS PLACE AMONG THE BEST THE SCREEN HAS KNOWN!

THE PLOUGH AND THE STARS

TENSE, SWIFT, SWEEPING HUMAN DRAMA . . . RIPPED FROM THE FLAMING HEART OF DUBLIN'S EASTER WEEK REBELLION! . . . A LOVE STORY GLORIOUSLY, POWERFULLY, THRILLINGLY TOLD IN A FLAG-FLYING SHOW THAT WILL WARM YOU TO TEARS AND THRILL YOU TO CHEERS!

Barbara STANWYCK

IN SEAN O'CASEY'S

THE PLOUGH and the STARS

WITH

PRESTON FOSTER

UNA O'CONNOR AND PLAYERS FROM THE FAMOUS ABBEY THEATRE
OF DUBLIN, IRISH FREE STATE

RKO RADIO PICTURES

DIRECTED BY JOHN FORD

ASSOCIATE PRODUCERS CLIFF REID AND ROBERT SISK.

Jack Benny Top Radio Personality by "Fame" Poll

Jack Benny is the supreme radio personality of the year, according to *Fame—The Box Office Check-Up*, issued this week by Quigley Publications.

The *Fame* poll of radio editors of more than 400 newspapers in the United States and Canada, conducted by *Motion Picture Daily*, treats of radio entertainment under thirteen divisional headings. Mr. Benny's command of the field is such as to have won him leadership not only among the comedians but also as the open champion, a division in which radio editors were invited to name, without respect to type, function or other qualification, the air attraction considered by them to be more popular than any other. His progam also topped the comedy program classification.

Leaders in the 10 classifications not dominated by Mr. Benny are: Bing Crosby, film player; Nelson Eddy, male vocalist; Jessica Dragonette, feminine vocalist; Burns and Allen, comedy team; General Motors Concerts, musical program; Lux Radio Theatre, drama progam; Andre Kostelanetz, radio band; Don Wilson, announcer; Boake Carter, commentator; and, again, Lux Radio Theatre, film program.

Paramount Stock Is Listed by Atlas

Atlas Corporation is the beneficial owner of 1,516,483 shares of Paramount first preferred stock, according to a statement filed with the New York Stock Exchange Tuesday. In its report, however, the investment company, which is also heavily interested in RKO, disclaims responsibility for accuracy and completeness of the holdings as indicated.

The Paramount report, dated Oct. 3, 1936, lists Allied Owners Corporation as owner of 25,000 shares of the first preferred. The shares were issued to Allied as part of the settlement arrangements for a $5,000,000 claim filed against Paramount in its reorganization proceedings which originated with theatre building and leasing deals made with Paramount.

John D. Hertz with Lehman Brothers, of which he is a partner, are listed as owners of 8,000 shares of second preferred and 600 shares of common. Maurice Newton with Hallgarten and Company, of which he is a partner, are listed as owners of 5,000 shares of second preferred and 5,000 shares of common.

The report disclosed that Adolph Zukor received a salary of $91,645 during 1935 and that John E. Otterson received $84,000 as president of Paramount for the period from June 17, 1935, to Jan. 1, 1936. S. A. Lynch, who served as chairman of the Paramount advisory committee during the reorganization of the company, received a salary of $79,500 for the full year 1935.

Viewpoints » » » BY MARTIN QUIGLEY

Artiness In Criticism

AN added peril, intensifying the natural hazards of motion picture production, are the pieces which a number of bright young men and women are writing about motion pictures for the newspapers. These pieces are apparently represented to be criticisms of motion pictures although in point of fact they fulfill mainly the function of supplying to the writers a stage for a performance of verbal acrobatics. Frequently there is even little evidence that the pieces are concerned with an expertly and expensively produced attraction intended for the entertainment of a mass audience.

Usually they are frolicsome items which may afford a pleasurable sensation to the writers and may indeed be entertaining to some readers, provided that these latter are content to receive a miscellaneous collection of witticisms in place of information and guidance about motion pictures. However, as an indication to the motion picture producer as to what the public wants, or as an indication of public reaction to what it has received, they are worthless. In addition, if considered as criticisms they are capable of destroying any sound judgments as to popular entertainment tastes which a producer may presently possess.

▽

IN the natural order the press ought to be an ally of the motion picture producer. There are indeed newspaper writers who can be relied upon for constructive criticism and observation but there are also an increasingly large number of others who have developed an arty and so-called sophisticated pose which encourages them to sneer and scoff at anything at the level of the ordinary person —the person, incidentally, for whom motion pictures primarily are made. These writers are enemies of the screen because if their attitude should be allowed to influence the character of motion pictures the results in a narrowed appeal and in a restricted following would be disastrous.

An unfailing manifestation of the artiness of these writers is the hysterical acclaim with which they greet the appearance of decidedly second-rate foreign productions. One stands bewildered before some of these subjects which are hailed as masterpieces—subjects which in many respects are beneath the standards of Hollywood's quickie producers.

A while back cinema crudities from Moscow plunged these ebullient writers into a foam and froth of enthusiasm. Recently a German-French film, that if found on his schedule by a major company sales manager would drive him quickly to desperation, has received the accolade. In fact the cinema critic of ***The New York Times*** in a way and manner most mysterious to contemplate hails this subject as the greatest film of the year—a conclusion which among sensible people ought to provoke not argument but rather only wonderment at the inscrutable processes of artiness.

▽

Strangely enough this same film was seized upon by that fatuous institution, the National Board of Review, as an opportunity for the board to render to the American industry its crowning feat of disservice. The board's selection of this film as one worthy of especial recommendation adds an excess to what already has been amply proved, that the board as an interpreter of American tastes and as an influence for the moral and artistic improvement of the motion picture is a dismal failure.

The organized industry in the United States, through whose sufferance the board exists, would show good judgment in giving practical effect to the conclusion which has long and wisely obtained; namely, that the board has long since ceased to be of any service, moral or practical, and that in so far as the industry is concerned it ought to be allowed to fold its tent and silently steal away.

Goldstein in Charge At Republic Studios

E. H. Goldstein has been given complete charge of business administration at the Republic Studios in Hollywood and Jack Fier has been placed in charge of serials and westerns. The appointments followed conferences with Herbert J. Yates.

Margolies Joins GB

Al Margolies has asssumed his new duties as publicity head for Gaumont British. Myron Beck is now in charge of publicity at United Artists, succeeding Mr. Margolies.

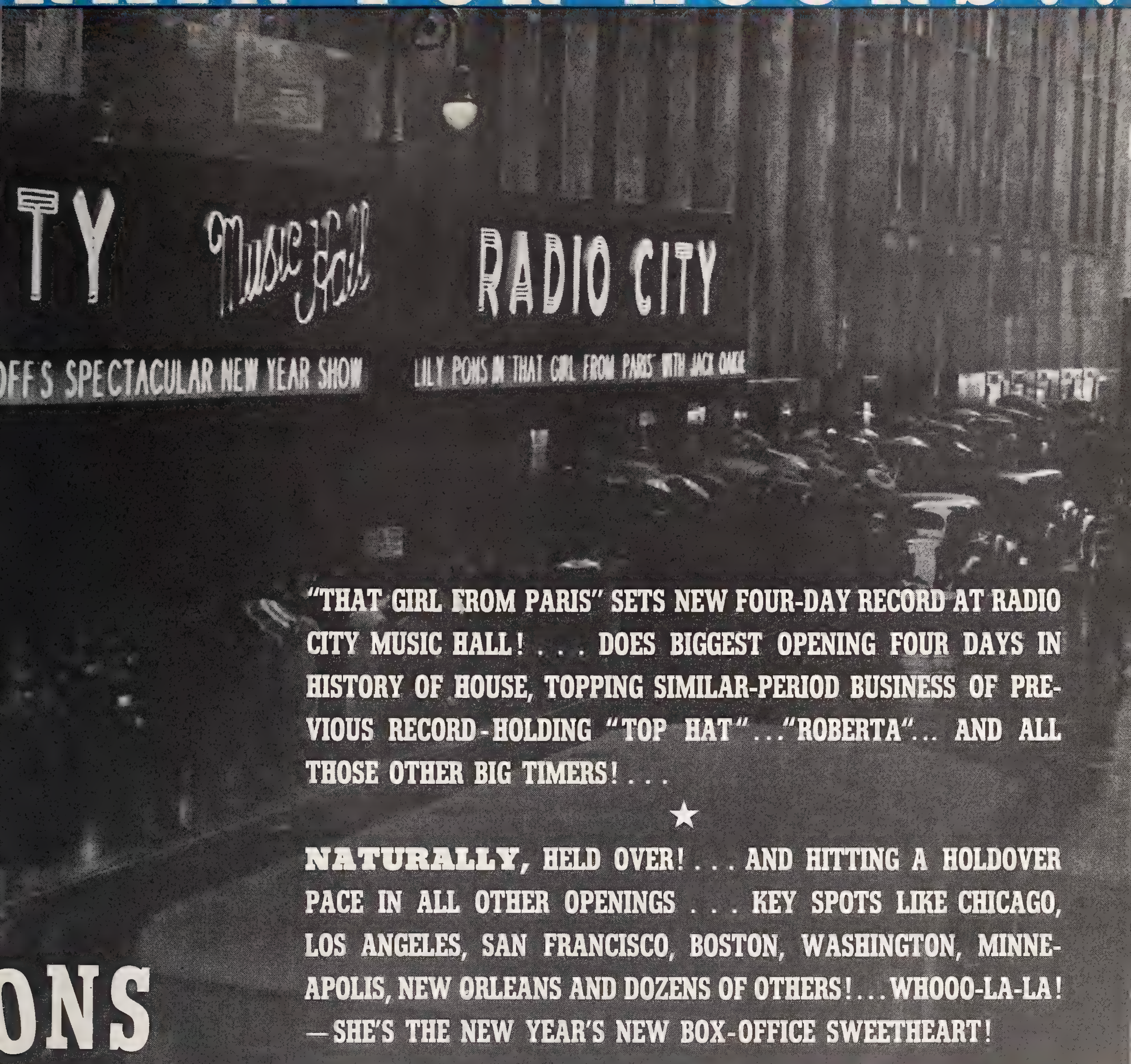
McConville Coordinator Of Columbia Sales Drive

Joe McConville, Columbia sales supervisor, will act as coordinator of "Columbia's Montague Sweepstakes," the company's annual sales drive which this year will honor Abe Montague, general sales manager. The drive will be launched January 17 and will continue until May 1.

Meanwhile, the company's fourth and final mid-season divisional sales meeting will be held this weekend in New York at the St. Moritz Hotel. Mr. Montague will preside and Vice-President Jack Cohn and Treasurer A. Schneider will attend.

THEY STOOD IN THE

RAIN FOR HOURS! ..


TY
Music Hall
RADIO CITY
OFF'S SPECTACULAR NEW YEAR SHOW
LILY PONS IN THAT GIRL FROM PARIS WITH JACK OAKIE

"THAT GIRL FROM PARIS" SETS NEW FOUR-DAY RECORD AT RADIO CITY MUSIC HALL! . . . DOES BIGGEST OPENING FOUR DAYS IN HISTORY OF HOUSE, TOPPING SIMILAR-PERIOD BUSINESS OF PREVIOUS RECORD-HOLDING "TOP HAT"..."ROBERTA"... AND ALL THOSE OTHER BIG TIMERS! . . .

★

NATURALLY, HELD OVER! . . . AND HITTING A HOLDOVER PACE IN ALL OTHER OPENINGS . . . KEY SPOTS LIKE CHICAGO, LOS ANGELES, SAN FRANCISCO, BOSTON, WASHINGTON, MINNEAPOLIS, NEW ORLEANS AND DOZENS OF OTHERS!...WHOOO-LA-LA! —SHE'S THE NEW YEAR'S NEW BOX-OFFICE SWEETHEART!

ONS

JACK OAKIE ★ GENE RAYMOND

with

HERMAN BING
MISCHA AUER
LUCILLE BALL
FRANK JENKS

Girl from Paris

Directed by Leigh Jason   Pandro S. Berman Production

ATTENDANCE, PRICES, GROSSES INCREASED

R. H. Cochrane and Financial Writer Point to Higher Receipts and Improved Product

An average weekly theatre attendance increase of 9,000,000, a trend toward higher admissions, and marked improvement in the quality of pictures are factors cited as responsible for the impressive grosses recorded by the motion picture industry in 1936 and are the basis for the prediction that 1937 holds the brightest prospects in the industry's history.

These factors and the solid facts of an increase of $250,000,000 in gross receipts and unprecedented gains in earnings of companies are outstanding in a statement by R. H. Cochrane, president of Universal, and in a year-end survey of motion picture finances by Sidney B. Self in the *Wall Street Journal*.

"The increase in the industry's gross receipts to the largest total in five years not only reflected the nationwide gains in employment and payrolls but a notable increase in the quality of motion pictures turned out during the past year," Mr. Cochrane said.

With the average weekly attendance having gained 9,000,000 over the 1935 average of 72,000,000, according to Mr. Cochrane's estimates, the peak levels prevailing prior to the depression have about been regained, he said. While he estimated the average attendance gain for the year at 12½ per cent over 1935, the Universal executive pointed out that attendance at the close of 1936 was running 15 per cent ahead of the corresponding period of the previous year and represented a recovery of 50 per cent from the depression low of approximately 54,000,000 in 1933.

Holiday Spurt Cited

This sharp increase at the end of the year was taken by Mr. Self as an indication of the continued improvement which may be expected in the winter quarter statements of the companies. The industry closed the year with the best holiday season it had had in years, he pointed out, with box office receipts during the Christmas period showing increases of from 10 to 25 per cent over the corresponding weeks in 1935.

"With the large number of major pictures scheduled for appearance in the first two months of 1937 the first quarter of the new year should bring the largest profits the film companies have had since 1930," the financial writer said.

Construction Plans

The survey further pointed out that the most important factor for the industry in 1936 was the increased theatre attendance which first made itself felt last summer. Even a small increase in attendance is reflected in major gains in earnings reports, Mr. Self pointed out, because once theatre income passes the point at which operating expenses and overhead are covered, 70 per cent or more of the additional gross goes directly into net.

Plans for theatre construction by independent exhibitors and the scheduled expansion of production facilities, including new sound stages, by nearly all the large companies were listed in the survey as indications that the industry now believes itself firmly on the upgrade.

"The moving picture industry starts 1937 with the best combination of financial and Hollywood management that it has probably ever had," Mr. Self continued. "All of the leading companies now have smoothly functioning production management supervised by experienced financial men seemingly working together without the friction that has occurred in the past between these two divisions of the business."

Strongly indicative of the improved business in theatres during 1936 were reports of the earnings of equipment companies which were published this week. The National Theatre Supply Company indicated that the projector business increased by 15 per cent in 1936. Electrical Research Products, Inc., reported a gain in the installation of Western Electric sound equipment of nearly 100 per cent in 1936 over 1935.

GB Plans to Open Exchange System

In view of expansion contemplated by the company Gaumont British will open its own exchanges in key cities of the United States in the near future, it was reported this week.

This season's GB schedule provides for 24 pictures, an increase of eight over last year. Included in the 24 are five from British International Pictures, John Maxwell's company, five from Herbert Wilcox and one from Capital.

Officials of 20th Century-Fox, through whose exchanges GB has been physically distributing its product, have announced that insufficient vault space makes it impossible for the company to handle other than GB product. Sidney R. Kent is said to have advised Arthur Lee, vice-president of American GB company, of this. Mr. Lee, in Miami this week, said:

"I have not had any notice from Mr. Kent as yet or the opportunity of seeing him, but if 20th Century-Fox will not physically distribute what we have to exhibit, we will then open our own offices right away. It is only a matter of time before we would have to do this anyway, due to our growing business."

It was indicated that the new offices would be opened one at a time.

Poli Firms Are Dissolved

Final certificates of dissolution have been filed for S. Z. Poli Theatre Company and S. Z. Poli Theatrical Enterprises, Inc., both of New Haven, formerly operating the Poli New England Theatres.

Taxes Highlight Local Measures

Tax measures directly affecting motion picture exhibitors are looming in Savannah, Kansas City, Omaha and Springfield, Mass. this week as anti-Sunday show measures attracted the attention of city councils in Boston, Montgomery, Ala., Beatrice, Nebr. In Minneapolis a new and less drastic ordinance regulating theatre construction was presented to the city council.

A proposed tax ordinance which would levy a tax of 10 per cent on gross incomes of amusement places for relief work was presented to the Savannah city council this week and approved by the committee for the whole as a section of the 1937 tax ordinance, which is to be adopted later.

Governor-elect Lloyd C. Stark in Kansas City will recommend doubling Missouri's present one per cent sales tax in his legislative recommendations to the state legislature on January 11, it was revealed this week. The present one per cent tax will yield $12,800,000, or more than $2,000,000 in excess of what was anticipated at the beginning of the year.

Charles E. Williams, president of the Motion Picture Theatre Owners of Nebraska, in Omaha, has mailed letters to 100 members asking them to meet to discuss plans to combat tax legislation unfavorable to them which is expected to arise in the state legislature when it convenes shortly.

A 10 per cent tax on tickets for theatres and other entertainments conducted by licensed organizations is called for under the terms of a bill filed with the clerk of the House of Representatives in Boston, Mass., by Representative Albert Rubin. Other bills in the house provide for the licensing of architects and for the publishing of names of companies discriminating against persons over 24 years old in hiring employes.

A bill introduced into the House of Representatives at Montgomery, Ala., by Representative Chichester of Birmingham, legalizing Sunday shows in sections of Jefferson County (Birmingham) has been passed by the members. The city of Birmingham has Sunday shows but a number of little towns in the country do not.

The Sunday show law in Beatrice, Nebr., is again being attacked, even though several referendums have failed to remove it from the statutes, following the recent charity program sponsored by the American Legion.

Following weeks of disputes among members of the city council committee in Minneapolis on ordinances and legislation, a revised and less drastic ordinance governing theatre construction won the unanimous approval of the committee this week. The new ordinance provides for a distance of only 300 feet from church or schools for new theatres.

"Robber Symphony" Rights Sold

Al Friedlander, president of Fortune Film Corporation has acquired the rights of "The Robber Symphony" for all of North and South America. Openings are scheduled for Toronto, Quebec, Montreal, Mexico City, Havana, Buenos Aires, Rio de Janeiro and other cities.

INDUSTRY ITSELF DECLARED SOURCE OF DEPARTMENT OF JUSTICE MOVES

Assistant Attorney General, Resigning, Says Complaints Have Come from Industry; Suggests Corps of Investigators

The industry's attention to the controversial questions of trade practices was turned this week to a statement by Assistant Attorney General John Dickinson, resigning from the Department of Justice, that practically all activities of his department against the motion picture industry on the matter of trade practices have been actuated by complaints from within the industry itself. At the same time Loew's, Inc., became the fourth distributor to accept, in part, the ten-point trade practice program of the Motion Picture Theatre Owners of America, and the National Council for Industrial Progress, in Washington, was reported preparing for the first draft of a bill to establish fair trade practices for all industries.

Reviewing the activities of the anti-trust bureau in the annual report submitted to Congress January 6th by Attorney General Homer S. Cummings, Mr. Dickinson said that the practical dependence of the department on "tips" in the form of private complaints had led to many difficulties. To remedy this situation he recommended legislation authorizing the attorney general to unleash the G-men of the Federal Bureau of Investigation for fishing expeditions in any quarter where violations are suspected.

The assistant attorney general, retiring after two years as head of the anti-trust division, told Congress that this unsatisfactory dependence on private complaints in order to enforce the law is further involved by the not infrequent use of the department as a cat's-paw by parties who file complaints, later compromise their differences with those against whom they proceeded, and then refuse to cooperate further with the government.

New Unit Recommended

In passing, Mr. Dickinson made reference to the courts whose decisions, he said, have placed the stamp of legality "on many things popularly believed to constitute violations,"

"For all these reasons," he said, "it seems imperative that the anti-trust division should be equipped with independent facilities for instituting investigations in the public interest and thus be relieved of its almost complete dependence on interested private initiative.

Under the legislation proposed by Mr. Dickinson, the division would keep in constant touch with activities in industry and business and could institute proceedings immediately against any group or organization whose operations indicated a possibility of law violation.

In the report the only motion picture cases of the past year reviewed were those arising out of the St. Louis indictments, which were summarized as follows:

The original case was based on an indictment returned Jan. 11, 1935, in the federal district Court for the Eastern district of Missouri, against 10 motion picture corporations and six of their officials, charging a combination for the purpose of preventing Fancho & Marco, exhibitors, from procuring product for exhibition in three of their houses. The case was tried and a verdict of acquittal was returned by the jury on Nov. 11, 1935.

COURTS REVIEWING TRADE PRACTICES

Two trade practice suits are now under judicial consideration, one in a federal and one in a state court. The Hoblitzelle theatre interests and eight distributor defendants in the Government anti-trust action brought in Dallas last month have until January 24th to file answers to the complaint which is based on contracts between the distributors and the circuits under which subsequent run houses are not permitted to double feature certain pictures or charge unreasonably low admissions.

RKO Distributing Corporation is attacking the Ohio law barring preferred playing time clauses, in a federal district court in that state. The Independent Theatre Owners of Ohio are defending the constitutionality of the law. Both sides have been given until January 30th to file further briefs.

On Aug. 6, 1935, a new petition had been filed in the same court, charging the defendants with illegal restraint of interstate commerce by a combination to prevent the supply of product to two St. Louis houses. After the case had been on trial for 20 days, the court granted the Government's motion for leave to withdraw its petition without prejudice to its right to file a new petition charging the same conspiracy. A decree to that effect was rendered Jan. 29, 1936, and was appealed by the defendants to the supreme court, which affirmed it on May 25th.

Under the dismissal decree, a petition was filed in the district court for the southern district of New York on February 25, 1936, naming 10 corporations and 30 individuals charged with a combination, conspiracy and attempted monopoly in restraint of interstate trade and commerce. On April 30th, an order dismissing the case was entered, based on a stipulation in which the defendants agreed to enter into contracts to provide pictures for the theatres whose supply of product was alleged to have been restrained by their refusal to make contracts.

Congress To Get Bills

Senator Black of Alabama has a bill for a 30-hour week in all industries ready for introduction in the upper house, and Representative Ellenbogen of Pennsylvania will reintroduce his measure providing an NRA for the textile industry, to be followed by similar legislation for other industries if his initial effort is successful.

Apparently abandoning all thoughts of a Constitutional Amendment to permit the Government to deal with labor and social problems, President Roosevelt on Wednesday, in his annual message to Congress, reiterated his belief in the principles of NRA and urged Supreme Court support of the New Deal program.

Loew's Is Fourth Company to Accept Part of MPTOA Trade Practice Program; Patman Measure To Be Revised

Complete revision of the Patman bill, which would prohibit producers from engaging in retail distribution, will be undertaken before it is introduced into the House of Representatives.

Instead of a flat prohibition against retail distribution by producers, it is expected the bill will vest in the Federal Trade Commission authority to compel the abandonment of retail outlets by producers whose distribution activities tend to create unfair competition, lead to monopoly or "injure the business of a customer who is a retailer."

Industry Coordinator George L. Berry was to meet on Wednesday with his correlating committee to prepare drafts of a bill covering the recommendations made last month at the meeting of the Council for Industrial Progress.

Loew's Accepts Program

Loew's, Inc., distributing subsidiary of Metro-Goldwyn-Mayer, has agreed to grant unrestricted 10 per cent cancellation privileges, to offer a short form of contract and to cooperate in establishment of local concilation boards under its acceptance of the MPTOA trade practice program. The company's position was explained in a letter to Edward Kuykendall, head of the exhibitor organization, from Al Lichtman, Loew's vice-president.

The distributor declined to make any concessions on score charges and characterized the MPTOA request on this point as, "in effect, a request to lower film rentals."

Mr. Lichtman's letter follows:

"1—Loew's commits itself to the proposition that it will grant an unrestricted ten per cent cancellation on all contracts whenever the exhibitor leases all the product that is offered to him for exhibition.

"2—We are in thorough sympathy with your request for the establishment of local conciliation boards and a central appeal board in New York City. The principle is an excellent one and its promotion shall receive our hearty support.

"3—We are also opposed to unreasonable clearance. No general statement, however, can be applicable to all cases. The question of what is reasonable clearance depends upon the facts in the individual case and can only be determined with those facts before us.

"4—We are in complete harmony with your viewpoint on the question of over-buying and will gladly lend our aid in its elimination. This is one of the questions in respect to which the conciliation boards could render most effective service.

"5—We will give our utmost cooperation in the elimination of unfair competition between theatres. Here again the conciliation boards can be most helpful.

"6—Our position in regard to non-theatrical exhibitions is, I am sure, very well known to you and in thorough accord with your desires.

"7—We favor the idea of a short form contract; in fact, our legal department is now endeavoring to revise our contracts so that we may achieve this purpose.

"8—In setting film rental in license agree-

(*Continued on page 28, column 3*)

BOY CONDEMNED! . . .
"Murder in the first degree" for the boy who only yesterday planned to marry! . . . Alone he must pay the price of framed-up evidence.

A GIRL IN A MILLION! . . .
Sweetheart of hounded John Thompson . . . believer in his innocence . . . fighter for his freedom.

A COP WHO COVETED! . . .
The "dick" who put the boy in jail . . . and tried to steal his girl.

RIOT IN THE DEATH HOUSE!
Murderers' row a bedlam . . . Tear gas hissing! . . . Missiles flying! . . . Machine-guns rattling! . . . Scores of frenzied men massed against the guards, screaming: "Don't let that innocent boy die!"

PAYROLL HOLDUP! . . . . .
Gangsters in action as they cow a factory force and grab the heavy payroll, sudden death splashing from flaming guns!

HIT AND RUN KILLING! . . .
The murder car fleeing . . . mowing down a carefree lad who crossed its crazy path . . . a howling mob in hot pursuit!

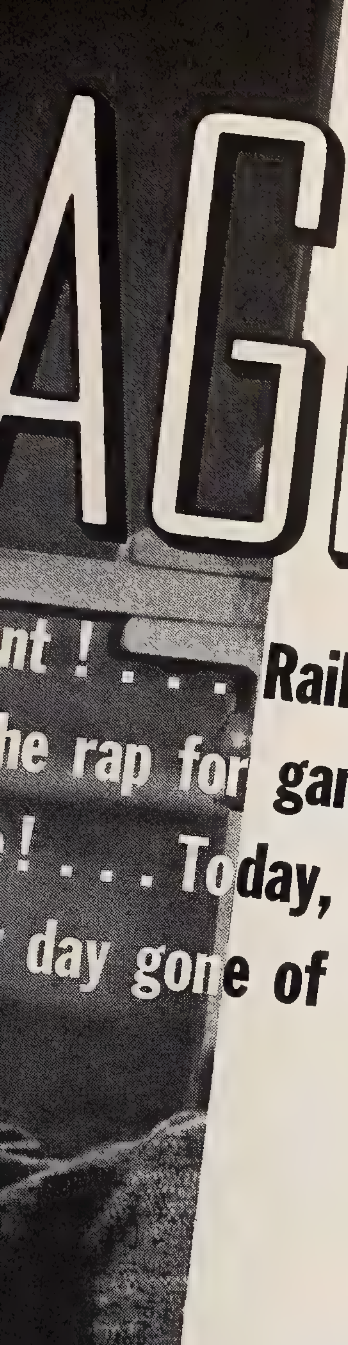
PRISON GRAPEVINE! . . . .
The undercover "telegraph" in operation . . . Tap, Tap, Tapping its fateful message over the waterpipes through the walls: "Thompson's not guilty!"

SCIENTIFIC DETECTION! . .
"Truth serum" used on a prisoner . . . A "squeal" wrung from lips that promised to rub out all squealers! . . . Fingerprints found by new methods! . . . Laboratory aligned against crime!

TESTING THE GALLOWS!
The dooming boom of the cannon ball that rolls down the scaffold skids to spring the trap that hurls human souls to eternity!

T HIGHLIGHTS IN A THRILLING STORY
TTEN BY A MAN WHO LIVED THROUGH IT ALL!

WE WHO ARE



AGED ANIMAL !

nt ! . . . Railroaded to the death house! . . . Framed to
he rap for gangland! . . . Yesterday, planning marriage and
! . . . Today, a number instead of a name! . . . Tomorrow,
day gone of a life measured in minutes!

A THRILLING HEART-CRY FROM THE HEART OF MURDERERS' ROW . . . A PASSIONATE HUMAN DRAMA DRAWN FROM THE AMAZING ANNALS OF A MAN WHO LIVED THROUGH IT ALL!

ABOUT TO DI

with **PRESTON FOSTER**
ANN DVORAK
JOHN BEAL

RKO RADIO PICTURES

An Edward Small Production · Directed by Christy Cabanne

656 Radio Stations Now Operating on Crowded Channels

With more radio broadcasting stations licensed than at any time since 1928, the number of broadcasters bids fair in the near future to exceed even the 681 that were operating during the "period of chaos" in 1927 which led to the creation of the original radio commission, it is indicated by the annual report of the Federal Communications Commission, submitted to Congress in Washington Tuesday.

At the close of the fiscal year on June 30, last, the report disclosed there were 656 stations licensed, an increase of 33 over the corresponding date in 1935 and the largest number since 1928, when there were 677.

Treasury Reveals Salaries of Radio and Screen Stars

Salaries of motion picture and radio stars and of executives of companies allied with the motion picture industry were included in the annual Treasury Department compilation, made public this week by the House Ways and Means Committee.

Among the higher paid motion picture stars in 1935 were:

Mae West, $480,833; Marlene Dietrich, $368,000; Charlie Chaplin, $260,000; Gary Cooper, $311,000; Warner Baxter, $208,000; Harold Lloyd, $125,000; Fred Astaire, $127,875; Stan Laurel, $156,266, and his teammate, Oliver Hardy, $85,316; Eddie Cantor, $150,000; Katharine Hepburn, $121,572; Irene Dunne, $208,055; Bing Crosby, $318,907; Herbert Marshall, $105,000; Carole Lombard, $156,083; Jack Oakie, $101,625; Margaret Sullavan, $102,431; Ginger Rogers, $74,483; William Powell, $66,666; George Burns and Gracie Allen, $92,000; Ann Harding, $93,750; George Raft, $90,000; Charles "Buddy" Rogers, $73,000; Charles Ruggles, $106,278; Gladys Swarthout, $101,833; Shirley Temple, $66,000.

Among the radio stars receiving large sums from one advertising agency were:

Paul Whiteman, $242,372; Rudy Vallee, $166,348; Major Edward Bowes, $250,000; Walter Winchell, $77,500; Al Jolson, $78,200; Joe Penner, $69,500; Victor Young, $58,701; Sigmund Romberg, $65,905; and Irving Praeger, $51,871.

Executives of companies directly or indirectly allied with the motion picture industry were listed as follows:

American Telephone and Telegraph Company: W. S. Gifford, president, $209,850; C. M. Bracelen, vice-president and general counsel; $61,875; B. Gaherardi, vice-president, $61,875; A. W. Page, vice-president, $50,700.

Eastman Kodak Company: T. J. Hargrave, vice-president, $52,948; Frank W. Lovejoy, president, $109,148; William G. Stuber, board chairman, $61,523; Albert F. Sulzer, vice-president, $54,061.

Educational Films Corporation: E. W. Hammons, president, $62,749.

General Electric Company: Owen D. Young, chairman and Gerard Swope, president, $96,000 each.

CODE ADMINISTRATION APPROVED 675 FILMS

The Production Code Administration in Hollywood approved and granted seals to 675 motion pictures during the year of 1936.

Of this number, 115 were reissues of former releases, and 318 of the seals were given to short subjects.

A. J. Balaban with a Chicago Combine Will Enter F&M

A. J. Balaban, a founder of the B. and K. theatre circuit in Chicago with Sam Katz, will return to the exhibition field of motion pictures with Jules Rubens, head of Great States theatres, as partners of all Fanchon and Marco interests in St. Louis, it was reported Wednesday.

Negotiations are reported underway for Mr. Balaban and Mr. Rubens to acquire a substantial interest in F and M. Arthur Greene, who is interested financially in several Chicago circuits and recently objected to the court sale of the St. Louis Amusement Company to the first mortgage bondholders, will also be a party. Mr. Greene, Mr. Rubens, I. B. Perlman and Sam Myers, brother-in-law of the Balabans, are said to have conferred in St. Louis last week with Harry C. Arthur, operating head of F. and M., on the possibility of a deal. Mr. Myers is believed to have represented A. J. Balaban.

Mr. Balaban recently organized Balaban Theatres Company at Dover, Del. He is head of the company. Mr. Greene, Mr. Perlman and Jack Bartman of Chicago also are interested.

On November 29, last, F. and M. took over the operation of the St. Louis Amusement Company on a 10-year management contract with the bondholders. In addition, the company operates the Ambassador, St. Louis, Missouri Fox and Orpheum and Shubert-Rialto and the Balaban-Rubens deal would include all of these houses and possibly the three neighborhood ones in which F. and M. is interested with Harry Greenman.

C. L. Hertzman Dead; Theatrical Manager

Charles L. Hertzman, theatrical manager and at one time a scenario editor with Universal Pictures in Hollywood, died at Atlantic City, N. J., at the age of 63.

Mr. Hertzman had been in the theatrical business more than 25 years in Detroit, New York and Cleveland. For eight years he was general manager for the late Harry H. Frazee, Broadway producer. From 1926 to 1932 he was general manager for the firm of Schwab and Mandel, for which he directed such shows as "The Desert Song," "Good News," and "Follow Thru." He was later connected with Max Gordon and A. C. Blumenthal.

Industry Itself Called Source of Federal Moves

(*Continued from page 25*)

ments the exhibitor and the salesman have invariably taken into consideration the provision for score charges. Consquently, your request for the elimination of score charges is in effect a request to lower film rentals. We do not think that this request could consistently be made since it has always been and must be a question of negotiation between the individual exhibitor and the sales department what the individual exhibitor shall pay for his film license.

"9—The request for the elimination of preferred playing time for percentage pictures is not now well grounded. With the adoption of the strict production code, all pictures are appropriate for exhibition on any day, and surely quality pictures are entitled to preferred play dates.

"10—It has been our desire to provide for balanced programs, realizing that a substantial percentage of the theatres requires short subjects. We are certain that you desire that short subjects shall be provided so that the remaining theatres shall not be compelled to go to double features in order to provide an evening's program. The short subjects, of course, will have to be supported if produced. We have adjusted our short reel product to meet not only the requirements of the theatres using only single features but of those using double features as well."

Comerford Managers Launch 10-Week Drive

One hundred home office executives and managers of the Comerford circuit were called in for a meeting Tuesday at the Hotel Casey, Scranton, Pa., to learn details of the 10-week "Winter Movie Carnival," starting Sunday.

Under the supervision of John Nolan, two sessions were held. Speakers at the forenoon meeting, besides Mr. Nolan, were A-Mike Vogel, chairman of the Managers' Round Table of MOTION PICTURE HERALD, who discussed advertising and exploitation, and Harry Spiegel, Fred Perry, Ed Simonis and John Galvin.

Afternoon speakers on various departmental operations were John Nolan, William E. Schmidt, John Roberts, J. J. O'Leary and other executives. Distribution was made of the first issue of "The Way Up," circuit house organ, to be published weekly by the drive committee and edited by Ernie Schmidt and Joe Elicker.

Mr. Nolan expressed the regrets of Vice-president Frank C. Walker for his absence necessitated by a trip to the Coast.

Arrangements were made for the circulation of Quigley Award campaigns to Comerford circuit key point.

Lottie Blair Parker Dies

Mrs. Lottie Blair Parker, author of the stage play, "Way Down East," made several times into motion pictures, died at Great Neck, Long Island, Tuesday. She was 78 years old. Mrs. Parker had no children. Funeral services were set for Friday at the Rosehill Cemetery, Chicago, where her husband is buried.

TEXAS AND NEW YORK COURTS CLASH IN CHANCE GAME RULINGS

New York State Court of Appeals Divides 4 to 3 in Holding Games Are Within the Law

Confusion regarding the legal status of Bank Night and other chance games was heightened this week by a decision of the New York State court of appeals which placed theatre chance games within the law. In Chicago, Balaban & Katz theatres are reinstating Bank Night following the granting of an injunction which prevents police from interfering with their operation. Conflicting with the New York decision, the Texas supreme court ruled that Bank Night is unconstitutional because "It is a gift enterprise involving the lottery principle."

The New York court was divided 4 to 3 on the ruling, which was made without opinion. It upheld the legality of the various giveaways which are conducted in hundreds of theatres throughout the state. The case was decided on the basis of a system of awards in vogue in Rochester, where theatre patrons register and their names are drawn in the theatre on a specified night.

The Rochester case was carried to the highest state court by Daniel J. O'Mara, district attorney of Monroe County, after the county court had reversed the conviction of Samuel Shafer, manager of a Rochester neighborhood theatre, on charges of unlawfully offering property to persons whose names were drawn in a lottery. The appeal was argued by Jacob Ark for Mr. Shafer, and Harry L. Rosenthal, assistant district attorney, for the prosecution.

Mr. Ark contended that "chances" for the prizes were not sold and that all persons, whether or not they attended the theatre, could register in a book in the theatre lobby, from which the names of the winners were drawn.

Mr. Rosenthal branded the games as "pernicious gambling." He contended that the lottery law was flexible enough in its application to enable law enforcement officials to prosecute "the innumerable variations devised by those attempting to avoid the prohibition against the most pernicious and far-reaching of all forms of gambling."

The prize award in the case appealed was $175. It was made on the night of June 12, 1936. The county court, in reversing the conviction, found that the person who received the award had not paid for admission.

Resumed in Chicago

The injunction granted to the Iris theatre last week by Judge Walter Stanton of the Superior Court, restraining the police from stopping Bank Night in that theatre, brought about the resumption of the game in B&K, Warner and other theatres. The Essaness circuit was the only group to refrain from starting the game again after police arrested 16 managers two weeks ago and prohibited the game.

B&K and 33 additional theatres were granted permission Tuesday to file an intervening petition to join the injunction granted the Iris. Judge Niemeyer of the superior court set a hearing on the petition for Thursday after denying Assistant Corporation Counsel William Daly's plea that the petition be denied at once. Mr. Daly charged Bank Night with being contrary to the city ordinance which prohibits theatres from distributing prizes and asserted that the game was a public nuisance and a hazard to the public because of the overcrowding of theatres.

STATE LAW TO BAN BANK NIGHT SOUGHT

Announcement of a bill to be introduced in the Wisconsin legislature defining slot machines and Bank Night as gambling has been made by Assemblyman Martin Franzkowiak. The proposed measure would provide for a maximum penalty of six months in jail and a $500 fine.

Assemblyman Franzkowiak said that the regulation of these games must be on a statewide basis rather than through municipal ordinances.

Exhibitors granted permission Tuesday were those previously arrested. Other petitions will be sought when more theatremen are arrested. It is believed by Chicago theatre operators that they can conduct the games on the original Bank Night plan, which they claim is legal, and thus avoid police interference. This plan does not require the purchase of a ticket for participation. Previously all patrons were required to have a ticket to be eligible for prizes.

The Chicago police ban on the games has aroused much controversy. Raymond Knotts, in his column "One Man's Opinion" in the Chicago *American*, defended chance games in theatres as one of the most innocuous forms of gambling and pointed out that as long as they are popular any laws against them will be ineffectual.

Condemned in Texas

In an opinion written by Chief Justice C. M. Cureton of the Texas supreme court and handed down this week, Bank Night is held to be a violation of public policy and unconstitutional.

"The plan clearly comes within the condemnatory terms of the constitution," the decision said, "because it is a gift enterprise involving the lottery principle."

The case involved an attempted enforcement of an anti-lottery ordinance by the city of Wink against Griffith Amusement Company. The ruling was based on a constitutional provision classing gift enterprises with lotteries.

The state legislature at its last session taxed Bank Night and other chance games 20 per cent of the awards but omitted any reference to their legality.

Balaban & Katz Theatres in Chicago Reinstating Bank Night After Injunction Prevents Police Interference

Results of the decision were not immediately apparent. In Houston it was announced that two Bank Nights each week will continue in seven Interstate circuit houses and two Will Horwitz theatres.

Kansas Case To Be Reheard

The petition of Roland Boynton, attorney for the Fox Kansas Theatre Company, for the privilege of filing an application for rehearing of the Kansas supreme court's decision on Bank Night, has been granted by the state tribunal.

The court in its decision held that Bank Night was in the nature of a lottery because it indisputably had the elements of chance and prizes and that increased admissions resulting from the use of the promotion was sufficient consideration to make up the third element of a lottery.

Only three or four Kansas exhibitors have discontinued Bank Night as a result of the decision, according to R. W. McEwan, Bank Night distributor, pending final settlement of the case. The presumption is that until that time exhibitors may proceed with the promotion. Mr. Beck, however, has announced that he immediately will notify county attorneys to prosecute exhibitors who conduct the games.

Maine Case Dismissed

The United States district court in Maine has dismissed an infringement suit brought against Bank Night by Harry Berman. The plaintiff, a former dry goods dealer who became the Maine Bank Night representative, claimed that a similar cash scheme of his had been infringed and adopted by Bank Night. He has another suit pending for commissions he claims due him from the company.

In Iowa the games have been the subject of conflicting legal opinions from various state and municipal officials. The most recent opinion was from assistant attorney general Walter Maley, who said:

"It is clearly apparent that the scheme in question constitutes a lottery. It remains only to be said that it is equally the duty of the state not only to protect the public welfare against lotteries but to prevent legitimate business from being overrun and destroyed by them. The scheme in question falls under the clear condemnation of the state statute against gambling. It is a scheme calculated to set the particular community in which it is operated wild with speculation. It is a scheme in and of itself which shows it is operated for profit. It is a type of scheme insidious and dangerous and one that, if permitted to operate in theatres, would have a tendency to spread and multiply in all other lines of business and do violence to recognized standards of business ethics. It is a scheme which has neither legal nor moral right to exist and should be speedily suppressed."

IT WILL DO THE SAME FOR YOU!

Key city showings the country over stamp "ONE IN A MILLION" as by far the greatest of 20th's great money-musicals. **NEW YORK:** Breaks Roxy's 5-year record! Hold-over set! **ALBANY:** Nearly twice as big as "Sing, Baby, Sing." **DETROIT:** First 3½ days 50% bigger than whole week of either "Pigskin Parade" or "Sing, Baby." **PHILADELPHIA:** Positive smash! **HOUSTON:** beating "Sing, Baby." **SPRINGFIELD:** Topping "Pigskin Parade" and "Sing, Baby." **ST. LOUIS:** First five days topped "Pigskin Parade's" full week by 50%. **SAN FRANCISCO:** First

—and Sonja Henie is the new toast of America's millions!

four days' gross nearly equals seven days of "Sing, Baby." **SEATTLE:** First four days 130% of full week for "Sing, Baby" and "Pigskin Parade." **RICHMOND:** Miles ahead of "Sing, Baby" and "Pigskin Parade" in sensational day-and-date run. And the good news keeps pouring in right up to press time!

One in a Million

glorifying the girl with the personality in a million! **SONJA HENIE** with

ADOLPHE MENJOU · DON AMECHE
NED SPARKS · JEAN HERSHOLT
RITZ BROTHERS · ARLINE JUDGE
BORRAH MINEVITCH and his gang **· DIXIE DUNBAR**

Directed by Sidney Lanfield

Associate Producer Raymond Griffith · Story and Screen Play by Leonard Praskins and Mark Kelly · Music and Lyrics by Lew Pollack and Sidney D. Mitchell · Skating Ensembles Staged by Jack Haskell

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

Disposal of RKO Claims Confirmed By Federal Court

Federal Judge William Bondy in New York last Thursday confirmed the disallowance or reduction of claims against RKO amounting to $9,637,595 in accordance with the action taken on claims in June, 1935, by Special Master Thomas D. Thacher.

The court's action involved 27 claims which were filed against RKO in its reorganization proceedings for a total of $10,582,250. Of this amount only $954,655 was recommended for allowance to the claimants by Mr. Thacher and confirmed by Judge Bondy. However, 12 of the 27 claims previously either were withdrawn or settled.

The principal claims were those of the Karl Hoblitzelle interests which were allowed for a total of approximately $500,000. The claims were filed originally for a total of $7,424,348 by the Hoblitzelle Investment Company, Hoblitzelle Realty Corporation and Hoblitzelle Corporation. The claims were based on an RKO guaranty on defaulted 25-year leases on three theatres located in Dallas, Houston and San Antonio, dating from 1930. The court allowed the claims on rentals due up to September, 1934.

A claim of $2,152,500 filed by Walter Reade's Broadway and 47th Street Corporation on a disavowed lease on the Mayfair in New York was reduced by the court to $337,500. The Hippodrome Building Corporation petitioned the court to set an allowance on a Hippodrome lease claim, but the petition was denied and no allowance was made.

Other claims and their disposition are Fort Worth Properties Corporation, $450,000 asked, $17,595 allowed; Mudd and Mooney, $115,832 asked, disallowed in toto; Criterion Advertising, claim of $4,903, allowed; Proctor Holding Corporation, claim of $50,000 disallowed; Illinois Central Railroad claim of $157 allowed; Cora E. Gregg, claim of $160,000 allowed, and Gordon Burnett, claim of $200,000 disallowed.

Erpi Increasing Equipment Price

A general price increase of 10 per cent in all contracts for Mirrophonic sound equipment will go into effect on February 1st. In announcing the increase C. W. Bunn, general sales manager of Electrical Research Products, Inc., said that it was necessary in order to meet rising costs.

Lehman To Attend ITOA Ball

Governor Herbert H. Lehman of New York has accepted an invitation to attend the annual Movie Ball of the Independent Theatre Owners of America on January 16th at the Waldorf Astoria hotel.

Perry N. Verkoff Dead

Perry N. Verkoff, character actor and former director, died in Hollywood Tuesday. He was 56. Mr. Verkoff's last appearance on the screen was in a Mae West picture some time ago.

William Goetz Elected 20th Century-Fox Officer

William Goetz, executive assistant to Darryl F. Zanuck, production head of Twentieth Century-Fox, last week was elected a vice-president of the corporation "in appreciation of his work as assistant" to Mr. Zanuck and Joseph M. Schenck, chairman of the board.

Mr. Goetz, who is one of the youngest studio executives in the industry, has been associated with Mr. Schenck and Mr. Zanuck since the formation of the original Twentieth Century Pictures Corporation and on the merger of that company with Fox he became executive assistant to Mr. Zanuck. Before that he was with Paramount and Metro-Goldwyn-Mayer in an executive capacity and later was with Fox as an associate producer.

Radio Engineers Suggest Changes In Federal Rules

Recommendations to be submitted to the Federal Communications Commission by that body's engineering division include changes in radio regulations which would make possible the creation of a chain of 15 to 25 broadcasting stations operating on a clear channel frequency of 500,000 watts. At present WLW in Cincinnati is the only station in America allowed a power of 500,000 watts and this is on an experimental basis.

The engineering division's report, based on an exhaustive study of radio's technical problems, says that there is no engineering objection to the creation of such high power stations and it recommends that the number of clear channels be reduced from the present 40 to 25 or 30; that the band from 1,500 to 1,600 kilocycles be opened for general broadcasting, and that the rules governing allocation of frequencies be made flexible.

The commission engineers are now of the opinion that by the use of modern engineering knowledge and equipment interference would be prevented. It is because of the fear of such interference that all requests for power increases to 500,000 watts have been turned down except in the case of WLW.

The recommendations for changes are based on the assumption that any program adopted will be evolutionary and entirely voluntary on the part of the industry. That any changes in the broadcast field of this nature would be voluntary was emphasized by the FCC when the study was instituted several months ago.

Sam Fox Organizes Hollywood Songs, Inc.

Sam Fox, head of several music companies, has organized Hollywood Songs, Inc., to publish songs from pictures. Mr. Fox is president and Phil Kornheiser general manager. Several prominent writers in the music world are being lined up for the new organization. Offices are being established in Rockefeller Center, New York.

RKO, Universal Finish Corporate Simplification

Two of the large motion picture companies, Universal and RKO, completed simplification of their corporate structures late last week. Universal concluded the process with filing of papers in Delaware dissolving Universal Pictures Corporation, oldest company in the organization and one of the oldest in the entire industry.

The assets of Universal Pictures Corporation were taken over by Universal Pictures Company, Inc., of which the first-named corporation was a wholly-owned subsidiary. The dissolved company was organized in 1912 as Universal Film Manufacturing Company and its name changed to Universal Pictures Corporation several years later. It was the principal Universal holding company for many years. Five other Universal subsidiaries were dissolved earlier and there is a possibility of one more company being disbanded, except for which Universal's program of corporate simplification is now completed.

RKO's program of corporate simplification also was formally completed with the filing of papers in Delaware merging seven RKO Radio and RKO Pathe subsidiaries with RKO Radio Pictures, Inc. No changes in officers of the latter company are occasioned by the consolidation.

The seven companies merged into the one are RKO Pathe Pictures, Inc.; RKO Pathe Distributing Corporation, RKO Pathe Export Corporation, RKO Pathe Studios Corporation, Ltd.; RKO Distributing Corporation, RKO Studios, Inc. and RKO Export Corporation. Officers of the new company are M. H. Aylesworth, chairman of the board; Leo Spitz, president; Ned E. Depinet, vice-president; W. H. Clark, treasurer, and William Mallard, secretary.

Ross Alexander Dead Of Gunshot Wound

Ross Alexander, 29, screen comedy actor, was found dead with a pistol bullet in his head last Saturday. The body was discovered in a barn behind the actor's ranch home near Hollywood. His wife, Anne Nagel, 21 year old film actress, survives him.

Ross Alexander was born in Brooklyn, N. Y., but lived most of his life in Rochester. His real name was Ross Alexander Smith. After a number of stage appearances he went to Hollywood in 1934. His wife at that time was Aleta Friele, dancer, who was prominent in Jersey City social circles. On the night of December 6th, 1935, she was found shot to death in their home in Hollywood.

At the time of his death Mr. Alexander was under contract to Warner Brothers. His screen appearances included roles in "The Wiser Sex," "Flirtation Walk," "A Midsummer Night's Dream," "We're in the Money," and "Shipmates Forever."

Myers Opens Exchange

Jack Myers, head of Hub Film Company, independent distributor, has opened offices at 50 Piedmont Street, Boston. Thomas Hill has resigned from Specialty Pictures, Inc., to join Mr. Myers.

THE HOLLYWOOD SCENE

Flavours Last

TRADEMARKS, or rather company names, still do after all carry meaning to an important portion of the theatre audience, in the opinion of Leo Peterson, blue-eyed and calmly substantial general manager of the Black Hills Amusement Company, this week on his annual winter excursion to Hollywood.

It will be interesting to Adolph Zukor, now in the midst of his twenty-fifth anniversary, to know that up in the country of the late Wild Bill Hickock, Rapid City and Deadwood, the years of effort that have been put into the slogan, "If It's a Paramount Picture, It's the Best Show in Town," have been burned into the public consciousness.

"And it is so, too," observes Mr. Peterson, "with the other long established concerns—Metro, Fox, Warners, Universal, etc. Each has a meaning to our customers, and it is interesting that the public tends to forget the disappointments it may have had at the box office and to rate the probabilities of any coming attraction by the past performance of entertainment."

Mr. Peterson is an advocate of the policy of playing strictly to the great common people, as the consistent paying patrons. "When I started in the business I thought it would be policy to go after the big shots in every community, but that's wrong. They only come once in a while, and when they do they want to own the house. They are the ones that make kicks and special demands, too."

MR. PETERSON'S organization is the northern neighbor of the Gibraltar circuit, both alike having their booking offices in Denver. The Black Hills concern has ten houses in the Dakota-Nebraska country. Just incidentally, after a preview, he has decided that they won't be looking at "The Plainsman" in Deadwood and that region, because the Black Hills country will not, in his opinion and that of his committee, stand for the screen's somewhat euphemistic, enameled and manicured lily version of "Calamity Jane." The still young tradition of the lady is not as sweetly scented as Hollywood seems to have decided to represent her. "We do not want our people to get started laughing at serious pictures," says Mr. Peterson. "It will do better where they do not know Calamity Jane in such a personal sort of way."

Mr. Peterson and his circuit find MOTION PICTURE HERALD and its services important to their operations and files of the publication are maintained for continual reference to reviews, and advance attentions in the "Cutting Room" pages and the Release Chart. "We keep the HERALD for five years back," he remarked, "and there are stacks of years before that in the basement where once in a while we hunt out something.

"The *Better Theatres* section gets first attention in my office," he added. "We have to have it to keep house. We are always looking for new and better bits of equipment, and when it comes to building and remodeling I get together a set of clippings of lobbies and other details from *Better Theatres,* paste them up and take them to my architect in Chicago and tell him, 'I want it to look like this.' "

Camera Clean-Up

THE year-end week witnessed completion of thirteen features and commencement of shooting on six. Product of promise distinguished both divisions.

Completed work was generally distributed; eleven studios accounting for the baker's dozen films finished. Radio finished two. The first, "Michael Strogoff," an adaptation of Jules Verne's famous novel and play, stars the European dramatic artist, Anton Walbrook, in the title role. The supporting cast includes Margot Grahame, Elizabeth Allen, Akim Tamiroff, Fay Bainter, Eric Blore, Paul Guilfoyle, Paul Harvey, Murray Kinnell, Edward Brophy, Frank M. Thomas, Doris Lloyd, Michael Visaroff, Francis McDonald and Oscar Apfel. George Nichols, Jr., directed. Completed also for this company's release is the David Loew production, "When's Your Birthday?" Joe E. Brown is featured with Marian Marsh.

Two pictures likewise were finished by Columbia. Being considered with optimistic expectancy, "When You're in Love," romantic drama with music, will present Grace Moore, Cary Grant, Aline MacMahon, Henry Stephenson, Catherine Doucet, Edgar Kennedy, Gerald Oliver Smith, Barnett Parker, Marcelle Corday, William Pawley, Billy Gilbert, Emma Dunn and George Peace. Harry Lachman and Robert Riskin share direction credit. In "Freedom for Sale," drama, Paul Kelly, Rosalind Keith Thurston Hall, John Spacey, Al Hill, Arthur Loft, Leona Maricle and Leora Thatcher will be seen. C. C. Coleman, Jr., directed.

Conn Studios completed "Diamonds vs. Bullets," drama, in which Frankie Darro, Kane Richmond and June Gale are the principals

MAJOR Pictures brought "Happiness Preferred," comedy romance, in under the wire. Directed by Robert Florey, it features Warren William, Karen Morley, Lewis Stone, Jackie Moran, Christian Rub and Esther Dale.

At MGM "Dangerous Number," comedy drama, finished. Robert Young and Ann Sothern are starred.

Paramount finished "Clarence," a domestic comedy based on a popular Booth Tarkington story and play. The cast is composed of Roscoe Karns, Charlotte Wynters, Johnny Down, Eleanore Whitney, Gene Pallette, Spring Byington and Richard Powell. George Archainbaud directed.

"Top of the Town," new Universal's most pretentious effort to date, was moved to the cutting room. A fantastic musical comedy romance, it features George Murphy and Doris Nolan in the leading roles

For United Artists release Selznick International finished "A Star Is Born." A modern Hollywood comedy, the film was shot in Technicolor. Janet Gaynor is starred with Fredric March. Adolphe Menjou is among those in support.

Direct production activities were ended on "Old Lady Ironsides," Republic, New Year's Eve. The cast includes Alison Skipworth, Polly Moran, Donald Cook, Hope Manning, James Morton, Harry Burns, Luis Alberni, Maxie Rosenbloom, Jackie Searl, Donald Haines and Mickey Mortin. Phil Rosen directed.

At 20th Century-Fox, "Step Lively, Jeeves," a P. G. Wodehouse comedy, was completed. Arthur Treacher will be seen in the title role.

WARNER finished "The Case of the Stuttering Bishop," comedy mystery drama. The lengthy cast lists Donald Woods, Ann Dvorak, Joseph Crehan, Edward McWade, Mira McKinney, Linda Perry, Tom Kennedy, Veda Ann Borg, Douglas Wood, Anne Nagel, George Lloyd.

Of the two films started by Radio, "Stepping Toes" (tentative title) is undoubtedly the more important. A singing, dancing musical being produced on lavish scale, it will feature Ginger Rogers with Fred Astaire. Currently included in the cast, with many more to be added, are Edward Everett Horton, Eric Blore, Harriet Hoctor and Margot Grahame. Mark Sandrich is directing. The second feature, "China Passage," dramatic romance, will present Constance Worth, Vinton Haworth, Gordon Jones, Leslie Fenton, Dick Elliott, Alice Craig, George Irving and Frank M. Thomas. Edward Killy is directing.

"Whether or No," dramatic romance with considerable comedy content, was started by Columbia. The cast lists Ralph Bellamy, Ida Lupino, Ralph Forbes, Walter Connolly, Granville Bates, James Flavin and Edward McWade. Alfred E. Green is directing.

Paramount started "Internes Can't Take Money," a drama. With Alfred Santell directing, the cast presently includes Barbara Stanwyck, Joel McCrea, Lloyd Nolan, Stanley Ridges, Gaylord Pendleton, and Irving Bacon.

Universal's contribution to the new work is "We've Had Our Moments," a modern comedy romance. The film reunites Sally Eilers and James Dunn in the leading roles.

Sixth of the new films is Republic's "Without a Net," romance and drama against an adventure background. It will present June Travis, Donald Cook, Willard Robertson, Betty Compson and Charlie Murray as principals. John Auer is directing.

EXHIBITORS FIND "FREE" PUBLICITY VALUELESS

Walsh-Mann Theatre, with Reduced 'Ad' Rate and No Free Space, Increases Its Grosses

"Free" publicity, review "plugs" and gratis art displays in newspapers are virtually valueless in cities having populations of 100,000 and under, according to the conclusions reached by California independent owners after a three-year experiment. This conclusion is considered contrary to the beliefs of most exhibitors, who for years have been putting press agentry pressure on their local papers for "free" space on the stars and the pictures playing their theatres.

Concluding an experiment started in 1934, Morgan Walsh and George Mann, well-known operators of a sizeable circuit of theatres in northern and central California, have definitely decided that theatre-page publicity "plugs" exert little or no influence on the theatre-buying public in small cities and towns.

The Walsh-Mann Redwood Theatres Company cites auditors' figures covering the three-year period to show that generously increased advertising lineage used without any publicity stories or pictorial display substantially increased the income of its three theatres in the unnamed central California city where the experiment was conducted. The increase in that place, which has a 20,000 population, is said to have been entirely out of proportion to the normal business increase enjoyed by all the opposition houses which also had the advantages of reviews, stories and publicity pictures in the press.

Walsh and Mann, through Redwood, operate the Minor theatre, at Arcata; Williams, at Dinuba; Liberty, Rialto and State, at Eureka; State, at Fort Bragg; Fortuna, in Fortuna, and the State in Ukiah, all in California. They have interests in additional houses in California and Oregon in association with others.

Their figures compiled during the experiment show that during 1933 a total of 4,550 inches of advertising was used by the three Walsh-Mann theatres in the city chosen in the test. Free reviews, stories and publicity of various sorts were included, with payment made to the newspapers on a basic rate of $1.25, scaling down to 85 cents an inch with the increased use of space.

The Redwood theatre men proposed to the advertising manager of the local newspaper that their three theatres be given a flat rate of 58 cents an inch for advertisements, but entirely without any publicity representation on the motion picture-drama page. The offer was accepted.

Under the 58-cent inch rate, the three theatres used 8,200 inches in 1934, 10,300 in 1935, and nearly 20,000 in 1936, to date, at an approximate reduction of one-third their previous advertising rate.

Then, despite the complete absence of pictures and free stories, Walsh and Mann say, the added space which they were able to purchase at the reduced rate so dominated the drama section that their theatres have played consistently to better grosses than have the other houses in the district.

The frank conclusions of Mr. Walsh and Mr. Mann come at a time when dozens of daily newspapers everywhere are attempting to enforce strict bans on "free" publicity as such. The idea has been received by exhibitors with misgivings and has brought bitterly contested results in many cities.

Peter Magaro Dies; Pioneer Exhibitor

Peter Magaro, pioneer motion picture operator in Harrisburg, Pa., and who, in 1906, opened his first film exchange in Central Pennsylvania, died last Saturday morning in the Riverdale Hospital, Miami, Fla. He had been ill since the summer of 1935, when he was severely injured in an automobile accident near Atlantic City, N. J. He was at one time rated as a millionaire and was nationally known in the industry, having once been a member of the executive board of the Motion Picture Operators of America.

Mr. Magaro, born in Naples, Italy, in 1880, came to Harrisburg in his youth and started life as a newsboy. He established a burlesque theatre there early in the present century. He introduced pictures in Harrisburg and shortly afterwards built up a chain of theatres in nearby towns, including Mechanicsburg, Steelton, Carlisle, Newport, Newville and Lewistown. In 1914 he bought the Star theatre in Market Street, opposite the Pennsylvania railroad station approach, and in 1921 rebuilt the theatre at an expenditure of $250,000 and changed the name to the New Regent. In 1925 he sold this theatre to the late Marcus Loew, and it has ever since been operated as Loew's Regent.

Mr. Magaro made frequent trips back to his native Italy and took pride in the fact that he was several times received by Premier Mussolini, who presented him with an autographed photograph. He is survived by his widow, a son, Peter, Jr., two years old, and a daughter by a former marriage. Burial will be in Harrisburg.

Legion of Decency Lists Six Pictures

Of six new pictures reviewed and classified by the National Legion of Decency during the current week five were approved for general patronage and one was classed as unobjectionable for adults. The listing follows.

Class A-1, Unobjectionable for General Patronage: "The Great O'Malley," "One in a Million," "Reckless Buckaroo," "Sandflow," "White Legion." Class A-2, Unobjectionable for Adults: "Friesennot" (German).

Crime Films Seen No More Harmful Than Literature

Detective, murder and adventure stories and stories of crime when depicted on the motion picture screen have no more effect on young audiences than similar stories which are widely read in book form, according to a British chief justice, Lord Hewart.

Speaking at the annual dinner of the British Kinematograph Society, Lord Hewart said that those who object to such pictures fear that "adventures of passion and crime, when they are portrayed before the eyes of young persons, tempt them to pursue irresponsible and reckless lives, so that shortly the world may be expected to become a deplorable hive of murder, elopement and blackmail."

Answering this argument the chief justice said:

"Well, generations of men have in their youth read hair-raising stories of detection and adventure. Their sympathies, if they were healthy and wise, were no doubt often on the side of the criminal in his effort to escape. They sometimes preferred perhaps the qualities of the pirate or the burglar to the dismal proprieties of their victims or the cultivated suavity of the police.

"There is something to be said for Bill Sikes and his kind. And the criminal who exhibits heroic qualities may naturally be a more popular figure in fiction than the persons whose virtues and piety remain undimmed and unattractive from the first page to the last. Yet it is seldom suggested that children who read works of that kind, many of them to be numbered among the classics of literature, are thereby encouraged to entertain evil designs or to indulge in criminal practices."

Lord Hewart reminded his audience that if films of crime and adventure have one feature in common it is that in the end the criminal is brought low and virtue triumphs. "If virtue triumphed in actual life as regularly as on the films this world might be an easier place both to police and understand," he said.

Regarding the fear on the part of some would be censors that it is not good for the masses to be introduced to the luxuries and extravagances which the films often depict, the chief justice said that "the world consists neither of classes nor masses but of individuals." He added that "it might perhaps be thought to be of some slight service to give people relief, if only for a few hours, from the drabness, the routine and the limitations of their ordinary lives."

Continuing this argument the speaker said: "Why should it be suggested that these things are harmless in books but harmful on the screen? And why seek to eliminate from human nature the interest which most men and women seem to take in an atmosphere that is free from care and luxurious beyond the dreams of avarice?"

---

13 Theatres Get RCA Sound

Arrangements have been completed with RCA Photophone for replacement of sound equipment in 13 theatres of the Fanchon & Marco circuit with High Fidelity apparatus.

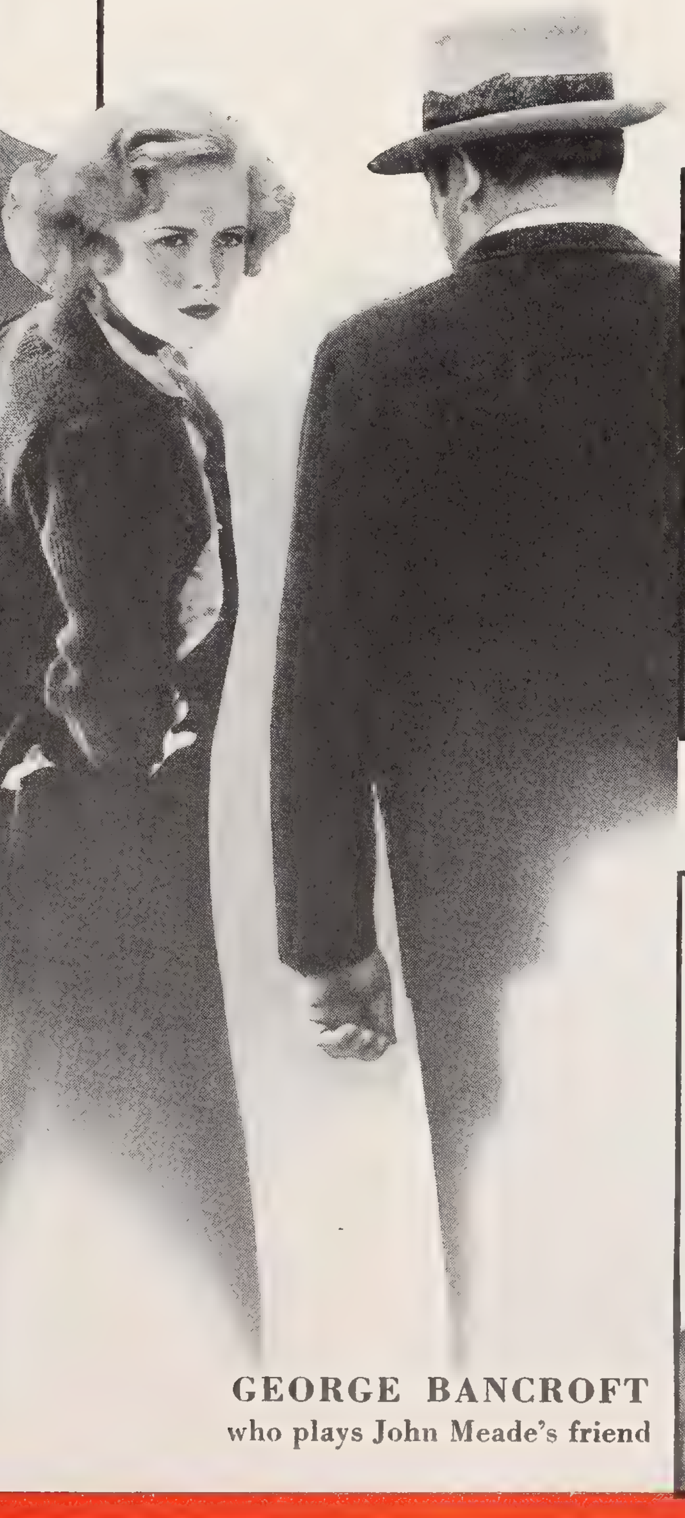
Let's Have Your Reaction on Paramount's

"JOHN MEADE'S WOMAN"

Arrange to have this picture screened for you at once. Check the actor or actress on this page you think does the most to make "JOHN MEADE'S WOMAN" one of the surprise hit pictures of the year . . .

1

EDWARD ARNOLD
who plays John Meade



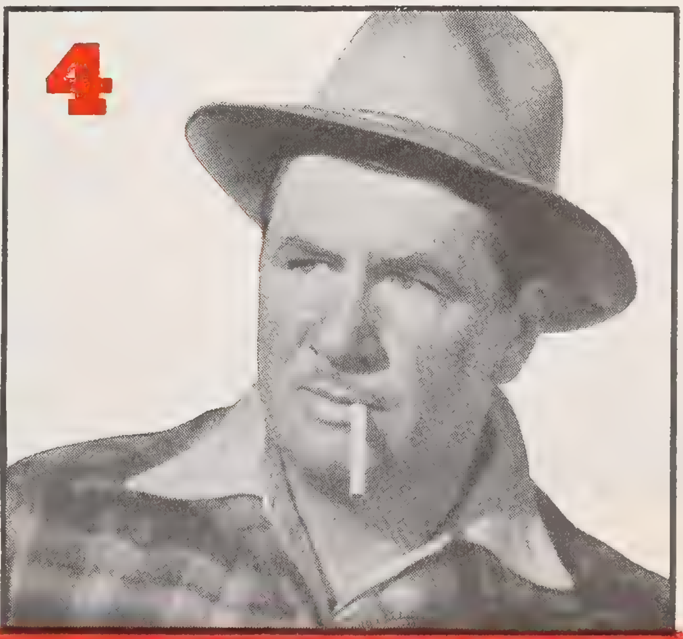
2

FRANCINE LARRIMORE
who plays John Meade's Woman

3

GAIL PATRICK
who plays the girl John Meade ditched

4



GEORGE BANCROFT
who plays John Meade's friend

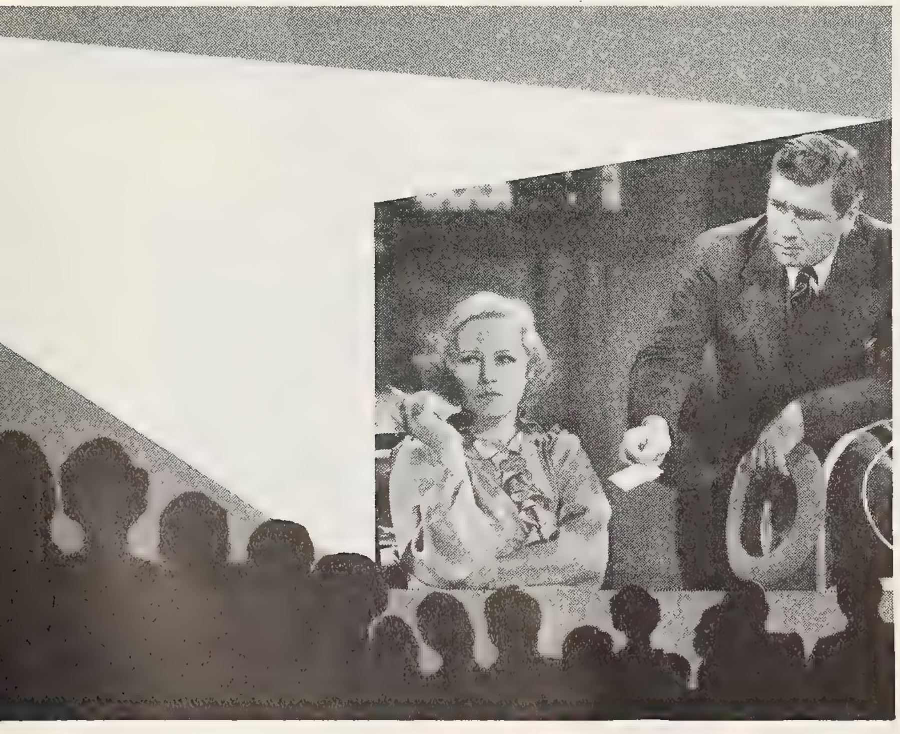
SEE NEXT PAGE

Preview Audiences in South Norwalk, Conn., and Hollywood, Calif., Disagreed on Paramount's "JOHN MEADE'S WOMAN"

Some rated **EDWARD ARNOLD** ahead of **FRANCINE LARRIMORE**

Some rated **FRANCINE LARRIMORE** in her first screen part ahead of the popular screen star

Some claimed this was **GAIL PATRICK'S** greatest role



Some said **GEORGE BANCROFT** stole the picture

But ... all arguments aside ... everyone who saw "JOHN MEADE'S WOMAN", B. P. Schulberg's newest picture for Paramount, agreed that this directorial job by Richard Wallace has some of the grandest acting to come out of Hollywood in months . . . plus one of the most powerful and dramatic stories of this or any other year. *And everyone agreed that "JOHN MEADE'S WOMAN" is one of the Box-Office Surprises of the New Year.*

it's a PARAMOUNT PICTURE — it's the best show in town

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

While great American statesmen have nickel-cigars named after them, baseball players loan their names to candy bars, and Broadway vaudevillians have their monikers affixed to ham sandwiches, it remains for our own Mary Pickford to achieve the signal and single honor of having a fly named after her.

One year and six months ago William Lang, Toronto, Canada, insurance executive, arranged a fishing party for Miss Pickford. After the li'l lady departed for California, Mr. Lang created a fishing fly named in her honor. Its top wing is of feathers from the American golden pheasant, which represents Mary's golden hair; a tiny shoulder is represented by a bit of feather from the blue chatterbird of India. There is a flat silver body representing the silver skies of Canada, Miss Pickford's birthplace, and a white streamer of polar bear under the feather. A tinge of red from the Greek sparrow is at the tail. Mr. Lang presented the fly, encased in a solid gold frame on a silver satin background, to Miss Pickford at Pickfair.

The other day he arrived at New Orleans for several days of fishing, and for the occasion proudly displayed his own "Pickford Fly" with all of its multicolored contraptions.

But Mr. Lang did not get a single strike, a bite, or even a nibble.

▽

Casting our eye over the field of American education to determine to what extent the motion picture is being used to teach in schools of higher learning, we discovered that Duke University, at Durham, North Carolina, is conducting a course for its young lady students on how to raise and lower windows with ease and grace. The course is titled "Body Mechanics."

▽

Dave Rubinoff and his violin stopped a sandwich man on Broadway and asked him why he was wearing blank sandwich-boards. "I'm sustaining," he answered, "and I'm looking for a sponsor."

▽

Little do the outsiders-looking-in realize the depth of the new relationship between Germany and Italy. Both have even matched notes on musical sound equipment science and have produced, in Germany, the Musiknotenschreibmaschine, and, in Italy, the Dactylomusicograph.

▽

Fred Stern, in London, reminds that the Tyrolean hat so frequently seen on stage and screen has definite utility in Europe, where it serves an important purpose. It is worn in the mountains so that the Tyrolean wearer shall not be mistaken for chamois and ruthlessly shot down.

But there's no protection for the chamois who are so frequently shot down in mistake for Tyroleans during the yodeling season.

▽

"Little" Mickey (Freckles) Daniels, he of the original Hal Roach "Our Gang" tribe, returned the other day to the Roach studios in California to appear in another "Gang" comedy, for old times sake. Mickey is 22, towers six feet, and shows more red hair than in the old days. He now has so many freckles that if he'd pull them a bit closer together he'd have a swell tan!

Federal legislators have been affected pleasurably by the tonal emanations from the deft acoustical treatments of our best motion picture theatres in Washington, and oft have wondered whether the same scientific treatments could not be given to some of their legislative halls where the noises of bellowing lawmakers make a din that's unsurpassed. Taking their cue, then, from modern motion picture assembly, a group of the more passive Washington gentry have arranged to greet their colleagues at the opening of Congress, this week, with a completely-silenced dining room in the House of Representatives.

Last January, Representative Allen Treadway, Republican, of Massachusetts, arose in the middle of a block booking debate, or something, and cried from the floor of the House: "May I inquire whether any effort has ever been made in connection with the House restaurant to lessen the noise of rattling dishes, floor noises and so forth?"

Lawmakers fresh from the restaurant bedlam below gave their undivided attention, cancelling from their collective mind, for the moment, the more weighty problems of the nation's future.

Money was not available immediately, but when the second deficiency bill came up, they managed to wiggle an appropriation out of the millions allotted for federal motion picture projects, federal theatre projects, Sinclair Lewis projects, etc.

Vigorously-sipped soup that has echoed through the dining room in torrential tones will now sound like a gentle tingle from a delicately tuned zither played by the first zitherer of the Music Hall Symphony Orchestra. The crass touch of spoon metal against crockery, which once drove legislators to distraction, now will give a melodiouos effect akin to the fondling of a muted violin string.

▽

They say that Ferde Grofe, the composer, is completing a tone-poem, "Hollywood Ballet," which will be presented shortly at Carnegie Hall. It depicts, musically, an average day on the lot of a big movie studio. The other afternoon Mr. Grofe telephoned Mervyn Le Roy at Warners' studio in California to get an idea of the daily routine of an important film director. Mr. LeRoy's secretary answered the phone. She was asked: "What is Mr. LeRoy's schedule for today?"

"Today," she replied, "Mr. LeRoy is seeing his dentist in the morning and in the afternoon he's supervising a change in his swimming pool."

▽

Leonard Lyons, of Broadway, was a guest of Connie Immerman at Connie's Broadway dining-and-dancing Cotton Club, when Connie accepted a telephone reservation for a gentleman whose first name was Rex, but whose second name Connie could not grasp. After the supper-show, Connie finally decided upon the man's identity, rushed to his office and secured a copy of the newest book by Rex Beach, author of many a novel turned into films. Connie brought the book to the guest's table and asked: "Won't you autograph your work, Mr. Beach?" "My name isn't Beach," was the reply, "but I'll be glad to autograph my work. Bring me your icebox—I'm Rex Cole!"

The Dionne quintuplets are not always the honey-and-sugar sweeties pictured by Fox Films in its series of Dionne quintuplets feature pictures. Ol' Doctor Dafoe up there in Callander, Ontario, must needs use a "club" on the kids once in a while to keep 'em under control.

Cecile, for instance, got the idea the other day that it was very effective, in her spats with her sisters, suddenly to lean down and take a good, big bite out of one of them. And we don't mean a little bite. It wasn't very long before Annette caught on to the same idea of attack and started to do a little biting on her own—on her sisters.

So, Doctor Dafoe looked to a small, entirely barren room in the nursery hospital, and when Cecile and Annette continued their man-eating careers, the nurses simply took them, one at a time, and shut them up in this solitary confinement. Next time the Doc is going to put them out.

Nor does Doctor Dafoe's troubles end there, for hundreds of moviegoers have written him to say that it's really too bad that the children's eyelashes are touched up with mascara before being photographed by Fox Film. The quintuplets have naturally long eyelashes, and no makeup has ever been used in photographing them.

▽

Maureen O'Sullivan takes her "Tarzan" acting with Johnny Weissmuller in a serious vein. The Metro actress has just ordered a sun deck built above the play room in her Beverly Hills home. The only means of entrance will be from the tree tops, or a ladder, or something.

▽

Last week the Rex theatre in Spokane, Washington, played "Ecstacy"—FOR ADULTS ONLY. This week they have "SHAME."

▽

Mack Sennett may be called to Spain any minute to conduct the civil war. General Franco is offering bananas, loads of them, in trade for boots. Ted Cook immediately shot back word that Franco should keep the bananas, and have Mack Sennett's slapstick gang drop the skins from airplanes on to the streets of Madrid.

▽

Paramount advertisements in the trade press of late have been screaming the question:

"WHO is Dorothy Lamour?"

Whitney Bolton, not Paramount, supplies the answer:

A Chicago night club "torch" singer was seen some months ago by a Paramount talent scout from New York. He kept her in mind. After a while she came to New York with a band and sang with it in a local night club. The Paramount talent scout saw her again, sent for her. She could sing, he concluded, but couldn't act for apples. So he put her into Paramount's we-hope-it-develops talent school at a cost to Paramount of about $50 a week. She was there 11 weeks, and had six or more weeks to go before even a test was to be made.

The gal got impatient, quietly got herself an agent. She and the agent flew to Hollywood and did a high-pressure act, with the result that the Coast office signed her. Her tale was that another big studio was after her services. Several days later Paramount in Hollywood learned that the home office in New York had her, and for about $500 a week—less!

WHO, indeed, is Dorothy Lamour?

MEXICAN PRODUCERS ASK LEGISLATIVE AID

Seek More Theatres to Show Product, and Reduced Taxes, to Offset Foreign Films

by JAMES LOCKHART
in Mexico City

Organized Mexican motion picture makers again are viewing with alarm the landslide competition from foreign films, especially American. Asserting that imported films monopolize this market, as 96 per cent of pictures exhibited in Mexico are foreign and that of the 500 shown each year in the national capital but 20 are home made, the Mexican Motion Picture Producers Union has petitioned the Mexico City government to toss the domestic industry a lifebelt in the form of some regulation which will afford more cinemas, or even theatres, for the exhibition of home-made pictures, and in reduced taxation.

The Union says that distributors of foreign films take over the programs of most Mexican City cinemas for as long as a year in advance, and urges the civic government to act pronto to give Mexicans an exhibition break in 1937, as distributors of imported pictures now are busy lining up the houses for next year.

Taxation, says the Union, is a proportionately greater burden for the Mexicans than it is for the foreigners. It asserts that oftimes the government embargoes Mexican pictures because of defaults in tax payments, a circumstance that is certainly not encouraging for the home industry and smacks much of the old tale of the goose and the golden eggs.

The way things now stand, much needed capital shies clear of the Mexican production industry, the Union charges.

▽

The Mexican government is sponsoring exhibition of another series of Russian pictures. The first is "Sailors of Krondstadt." It is being shown at the Teatro Hidalgo, Mexico City, a government operated theatre, at the cut rate price scale of seven to 14 cents.

▽

The new national film censors have demonstrated that their rules apply as much to Mexican pictures as they do to foreign. This was shown in the order for much cutting and renovating at considerable expense to the producers, "El Rosal Bendito" ("The Blessed Rose Bush") because it did not conform with the ideals of the Mexican government and was not an authentic interpretation of Mexican customs, life and thought trends.

The board has a woman member, appointed to give a feminine viewpoint. The appointee is Señorita Elenea Sanchez Valenzuela, journalist and author. She is Mexico's first woman film censor.

Mexico City's Chinese colony is protesting "The General Died at Dawn," which is being exhibited in the Mexican capital. The colony has asked the government to order extensive censoring of the film. It charges that the picture offends Chinese dignity by presenting China as a barbarous land and Chinese as a grade lower than savages. This is the first protest Mexico City Chinese ever have made against a picture. They have been fond of various Chinese pictures and were enthusiastic about the "Fu Manchu" series and "Shanghai Express."

▽

Discouraged by the practice of American producers either giving away or selling at very reduced rates their short subjects in Spanish America, Mexican producers have decided to abandon making little pictures. It seems that American companies supply short product to Latin America largely for advertising purposes.

▽

These are busy days for Mexican producers, despite their plaint about wholesale foreign competition. In the Mexico City sector, all studios are booked up to the end of February. Expectations are that 1937 production will be from 30 to 40 pictures, all features. Production this year will not exceed 20 features.

Settlement is looked for momentarily in the strike that has lasted for several months against the studio of the National Motion Picture Producing Company, Mexico City. This company made Mexico's first "talkie." The strike is for higher pay and other concessions.

Maury Cohen Signed By RKO as Producer

Maury Cohen, president of Invincible Pictures, has been signed by RKO in Hollywood as a producer. Samuel J. Briskin, RKO vice-president in charge of production, announced that Mr. Cohen's assignments will not be limited to "B" pictures, as had been reported.

George Batcheller, Jr., president of Chesterfield Pictures, said last week that his company would not be affected by the withdrawal or disbanding of Invincible. He pointed out that the companies were separate business organizations and that their combination of interests was limited to office and distribution services.

Connecticut Allied to Meet

Allied Theatres of Connecticut will meet January 12 at headquarters in the Film Building in New Haven. Dr. J. B. Fishman, recently elected to represent Connecticut on the Allied board of directors, will attend the board meetings scheduled for January 21-22 in Baltimore, and will give a report on his return.

Cowan Opens New Agency

Harrison J. Cowan, advertising manager for Dictograph Products, Inc., is leaving that organization to establish his own advertising agency in New York. Associated with him will be Arnold Van Leer, motion picture publicist, who has been affiliated with Pickford-Lasky Productions.

Paramount Meet Follows Zukor Dinner on Coast

The management and executive staffs of Paramount Pictures will be taken up with two events of note this week in Hollywood: The company's own banquet in honor of the Silver Jubilee of its board chairman, Adolph Zukor, on Thursday evening, at the studio, and the annual production conference of executives and theatre partners, to be held at the Hotel Ambassador on Friday and Saturday.

The banquet will be in the studio and will be attended by all of the players, producers and directors on the compay's contract list, executives from both New York and Hollywood, theatre partners, exhibitors and a large number of men and women who have been associated with the founder of Paramount during the past quarter century.

The dinner will be followed by a dance and entertainment and the one-hour show will be broadcast over a coast-to-coast National Broadcasting Company network. Cecil B. DeMille will open the broadcast with introductory remarks and Jack Benny will be master-of-ceremonies. Stars scheduled to appear include Ben Blue, Bob Burns, Charles Butterworth, Bing Crosby, Johnny Downs, Dorothy Lamour, Carole Lombard, Fred MacMurray, Martha Raye, Shirley Ross, Gladys Swarthout, Eleonore Whitney and Leopold Stokowski and his symphony orchestra.

The annual production conference will be conducted by William LeBaron, managing director of production, with special sessions in charge of Barney Balaban, president; Mr. Zukor, and Neil Agnew, vice-president and general sales manager. A preliminary survey of Paramount's product for 1937-38 will be made with special attention being given to several major productions being planned.

Executives from the studio who will attend include Mr. Zukor, Eugene Zukor, Mr. LeBaron, A. M. Botsford, Harold Hurley, Bogart Rogers, Jeff Lazarus, C. J. Dunphy, Fred Leahy, Mel Shauer, George Bagnall, A. C. Martin, Henry Herzbrun, Jacob Karp, Manny Wolfe, Boris Morros and Sam Frey.

Executives from New York will include Mr. Balaban, Mr. Agnew, J. J. Unger, Charles Reagan, Russell Holman, Austin Keough, Robert M. Gillham, Y. Frank Freeman, Albert Deane, George Weltner, John Hicks, Jr., Milton Kusell, John Graham and Walter Cokell.

Paramount's theatre associates will include John Balaban, Chicago; E. V. Richards, New Orleans; Karl Hoblitzelle, Dallas; N. A. Nathanson, Toronto; Frank Walker, New York; M. A. Schlesinger, Johannesburg, South Africa; Sam Pinanski, Boston; Martin Mullin, Boston; A. H. Blank, DesMoines; R. B. Wilby, Atlanta; J. J. Fitzgibbons, Toronto; Sam Goldstein, Springfield, Mass.; M. A. Lightman, Memphis.

Meanwhile, in New York, the Broadway Merchants' Association voted to give Mr. Zukor a testimonial dinner in commemoratio of his silver anniversary on or about January 25.

A FEW OF HUNDREDS OF EXHIBITOR COMMENTS ON FITZPATRICK TRAVELTALKS

FITZPATRICK TRAVELTALKS: "18 of these a year aren't enough . . . they should make 52 . . . . they are masterpieces of art and dialogue." *Mrs. E. L. Tait, Lauder Thea., Mt. Forest, Ont., Can.*

YELLOWSTONE PARK: "Very interesting . . . entertaining and at the same time educational."; C. L. Niles, *Niles Theatre, Anamosa, Iowa*

HONOLULU, PARADISE OF THE PACIFIC: "The most elaborate one reel subject you can add to your program and improve your show." *R. Duba, Royal Theatre, Kimball, S. D.*

RURAL MEXICO: "Beautifully presented . . . geography is great stuff when you can see it thru the eye of a color camera." *M. R. Harrington, Avalon Theatre, Clatskanie, Ore.*

BEAUTIFUL BANFF AND LAKE LOUISE: "Absolutely beautiful in photograph and coloring . . . enchanting music and splendid narrative." A. N. Miles, *Eminence Theatre, Eminence, Ky.*

HOLLAND IN TULIP TIME: "Wish we could get more shorts like this . . . a beautiful picture." *O. I. Oleson, Norway Theatre, Ambrose, N. D.*

"What a trip for two bits!" *said Exhibitor Musselman of the Princess Theatre, Lincoln, Nebraska*

EVERYBODY CAN TAKE A WINTER CRUISE NOW

Thanks to Fitzpatrick's thrilling Traveltalks!

The selection of a short subject on your program is often the factor that sells your show against competition. A Fitzpatrick Traveltalk in Technicolor with exquisite music is a breathing-spell of beauty and fascination on a well-balanced program. Big city or small town, the folks watch for the de luxe cruises to far-off places that are so enjoyable in the Fitzpatrick—M-G-M manner!

FITZPATRICK TRAVELTALKS
in 3-color Technicolor! Pride of M-G-M!

FOR INSTANCE! WATCH FOR
"INDIA ON PARADE"

—Taj Mahal, greatest memorial of man's love to woman; first time in full 3-color Technicolor
—$50,000 gold plate on one carriage
—gold and silver cannons
—400 white horses identically matched
—largest elephants in India with gold-knitted blankets
—all the wealth and grandeur of India in beautiful color and music

Coming: "THE RACES AT BOMBAY!"

AUSTRALIAN PRODUCER INCREASING OUTPUT

Cinesound Adding Outdoor Film Unit; Legion of Decency for Commonwealth

by CLIFF HOLT

in Melbourne

Despite the belief of the company's directors that the New South Wales Quota legislation has failed, Cinesound, Australia's leading producing organization, has announced its intention of continuing its policy of regular and permanent production.

Making the announcement on behalf of the Board, Stuart F. Doyle, managing director, said that Cinesound intended to make five to six features a year for world distribution, and that, in addition, a second unit will be formed to concentrate on outdoor films. Through its affiliations in Great Britain, Cinesound has opened up the English market and expects to gain from there 40 per cent of its costs. The balance will come from Australia and New Zealand, with the possibility of a small amount from foreign countries, but no revenue is expected from the United States.

Features on the 1936-37 schedule are as follows: "Orphan of the Wilderness," "It Isn't Done," "Tall Timbers," "Robbery Under Arms," "Pearl of Price" and "Yellow Sands." Each picture will be directed by Ken G. Hall, who has made such a pronounced success of the previous Cinesound releases, almost all of which have returned profits.

It seems a little early at this stage to say whether the Quota Act has actually failed, though if it is to succeed it is time more energy was shown by these producers who worked so enthusiastically to bring it about. There is no possibility of the first year's requirements having been fulfilled; but between now and the end of 1937, investors may acquire more confidence and local cameras will then whirr happily.

Of the Australian films most recently released the majority have grossed highly satisfactory returns in Sydney, but public response hasn't been nearly so enthusiastic in other capitals. "Thoroughbred" and the Charles Farrell vehicle, "The Flying Doctor," scored exceptionally well in Sydney, but by no means repeated that performance in Melbourne. The same applies to "Uncivilized," the Expeditionary Film production featuring the English actor, Dennis Hoey.

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"Rose Marie" Litigation

Litigation continues between Metro-Goldwyn-Mayer and J. C. Williamson, Ltd., over the release in Victoria of "Rose Marie." Owner of the performing rights except for a reservation by the grantors of "moving picture film rights," J. C. Williamson seeks to enjoin MGM from exhibiting the play by means of sound pictures. This application was upheld when brought before the Chief Justice of Victoria (Sir Frederick Mann), whose opinion, however, has since been reversed by the state full court. It is likely that J. C. Williamson, Ltd., will now take the case before the High Court of Australia.

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Legion of Decency Move

Decisions by the Roman Catholic Hierarchy of Australia, but not yet officially promulgated, are tantamount to establishment of a Legion of Decency system in the Commonwealth. According to Archbishop Duhig of Brisbane, one of the leading figures at the Adelaide Conference, every Catholic once a year will promise not to attend films considered offensive to truth and Christian morality. A central national reviewing office will be established in Sydney, and will classify films under three headings: (1) Those permitted to all; (2) Those permitted with reservations; (3) Those condemned as harmful or positively bad. Since conditions, he said, are much the same in Australia as in America, the classifications of the American Legion of Decency will be adopted in Australia.

The Commonwealth film censor, Cresswell O'Reilly, is a lay preacher in the Methodist Church.

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Racing Competition

Melbourne city and suburban theatres are faced with serious Saturday night opposition by night trotting meetings with legalized betting. A bill licensing night trotting already has passed through the Legislative Council and little opposition is expected from the Assembly. Once through the Assembly it will become law and it is estimated that 30,000 potential theatre-goers will patronize the trots each Saturday night meeting. What these folk will pay in admissions and lose in betting transactions looks like a decidedly serious loss to box offices. Financial interests behind the trotting enterprise worked quietly and swiftly to push it through the Council, since the Bill was on its way to the Assembly before the theatrical industry heard much more than scant rumors that anything was in the wind.

Bringing Sulu Print

G. F. Harris, president of Filippine Film Productions, Inc., at Manila, will arrive in Hollywood early in February with prints of "Zamboanga," feature made by a crew of 25 over a period of eight months among the islands of the Sulu Archipelago, between Borneo and Zamboango. Three months were spent on underwater pearl diving scenes.

Passion Play Film Imported

The Golgotha Corporation, headed by Captain George McL. Baynes, has brought the film "Golgotha" to America and has completed an English version. The picture depicts the life of Jesus Christ, and was produced in France by Jules Duvivier.

MPTOA Session Plans Announced

The 17th annual convention of the Motion Picture Theatre Owners of America will be held at the Miami Biltmore hotel, Miami, Fla., on March 16th, 17th and 18th, and, according to a bulletin of the MPTOA issued to its members this week, it is expected to be the largest national convention of theatre owners ever held in the United States.

The theme of the conference will be better theatre management and discussions will be held on improved theatre design, construction and equipment; better merchandizing of motion picture entertainment, and ways and means of increasing attendance and maintaining high standards of exhibition.

A feature of the meeting will be displays and demonstrations of new theatre equipment, construction materials, signs and advertising accessories. Talks will be given by technicians, engineers and architects and the members will be invited to exchange views on specific subjects in this field.

The general business sessions will be devoted to discussion of trade practices, double features, the music tax, the score charge, overbuying and unreasonable clearance, radio competition, court decisions, pending legislation, labor relations and other industry problems.

Elaborate social programs have been arranged and officers of the organization have obtained special hotel rates for those attending the three-day conference.

Newspaper Critics Name 'Best' Films

Metro-Goldwyn-Mayer's "Mutiny on the Bounty" and Columbia's "Mr. Deeds Goes to Town" divided honors in two newspaper critics' polls announced this week on "the best" of 1936.

Newspaper reviewers in *Film Daily's* "ten best pictures" balloting selected the following as the best of 1936:

"Mutiny on the Bounty," MGM; "Mr. Deeds Goes to Town," Columbia; "The Great Ziegfeld," MGM; "San Francisco," MGM; "Dodsworth," United Artists-Samuel Goldwyn; "The Story of Louis Pasteur," Warners; "A Tale of Two Cities," MGM; "Anthony Adverse," Warners; "The Green Pastures," Warners, and "A Midsummer Night's Dream," Warners.

The New York Film Critics' Association selected the following as representing their idea of "the best" of the year:

"Mr. Deeds Goes to Town," Columbia, the best English-speaking picture; "La Kermesse Heroique," ("Carnival in Flanders"), American Tobis, the best in the foreign language division.

The New York critics also selected Luise Rainer for the best female performance of the year award for her work in "The Great Ziegfeld" and the best male performance was adjudged to have been Walter Huston's in "Dodsworth." Rouben Mamoulian was picked as having given the best direction of the year in "The Gay Desperado."

THE CUTTING ROOM

China Passage

(RKO Radio)

Mystery Melodrama

The mysterious theft of a valuable diamond owned by a Chinese warlord and the subsequent attempt to smuggle the gem into the United States, which entails a welter of killings, is combined with the full quota of skullduggery and intrigue and with drama-hued romance, to form the theme of this picture. It is modernly timed. The locales are Shanghai, aboard a transpacific liner where most of the action takes place, and the San Francisco water front. The story is essentially mystery drama, which has a sort of related topical significance as it pertains to things Chinese because of the recent kidnaping of and releasing of Generalissimo Chiang Kai-Shek by the warlord, Marshal Chang.

While dealing in straight theatrical elements, the story, to make good title significance, also gives an insight into operations of undercover agents of the U. S. Customs Bureau. The girl in the cast, a figure in most of the dramatic incident and the center of the romantic contrast, is just such a person.

The story is an original by Talor Caven. The scenario is by J. Robert Bren and Edmund L. Hartman. Bren's recent writing activities have included "Without Orders" and "High Tension." Hartman has been engaged with lighter material, typically "Champagne Waltz" and "The Princess Comes Across." The direction is by Edward Killy, maker of the recent "Wanted, Jane Turner."

A newcomer, Constance Worth, imported from Australia, has the title role. The hero is Vinton Haworth, the original Jack Arnold of the Myrt and Marge radio broadcast, who made an auspicious debut in "Without Orders." To achieve the proper story and local atmosphere, several Chinese actors have important parts. These are Philip Ahn, Lotus Long, Lotus Liu, Moi Ming and Taetsui Komai. Among familiar screen names the cast also lists Leslie Fenton, a fixture in practically all Chinese-localed films; Gordon Jones, Frank M. Thomas, George Irving, Joyce Compton and Dick Elliott.

Swing High, Swing Low

(Paramount)

Romantic Drama

To be embellished with music and drama, "Swing High, Swing Low," despite its background trappings, will tell a straight romantic and dramatic story. Starting in Panama, it involves two young persons, penniless and attractive. The boy becomes somewhat of a sensation in the entertainment world of Panama and New York. Conceited, self conscious and quite a bit swellheaded, he forgets the girl he married, who was his inspiration. As rapidly as he skyrocketed to fame he drops to failure. In the end, however, love and devotion conquer misunderstandings and happiness rules again.

Fred MacMurray and Carole Lombard, who achieved quite a measure of popularity as a team in "Hands Across the Table" and "The Princess Comes Across," and both of whom scored other individual successes in the past year, are starred. Worthwhile names are noted in the principal support: Charles Butterworth, accomplished comedian currently appearing in "Rainbow on the River;" Dorothy Lamour, now in "The Jungle Princess;" Jean Dixon, Harvey Stevens and Franklyn Pangborn. Others filling atmospheric and character roles are Cecil Cunningham, Charles Arnt, Anthony Quinn, Henry Semels, Christ Martin, Charles Stevens and Ralph Remley.

Based on a play by George M. Watters and Arthur Hopkins, the screen play is by Oscar Hammerstein II and Virginia Van Upp. Music and lyrics are by Sam Coslow and Al Siegel, Leo Robin and Ralph Rainger, Charles Kisko and Siegel and Phil Boutelje. Dance effects, which add to the film's production quality, were staged by LeRoy Prinz. The director, Mitchel Leissen, recently completed "The Big Broadcast of 1937."

While it is expected that MacMurray will entertain musically with his trumpet, Miss Lombard will be heard for the first time as a screen songstress. She will have two vocal numbers, "I hear a Call to Arms" and "Then It Isn't Love." In addition to her other contributions Miss Lombard also will be seen as a night club tap dancer.

Nancy Steele is Missing

(20th Century - Fox)

Drama

This is the story of a man who commits a heinous crime and lives to see life play strange tricks on him. It is the story of a desperate and dangerous man who becomes an innocent victim of the law's persecution but under the lash of life effects a moral regeneration within himself and thus prevents another more vicious crime.

With story by Charles Francis Coe, noted for his grimly realistic material, the screen play is credited to Gene Fowler and Hal Long, a pair of writers exceptionally accomplished in endowing their works with robust flavor. In considering it from the point of view or adaptability to the two players whom it features, Victor McLaglen, Academy Award winner, because of "The Informer," and Peter Lorre, currently in the dramatic "Crack-up," it seems to be ideal material which should bring out the best talents of both. More by allusion than literal display, it establishes McLaglen as a kidnaper to take him into prison where for 20 years he guards his secret,

In setting McLaglen and Lorre in the leading roles, Darryl Zanuck, whose penchant for strong drama of this character has been exemplified previously in several films, especially "Les Miserables," also has elected to support the pair with an exceptionally strong cast. It includes, among others, Walter Connolly, whose child was kidnaped; June Lang, McLaglen's victim and supposed daughter; Robert Kent, who shares the romantic contrast with her, and Shirley Deane, who eventually becomes Lorre's tool in the plot. Other players, as prison inmates, law officials and townsfolk, are Frank Conroy, George Taylor, Arthur Hohl, John Horrington, Kane Richmond, Margaret Fielding, DeWitt Jennings, Allen Cavan, George Chandler and Eric Wilston.

History is Made at Night

(UA - Walter Wanger)

Drama

Although a literal interpretation of this title might suggest it is a newspaper story, it is not. "History Is Made at Night" essentially is romance. In Paris, a fascinating stranger saves a wife from a compromising situation but accidentally kills a man while doing so. Acquaintanceship ripens into a love that infuriates the woman's jealous husband. The man is sought by French police as a murderer and kidnaper. The enraged husband vows he will send his wife's lover to the guillotine. There is a second meeting of the man and woman in New York. An interlude shows the wrecking of a luxury liner in an iceberg crash. The husband tries to kill himself and eventually the murder suspect exonerates himself, bringing happiness to the woman and to himself.

The original story is credited to Gene Towne and Graham Baker, a writer team whose accomplishments favorable and otherwise are familiar to the exhibitor world. The direction is by Frank Borzage, credited with the recently previewed "Green Light" (Warner) and many exceptional productions. It is being produced by Walter Wanger.

Charles Boyer, currently in "The Garden of Allah," and Jean Arthur, Calamity Jane in "The Plainsman," are featured. The supporting cast is small, but it includes a group of tried and true performers. Prominent are Leo Carrillo, currently appearing in "The Gay Desperado," Colin Clive, Ivan Lebedeff, George Meeker and Lucien Prival.

Park Avenue Lodger

(RKO Radio - Hirliman)

Comedy-Drama

The story told in this production is adapted from a *Saturday Evening Post* yarn of the same title written by Bruce Hutchinson. Embodying drama, romance and comedy, it details the adventures of a Park Avenue socialite (a roughneck wrestler at heart) who is sent by his magnate father into the lumber camps to be transformed from a supposed softie into a rugged he-man.

In the lead, George O'Brien has a typical role. His adaptability to the kind of part he is being called upon to portray has been demonstrated over a long series of successful thrill action photoplays. The young woman whose business he saves, and with whom he falls in love, is Beatrice Roberts, a newcomer to the screen. Principal supports include Bert Hanlon, Gertrude Short, remembered as featured in the famous "Telephone Girl" series, Willard Robertson, Ward Bond and Robert Emmett O'Connor.

The film is the second in the new series which O'Brien is making for George Hirliman, the first having been "Daniel Boone." It is being directed by David Howard, at the helm in several recent O'Brien pictures. The scenarists are Dan Jarrett and Ewing Scott. Like Howard, Jarrett has been associated with many O'Brien pictures, notably "The Cowboy Millionaire," "Border Patrolman," "Whispering Smith Speaks" and "Daniel Boone."

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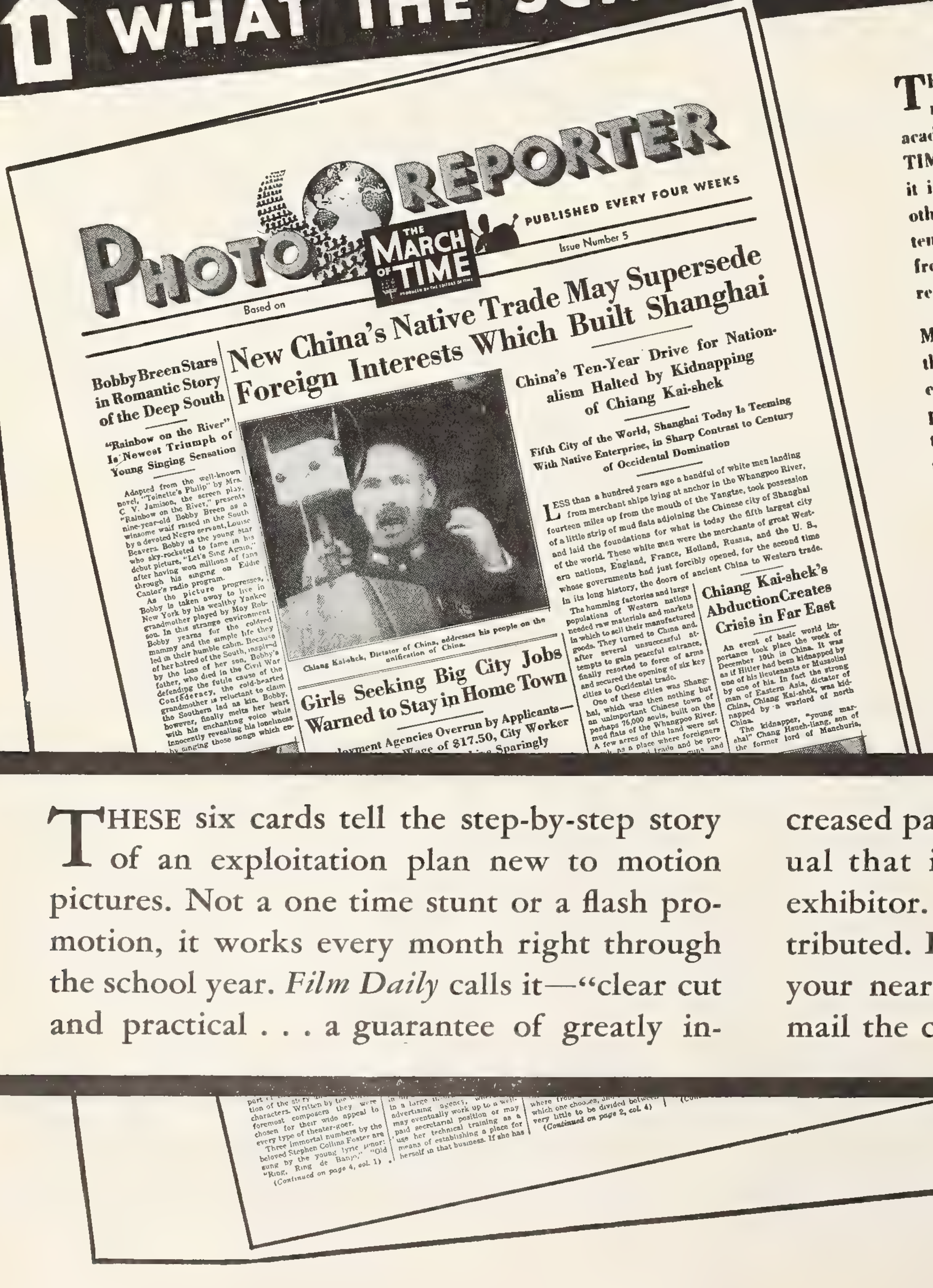

PHOTO REPORTER

PUBLISHED EVERY FOUR WEEKS

Based on THE MARCH OF TIME

Issue Number 5

New China's Native Trade May Supersede Foreign Interests Which Built Shanghai

China's Ten-Year Drive for Nationalism Halted by Kidnapping of Chiang Kai-shek

Fifth City of the World, Shanghai Today Is Teeming With Native Enterprise, in Sharp Contrast to Century of Occidental Domination

LESS than a hundred years ago a handful of white men landing from merchant ships lying at anchor in the Whangpoo River, fourteen miles up from the mouth of the Yangtse, took possession of a little strip of mud flats adjoining the Chinese city of Shanghai and laid the foundations for what is today the fifth largest city of the world. These white men were the merchants of great Western nations, England, France, Holland, Russia, and the U. S., whose governments had just forcibly opened, for the second time in its long history, the doors of ancient China to Western trade.

The humming factories and large populations of Western nations needed raw materials and markets in which to sell their manufactured goods. They turned to China and, after several unsuccessful attempts to gain peaceful entrance, finally resorted to force of arms and secured the opening of six key cities to Occidental trade.

One of these cities was Shanghai, which was then nothing but an unimportant Chinese town of perhaps 76,000 souls, built on the mud flats of the Whangpoo River. A few acres of this land were set A few acres of a place where foreigners

Chiang Kai-shek, Dictator of China, addresses his people on the unification of China.

Bobby Breen Stars in Romantic Story of the Deep South

"Rainbow on the River" Is Newest Triumph of Young Singing Sensation

Adapted from the well-known novel, "Toinette's Philip" by Mrs. C. V. Jamison, the screen play, "Rainbow on the River," presents nine-year-old Bobby Breen as a winsome waif raised in the South by a devoted Negro servant, Louise Beavers. Bobby is the young star who sky-rocketed to fame in his debut picture, "Let's Sing Again," after having won millions of fans through his singing on Eddie Cantor's radio program.

As the picture progresses, Bobby is taken away to live in New York by his wealthy Yankee grandmother played by May Robson. In this strange environment Bobby yearns for the colored mammy and the simple life they led in their humble cabin. Because of her hatred of the South, inspired by the loss of her son, Bobby's father, who died in the Civil War defending the futile cause of the Confederacy, the cold-hearted grandmother is reluctant to claim the Southern lad as kin. Bobby, however, finally melts her heart with his enchanting voice while innocently revealing his loneliness by singing those songs which en-

tion of the story characters. Written by the foremost composers they were chosen for their wide appeal to every type of theater-goer.

Three immortal numbers by the beloved Stephen Collins Foster are sung by the young lyric tenor: "Ring, Ring de Banjo," "Old

(Continued on page 4, col. 1)

Girls Seeking Big City Jobs Warned to Stay in Home Town

Employment Agencies Overrun by Applicants—Wage of $17.50, City Worker Sparingly

in a large agency, advertising agency, may eventually work up to a well-paid secretarial position or may use her technical training as a means of establishing a place for herself in that business. If she has

which one chooses, very little to be divided between

(Continued on page 2, col. 4)

Chiang Kai-shek's Abduction Creates Crisis in Far East

An event of basic world importance took place the week of December 10th in China. It was as if Hitler had been kidnapped by one of his lieutenants or Mussolini by one of his. In fact the strong man of Eastern Asia, Chiang Kai-shek, dictator of China, was kidnapped by a warlord of north China.

The kidnapper, "young marshal" Chang Hsueh-liang, son of the former lord of Manchuria,

THE PHOTO REPORTER is a newspaper, published during the academic year by the MARCH OF TIME. Written in news-story form, it is used by students, teachers and others interested in the study of contemporary times. It combines material from many sources into concise, easy reading.

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Columbia University
New York, N. Y.
The Hachley School
Tarrytown, N. Y.
Memorial High School
Madison, Me.
Lehigh High School
Lehighton, Pa.
Hamburg High School
Hamburg, Pa.
Orwigsburg High School
Orwigsburg, Pa.
Chambersburg High School
Chambersburg, Pa.
Wilson College
Chambersburg, Pa.
Penn Hall School
Chambersburg, Pa.
Royersford High School
Royersford, Pa.
Wellsboro High School
Wellsboro, Pa.
So. Philadelphia H. S.
Philadelphia, Pa.
State Teachers College
East Stroudsburg, Pa.
East Stroudsburg H. S.
East Stroudsburg, Pa.
East Stroudsburg Jr. H. S.
East Stroudsburg, Pa.
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Arab, Ala.
Everett Jr. H. S.
San Francisco, Calif.
California Prep. School
Covina, Calif.
Chico High School
Chico, Calif.
Herbert Hoover H. S.
Glendale, Calif.
Hanford Union H. S.
Hanford, Calif.
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Long Beach, Calif.
Frances E. Willard Jr. H. S.
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Santa Monica, Calif.
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New Haven, Conn.
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Denver, Colo.
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Calumet School
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Streator, Ill.
James H. Stewart School
Ft. Wayne, Ind.
Hillsboro High School
Hillsboro, Ind.

Emmerich Manual Training
High School
Indianapolis, Ind.
La Porte High School
La Porte, Ind.
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Union City, Ind.
Grant Cons. School
Ledyard, Iowa
Ledyard Cons. School
Ledyard, Iowa
Swea City Cons. School
Swea City, Iowa
Sacred Heart High School
Charleston, W. Va.
Triadelphia High School
Wheeling, W. Va.
State Teachers College
Eau Claire, Wis.
Van Brunt School
Horicon, Wis.
West Bend High School
West Bend, Wis.
Hays High School
Hays, Kan.
Pikeville High School
Pikeville, Ky.
Brunswick High School
Brunswick, Md.
Southwestern Jr. H. S.
Battle Creek, Mich.
Foch Int. School
Detroit, Mich.
Hamtramck High School
Hamtramck, Mich.
Nokomis Jr. H. S.
Minneapolis, Minn.
Hickman High School
Columbia, Mo.
University of Missouri
Columbia, Mo.
Univ. of Minnesota
Minneapolis, Minn.
Nashua Jr. H. S.
Nashua, N. H.
Central School of
Business and Arts
New York, N. Y.
De Witt Clinton H. S.
New York, N. Y.
Akron High School
Akron, N. Y.
James Madison H. S.
Brooklyn, N. Y.
Abraham Lincoln H. S.
Brooklyn, N. Y.
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Buffalo, N. Y.
Cedarhurst School No. 3
Cedarhurst, N. Y.
Hillburn Union Free School
Hillburn, N. Y.
John Adams High School
Ozone Park, N. Y.
T. Roosevelt School No. 43
Rochester, N. Y.
East High School
Rochester, N. Y.
Western Hills H. S.
Cincinnati, Ohio
Tonawanda High School
Tonawanda, N. Y.
St. Augustine Academy
Lakewood, Ohio
Palmer Trop. H. S.
Miller City, Ohio
Bridgeport High School
Bridgeport, Pa.

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Doylestown, Pa.
Wilson School
Erie, Pa.
Mahanoy City School
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McAdoo High School
McAdoo, Pa.
Pine Grove High School
Pine Grove, Pa.
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Irene, So. Dak.
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Belmond, Iowa
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Coon Rapids, Iowa
Gardiner High School
Gardiner, Me.
High School
Oskaloosa, Kan.
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Cleveland Heights, Ohio
Duniway School
Portland, Ore.
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Fredericksburg, Va.
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Westwood, Calif.
Senior High School
Muskegon, Mich.
Headland High School
Headland, Ala.
Vale High School
Vale, Ore.
Grade School
Ladd, Ill.
Casey Ind. School
Casey, Iowa
High School
Joiner, Ark.
High School
Luxora, Ark.
High School
Wilson, Ark.
Massena High School
Massena, Iowa
Glidden Cons. School
Glidden, Iowa
Murdock High School
Winchendon, Mass.
Union Hill H. S.
Union City, N. J.
Stuart Public School
Stuart, Iowa
Orange High School
Orange, Tex.

Faribault Public Schools
Faribault, Minn.
Springfield Sr. H. S.
Springfield, Ill.
Codorus Twp. H. S.
Glenville, Pa.
Western Jr. H. S.
Somerville, Mass.
Benj. Franklin High School
Uniontown, Pa.
Senior High School
Monett, Mo.
Mt. St. Ursula
Bronx, N. Y.
Alfred Vail School
Morristown, N. J.
Creston High School
Creston, Iowa
Watertown High School
Watertown, N. Y.
Central High School
Lansing, Mich.
North High School
Syracuse, N. Y.
Wm. Penn High School
Harrisburg, Pa.
Gilmore City P. S.
Gilmore City, Iowa
Brunswick High School
Brunswick, Mo.
Salisbury High School
Salisbury, Mo.
Sheboygan Falls H. S.
Sheboygan Falls, Wis.
Henderson High School
Henderson, N. C.
Sheboygan High School
Sheboygan, Wis.
Lidgerwood P. S.
Lidgerwood, N. D.
Morse High School
Bath, Me.
Kirby-Smith School
Jacksonville, Fla.
Tilden Tech. H. S.
Chicago, Ill.
Mechanicsburg H. S.
Mechanicsburg, Pa.
Winthrop College
Rock Hill, S. C.
Blytheville H. S.
Blytheville, Ark.
Boys Tech. H. S.
Milwaukee, Wis.
Junior High School
Fremont, Nebr.
Roosevelt High School
Birdboro, Pa.
Geo. W. Brackenridge H. S.
San Antonio, Tex.
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Britton, S. D.
Murray Jr. H. S.
St. Paul, Minn.
Newport Harbor Union H. S.
Newport Beach, Calif.
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New Orleans, La.
Kinzua Public School
Kinzua, Ore.
Junction City School
Junction City, Ohio
Charleston High School
Charleston, S. C.
Memminger High School
Charleston, S. C.
Tucson Senior High School
Tucson, Arizona

Shelbyville High School
Shelbyville, Ill.
Junior High School
Anaconda, Mont.
Reno High School
Reno, Nev.
University High School
Oakland, Calif.
Bloomington Sr. H. S.
Bloomington, Ind.
St. Helena Union H. S.
St. Helena, Calif.
Lynbrook High School
Lynbrook, N. Y.
Day Junior High School
Newtonville, Mass.
Bronxville Jr. H. S.
Bronxville, N. Y.
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Morrisonville, Ill.
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Durham Jr. High School
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School No. 76
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Central School
Alhambra, Calif.
Illinois State Normal Univ.
Normal, Ill.
Ceres Union H. S.
Ceres, Calif.
Vermillion Public Schools
Vermillion, Kan.
T. Roosevelt Jr. H. S.
San Jose, Calif.
Rockland High School
Rockland, Me.
R. J. Reynolds H. S.
Winston-Salem, N. C.
South High School
Winston-Salem, N. C.
North High School
Winston-Salem, N. C.
Salem College
Winston-Salem, N. C.
Lenox School
Lenox, Mass.
Dunkirk High School
Dunkirk, N. Y.
High School
Sheridan, Ind.
High School
Kirkland, Ind.
High School
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High School
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High School
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Goldsmith, Ind.
High School
Arcadia, Ind.
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Atlanta, Ind.
High School
Westfield, Ind.
High School
Carmel, Ind.
High School
Zionsville, Ind.
High School
Whitestown, Ind.
School
Boxley Town, Ind.
Tabor High School
Tabor City, N. C.
Colfax Anchor H. S.
Colfax, Ill.
Cookesville High School
Colfax, Ill.
Arrowsmith H. S.
Colfax, Ill.
Bibb Co. High School
Centerville, Ala.
Haleyville H. S.
Haleyville, Ala.
Beaver Falls H. S.
Beaver Falls, Pa.
Oakland High School
Oakland, Calif.
Humboldt School
Humboldt, Iowa
Union High School
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Myrtle Point, Ore.
Port Orford H. S.
Port Orford, Ore.

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SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Battle of Greed

(Crescent - E. B. Derr)

Romantic Drama

In the manner in which the previous films in this series starring Tom Keene blended historical fact and romantic dramatic fiction, "Battle of Greed" is a story of physical and legal conflict. The locale is Virginia City, the time the period immediately following discovery of the famous Comstock silver lode. In a general way the story tells of a battle between powerful and greedy invested interests, able to corrupt courts and buy favorable decisions, against a cooperative group of miners, for possession of valuable mining claims. From a personal viewpoint, it depicts the fight which a determined young lawyer puts up against the octopus to protect the rights of his clients and friends, to clean up the courts and establish the mining laws of the state of Nevada. The picture is not a western in any interpretation. Yet it includes a full quota of the thrill action elements of adventure features.

One angle incorporated in the picture that is of distinct benefit to its entertainment and commercial value is the presentation of the character of Mark Twain when he was proprietor of the Virginia City newspaper and as friend and counsellor of Keene. The Twain characterization gives the story a zest not ordinarily found in this type of production.

The production may be sold as substantial entertainment that does not attempt to be too educational.

Previewed in studio projection room.—Gus McCarthy, *Hollywood.*

Produced by E. B. Derr. Distributed by Crescent. Directed by Howard Higgin. Screen play, John T. Neville. Production supervisor, Frank Melford. Associate producer, Bernard Moriarty. Recorded by Karl Zint. Photographed by Paul Ivano. Art director, Edward C. Jewell. Film editor, Donald M. Barratt. Assistant director, Wallace Walker. Musical director, Abe Meyer. P. C. A. Certificate No. 2950. Running time, when seen in Hollywood, 60 minutes. Release date, January 18, 1937. General audience classification.

CAST

John Storm	Tom Keene
Linda Avery	Gwynne Shipman
Mark Twain	James Bush
Danny Storm	Jimmy Butler
Hammond	Robert Fiske
Sawyer	Carl Stockdale
Bates	Rafael Bennett
Judge Avery	William Worthington
Judge Albion	Henry Roquemore
Jockey Brown	Bobby Callahan
Virginnie	Lloyd Ingraham

Under Cover of Night

(MGM)

Drama

Unlike the regular murder mystery drama, audiences know immediately just who the killer is in this picture, and exactly what his motive is. Possession of this information, however, instead of serving as a giveaway, rather causes the drama to be more intense and to give unique significance to the accompanying romance and meager but nevertheless effective comedy contrast. Knowledge of what it's all about seemed to give the audience which saw the preview in the Uptown theatre, Los Angeles, a different kind of interest in the film.

In common interpretation "Under Cover of Night" might be considered a throwback to the old ten-twenty-thirty cent stock company memories of happy bygone days. Modernly timed, however, and locale in a university, with the principals save the detective being a professorial group, the story deals in those essentials that the commoners either are or like to think they are familiar with.

The head of the physics department desires to retire. Four professors hope to succeed him. One less competent but more daring than the other three is determined that he will get the job no matter what the cost. His reputation has been built up mainly through the ability and faith of his wife. Alone aware of this circumstance, also knowing that she possesses the scientific notes which have elevated him to preeminence, he determines to get the formulae. By fright, which is actually murder, he causes her death.

Fast moving, different, with action and dialogue well balanced but with the value of illusion cleverly adapted, the film looks like one to excite considerable popular interest. While names in the cast are of appreciable exploitation value the story which, incidentally, is aptly titled, looms as the quality to sell. A refreshing change from the sort of stuff that seeks to battle and confuse, with or without justification, the film may be presented as acceptable fare for the mystery fans and also one that will engage general attention.—*G. M.*

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard and Ned Marin. Directed by George B. Seitz. Original story and screen play by Bertram Millhauser. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Eddie Imazu, Edwin B. Willis. Photographed by Charles Clarke. Film editor, Ben Lewis. Assistant director, Tom Andre. P. C. A. Certificate No. 2954. Running time, when seen in Hollywood, 70 minutes. Release date, January 8, 1937. General audience classification.

CAST

Christopher Cross	Edmund Lowe
Deb	Florence Rice
Sergeant Lucks	Nat Pendleton
Marvin Griswald	Henry Daniell
Janet Griswald	Sara Haden
Alan	Dean Jagger
Rudolph Brehmer	Frank Reicher
Mrs. Nash	Zeffie Tilbury
District Attorney Pritchard	Henry Kolker
Tonya Van Horne	Marla Shelton
John Lamont	Theodore Von Eltz
Susan	Dorothy Peterson
Dr. Reed	Harry Davenport

The Black Legion

(Warner Brothers)

Melodrama

This is not, a formal screen announcement makes clear, a film based on facts.

There are facts, the newspapers have reported, which do parallel in striking degree this piece of fiction.

The facts are those related to the operations of a hooded organization functioning in the middle west, a while back, and these facts came to be pretty widely known.

To end this double bookkeeping without further ado, the film referred to here and the facts referred to without connection are as nearly identical as you expect them to be and probably that is the most important news there is to write about "The Black Legion."

It is not possible, you see, to say that the film closely parallels the facts, because the film pointedly declares that it does not. And it isn't possible to say that it does not, you see, because it does.

Probably it is possible, of course, to say to showmen that, if you would like a picture that is what you would expect this picture to be if you weren't told that it isn't, then this is the picture you would like. But all that is too confusing and means nothing.

The story is about a young man who gets into the clutches of a gang organized on what has become accepted as the original commercial basis of the Ku Klux Klan and who finally confesses his membership and an incidental murder, thereby bringing about the incarceration of his fellow members and the breaking up of the organization. It's longer and better than that sounds, or, in other words, more like the newspaper stories, which were, it is agreed, among the better sensationalisms of the past year.

Reviewed at projection room showing in New York.—William R. Weaver.

Produced and distributed by Warner Brothers. Directed by Archie Mayo. P.C.A. certificate No. 2507. Release date, January 30. Running time, 83 minutes. Adult audience classification.

CAST

Frank Taylor	Humphrey Bogart
Ruth Taylor	Erin O'Brien-Moore
Brown	Robert Barrat
Pearl Davis	Helen Flint
Mike Grogan	Clifford Soubier
Billings	Paul Harvey
Judge	Samuel Hinds
Metcalf	Eddie Acuff
Tommy Smith	John Litel
Osgood	Charles Halton
Charlie	Francis Sayles
Jones	Harry Hayden
Ed Jackson	Dick Foran
Betty Grogan	Ann Sheridan
Cliff Moore	Joseph Sawyer
Alf Hargrave	Alonzo Price
Buddy Taylor	Dickie Jones
Prosecuting Atty	Addison Richards
Mrs. Grogan	Dorothy Vaughan
Joe Dombrowski	Henry Brandon
Nick Strumpas	Pat C. Flick
Barham	Paul Stanton
Old Man Dombrowski	Egon Brecher

Green Light

(Warner-Cosmopolitan)

Romantic Drama

Here is sound, substantial, dramatic entertainment that gives every evidence of attracting unusual popular attention. Well produced and directed and credibly acted, it tells a serious story in a dignified and impressive manner. A class film, it nevertheless is one that incorporates those elements that probe the deepest emotions. Like such films as "Arrowsmith," the original "The Miracle Man" and the more recent "Story of Louis Pasteur," it avoids theatrical artificiality and bases its bid for patron understanding and support on telling a human interest story in sincere and honest style.

Aiming to stimulate audience thinking in lines that encompass things mental, spiritual and physical, the picture has the earmarks of being a forerunner of many similar attractions. Probably the feature about the film that should create the most profound impression on the public is the fact that it credits audiences with being able to think and understand for themselves without resorting to any trite or banal tricks to get over the point of the story's theme.

Though the principals are doctors, nurses and patients, and all of the atmosphere of the story

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PANCHROMATIC NEGATIVE

centers about the manner of life they have elected to follow, the picture is distinctly not a hospital show. When Mrs. Dexter dies as a result of slipshod surgical treatment, young doctor Newell Paige prefers to accept responsibility in order that Dr. Endicott's reputation may remain unblemished. An outcast in his profession, Paige, who is loved by nurse Frances Ogilvie, meets and falls in love with Phyllis Dexter, daughter of the surgical martyr. When Phyllis learns Paige's identity, her affection turns to hatred, but the drama of this is graphically contrasted by the sacrifices which Frances makes to bring together again the two who she knows really love each other again, and by the manner in which the inspiring and philosophical character Dean Harcourt is worked into the story.

An epidemic breaking out, Paige, who is attempting to beat his way back, combines with bacteriologist Stafford to develop a serum which will eradicate the scourge. Their efforts successful, Paige is restored to his profession and with the love of Phyllis to serve as an inspiration he devotes his life to the service of humanity.

Well written and with constant demonstration that much thought was put into preparation and production, the film is directed and acted in a class manner, and is to be sold to the public in such ways that the people may be convinced that they are going to see something fully worthy of their time and attention. On its merits as a human document, the film commands the support and cooperation of members of the medical profession, the clergy and those individuals and organizations in any community whose influences may be expected to have an effect on rank and file patronage.

Previewed in the Warner Beverly theatre. Reactions of the audience indicated that it had seen something inspiring as well as a film the memory of which would not be quickly forgotten.—G. M.

Produced and distributed by Warner-First National. Executive producer, Hal B. Wallis. Associate producer, Henry Blanke. Directed by Frank Borzage. Screen play by Milton Krims. From the novel by Lloyd C. Douglas. Photographed by Byron Haskin. Film editor, James Gibbons. Art director, Max Parker. Assistant director, Lew Borzage. Gowns by Orry-Kelly. Musical director, Leo F. Forbstein. Music by Max Steiner. P. C. A. Certificate No. 2450. Running time, when seen in Hollywood, 85 minutes. Release date, February 20, 1937. General audience classification.

CAST

Dr. Newell Paige	Errol Flynn
Phyllis Dexter	Anita Louise
Frances Ogilvie	Margaret Lindsay
Dean Harcourt	Sir Cedric Hardwicke
John Stafford	Walter Abel
Dr. Endicott	Henry O'Neill
Mrs. Dexter	Spring Byington
Pat Arlen	Erin O'Brien-Moore
Dr. Lane	Henry Kolker
Dr. Booth	Pierre Watkin
Sheriff	Granville Bates
Sheep Man	Russell Simpson
A Nurse	Myrtle Stedman

St. Luke's Choristers

The Holy Terror

(20th Century-Fox)

Comedy Drama

It was not alone the genial Holiday mood in which the audience witnessed the preview of this picture at the Uptown theatre, Los Angeles, that caused the patrons to give it a sendoff. General audience entertainment with particular appeal for the young folk, "The Holy Terror" is a deft combination of music, dancing, comedy, romance, light drama and exciting thrill action that makes for pleasing amusement. Not a big picture, but nevertheless one that should encounter no difficulty in making its auditors feel they are getting their money's worth, the film primarily is a laugh provoker. Wholesome and living, never resorting to forced or artificial stimulation, it moves speedily, contains the full quota of surprises and concludes with a novel and exciting climax.

With Jane Withers appearing to better advantage than in several of her more recent films, the supporting cast, particularly Anthony Martin, Leah Ray, El Brendel, Joe Lewis, John Eldredge, Fred Kohler, Jr., Gavin Muir and Gloria Roy, give creditable performances. As their work comes up on the screen, it reflects a spirited cooperation and teamwork which undoubtedly will be appreciated by audiences.

Localed in a naval aviation station, the story has to do with Commander Wallace's daughter, Corky, a mischievous miss with a penchant for causing and getting into all sorts of trouble. A trying problem to her dad, she nevertheless is the pal of all the gobs and particular buddy of Danny Walker. Mechanics of the early part of the story providing Miss Withers with ample opportunity to sing, dance and be funny while rehearsing a sailors's show, the film takes a romantic twist when Corky decides she'll marry Marjorie Dean to Danny. A new plane is being developed at the station, and spies, headed by Redman and Maria Blair, plot to steal the plans. While Corky is a pain in the neck to her father, she is a double riveted one to the conspirators. Though she is wise to what they are planning, her long series of escapades has served to convince her father that she is given to prankish exaggeration. Just when it looks as if the spies will be successful, Corky manages to arouse the station to the danger.

Entertainment quality of the film being that which is required for all family audiences, it also includes a brand of showmanship availability that should inspire exhibitors to go out and do something with the idea of making its entertainment worth known to general patronage.—*G. M.*

Produced and distributed by Twentieth Century-Fox. Directed by James Tinling. Associate producer, John Stone. Original screen play by Lou Breslow and John Patrick. Music and lyrics by Sidney Clare and Harry Akst. Dances staged by Jack Haskell. Photographed by Daniel B. Clark. Art director, Albert Hogsett. Assistant director, William Eckhardt. Film editor, Nick De Maggio. Costumes by Herschel. Sound, W. D. Flick, Harry N. Leonard. Musical direction, Samuel Kaylin. P. C. A. Certificate No. 1658. Running time, when seen in Hollywood, 65 minutes. Release date, February 5, 1937. General audience classification.

CAST

"Corky" Wallace	Jane Withers
Danny Walker	Anthony Martin
Marjorie Dean	Leah Ray
Axel Svenson	El Brendel
Pelican Beak	Joe Lewis
Lieut. Commander Wallace	John Eldredge
Maria Blair	Gloria Roy
Captain Otis	Andrew Tombes
Lil	Joan Davis
Redman	Gavin Muir
Carson	Fred Kohler, Jr.
Flandro	Victor Adams
Hon. H. D. Phelps	Raymond Brown

This'll Make You Whistle

(Wilcox-British)

Musical Farce

Technically probably a musical, this British production is more accurately described as a farce-burlesque. What songs there are become subsidiary to a series of comedy situations which are often as amusing as they are far-fetched; the dancing, and it is good, particularly in a solo rhumba and in a duet number by Jack Buchanan and Elsie Randolph, is also a secondary appeal. It is the story, or the lack of it, that makes "This'll Make You Whistle" amusing by reason of its sequences of absurd incident.

Adapted from a stage production, playing the Palace theatre, London, the film must be sold as a particularly efficient and quick-moving example of the type of entertainment, and the brand of humor, most in favor on the British light stage. Buchanan, best and most popular exponent of that sort of fare, is an asset according to your public's experience of, and reaction to, his methods and personality. What can be promised is speed, real humorous value in incident, and an atmosphere of spontaneity which may well balance the fact that the idiom is very distinctly English.

The story is a typical musical-comedy affair, in which Jack Buchanan is an un-athletic hero, betrothed to a super-horsewoman and sporting spirit, from whom he wishes to break free in order to marry a damsel with sedentary and non-athletic tastes more in accord with his own. There follow the more or less traditional absurdities of the hero staging a "wild party" in order to shock the puritanical uncle of his official fiancee, only to find that the undraped ladies and other accessories provide the uncle with good reasons for revising his principles. There's an air flight to Le Touquet by all concerned; an embroilment of the hero and his friend with the French police which is chiefly useful in permitting an amusing burlesque of that force. After an also amusing feminine masquerade by Buchanan and David Hutcheson, the coupled sort out in traditional style.

Well set, played with spirit, and with a considerable variety of farcical episode, it is nearer the target than most films of the kind made in England.

The picture went down to big laughs at a night trade show at the Phoenix theatre, London, where Buchanan is in the very front rank as a public attraction.—Bruce Allan, London.

Produced by Herbert Wilcox Productions. American release not fixed. From the Palace Theatre musical production by Jack Buchanan. Directed by Herbert Wilcox. Book by Guy Bolton and Fred Thompson. Music and lyrics by Sigler, Goodhart and Hoffman. Running time, 78 minutes. Adult audience classification.

CAST

Bill Hopping	Jack Buchanan
Bobbie Rivers	Elsie Randolph
Joan Longhurst	Jean Gillie
Reggie Benson	William Kendall
Archie Coddrington	David Hutcheson
Mrs. Longhurst	Maidie Hope
Sebastian Venables	Anthony Holles
Laura Buxton	Marjorie Brooks
Betty	Bunty Pain
Clarice	Miki Hood
Gendarme	Scott Harold
Mrs. Crimp	Irene Vere

Strangers on Honeymoon

(Gaumont-British)

Comedy-drama

There is novelty in the combination of thrill melodrama and sheer burlesque in this adaptation of the Edgar Wallace novel, "The Northing Tramp." The production is also unusual in that, with backgrounds of rural America, it was produced in England with a mixed British-American cast. The entertainment appeal, provided always that the American atmosphere and accents pass scrutiny in the country where they belong, is very varied, the acting good, the incident speedy and as important as the talk, and there is at least one outstanding comedy episode well worth special attention from an exploitation point of view.

Chief actors in this scene are Anne Tucker McGuire and James Arnold as a millionaire bride and groom, on honeymoon. Their car is stolen by the hero, who gets away from a hue and cry. Thrilled by the intrusion of reality into their lives, previously ruled by dollars, the love birds gladly consent to be abducted in the rumble seat, and to help in breakdowns, and finally are left to tramp it, excited to the marrow by the fact of having been held up by an Englishman who turns out to be a real Lord. The amusing picture of a "dumb" bride by Miss McGuire, and the comedy angle of the kidnaped helping the kidnapers,—even to the extent of putting the police off the track,—make this episode a high-spot.

Here's the story. October Jones (Constance Cummings), niece of a small town storekeeper, in order to escape dependence, consents to marry Sam Wasser (Butler Hixon), ne'er-do-well son of the local boss, who has the uncle in his pocket. Sam turns up drunk for the marriage ceremony, accompanied by several friends in a similar condition and a hobo whom they also have forced to drink until he is semi-conscious. Sam has brought the down-and-out along because October told him she was marrying him only to escape her uncle, and that any old hobo would do as well.

October surprises everybody by acting on her word, marries the hobo, and carries him off with her to a deserted house for the night. Follows a thrill when two toughs come to search the house and October hides the still intoxicated

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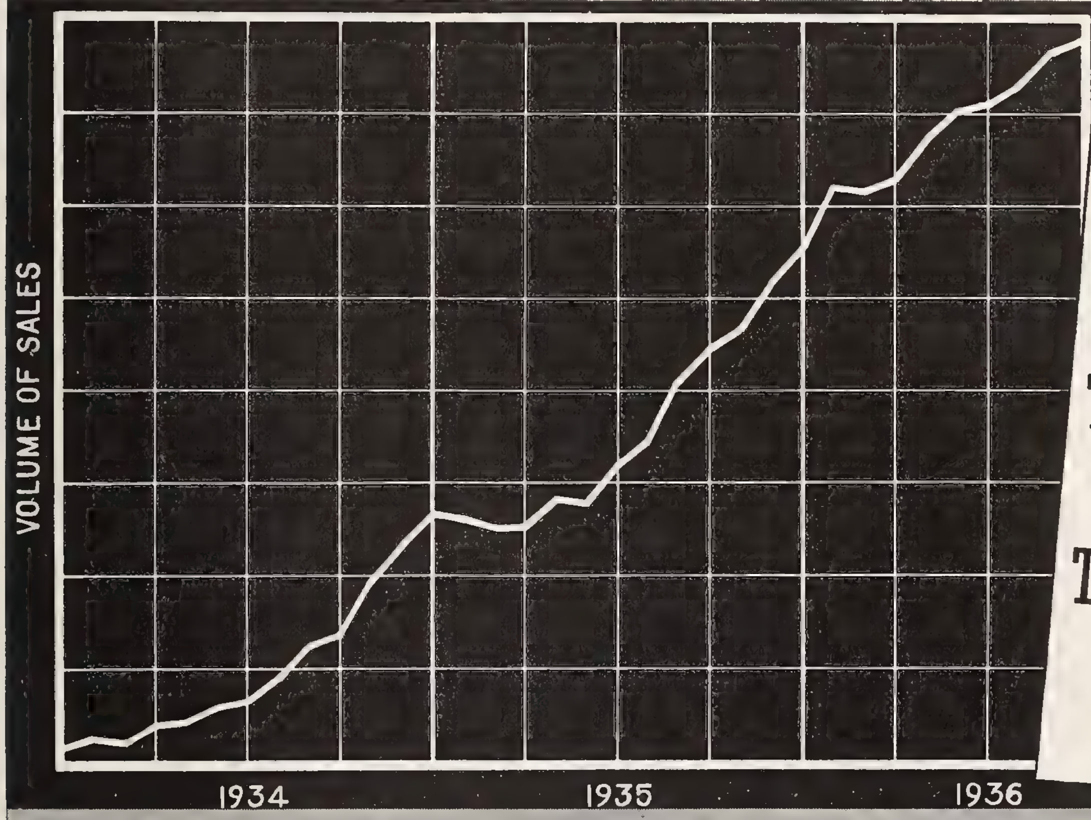

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hobo by running him from one floor to another in a service elevator. In the morning, it is revealed that the stranger is an Englishman (Hugh Sinclair), on his way to Canada to recover the two other portions of a map, revealing the position of a rich oil-field. On his track is his sinister woman-cousin, Elfrida (Beatrix Lehmann), also after the map, and she it is who has set the gunmen on his trail.

There follow spirited scenes of the dash for the Canadian border. October is seized and jailed; her husband, in the millionaire's suit, poses as the Governor's emissary and gets her out. About this time it leaks out that he is Lord Quigley. When, in due course, Canada is reached and the plan recovered, and Elfrida handed over to the police, the titled hobo and October decide their unusual marriage shall continue.

The picture got big laughter at the night trade show at the Piccadilly Theatre, London, Miss McGuire making a decided hit. Viewers thought it definitely good box office material, of unusual originality.—B. A.

Produced and distributed by Gaumont-British. Directed by Albert de Courville. From the novel, "The Northing Tramp," by Edgar Wallace. Screen play by Sydney Gilliat and Bryan Wallace. Story, Julian Houston. Editor, C. Randell. Sound, A. Birch. Camera, Mutz Greenbaum. Art direction, E. Metzner. Running time, 69 minutes. General audience classification.

CAST

October	Constance Cummings
Quigley	Hugh Sinclair
Red Beard	Noah Beery
Elfrida	Beatrix Lehmann
Lennie	David Burns
Sam Wasser	Butler Hixon
Uncle Elmer	Maurice Freeman
Bridegroom	James Arnold
Bride	Anne Tucker McGuire
Sir Gregory	Edmond Breon

La Damigella di Bard

(Artisti Associati, Rome)

Drama

The story begins in Piedmont in 1858 and runs through sixty years. It is a poetical narration of the life of the Damigella di Bard, a sweet and charming young lady, rich and aristocratic, who loses everything because of the evil doings of the people near her. Old and poor, she keeps on smiling and trusting in God until the days she finds a lost nephew, who brings her back to wealth and comfort.

This is one of the best films that have been produced in Italy this season. Emma Grammatica, who is the best known Italian stage actress, gives a wonderful interpretation and is starred with Luigi Cimarra, Cesare Bettarini and Armando Migliari.

This picture should please all classes.

VITTORIO MALPASSUTI, Rome

Produced by Industrie Cinematografiche Italiane, Rome. Distributed by Artisti Associati. Director, Mario Mattoli. From a story of Salvator Gotta. Music by Franco Casavola. Running time 85 minutes. General audience classification.

CAST

La damigella di Bard	Emma Grammatica
Marchese di Pombia	Luigi Cimarra
Franco Toscani	Cesare Bettarini
Rag. Pacotti	Armando Migliari

Porky of the Northwoods

(Warner Brothers)

Amusing

Our porcine pet Porky is pal and protector to all the wild life of the woods. Freeing the unfortunate animals from the traps set for them by the burly hunter, the good Samaritan Porky wins that hard hearted gentleman's enmity to the tune of a merry trouncing. But his many four footed friends following the tradition that an animal never forgets rush to the aid of their battered benefactor and in a series of amusing shots give the huntsman the merry beating he so justly deserves. The whole animated work, cleverly executed and livily presented, is sure fire entertainment, especially for the youngsters. Running time, seven minutes.

More Kittens

(United Artists)

Excellent

The antics of three playful kittens imbued with infectious gaiety serve to number this as one of the best of Walt Disney's animated Silly Symphonies. In characteristic feline manner, scaled down to fit their size, the three kittens cavort from prank to prank, to the consternation of a Negro servant. An indigent member of the canine family, though much abused by the kittens, in time of stress becomes their benefactor. Running time, 8½ minutes.

Hurling

(MGM)

Pete Smith Short

Showing scenes of the ancient Hibernian game called Hurling, a sport that makes our own American football seem like child's play, this short is certain to interest the male element of any audience and at least to amuse the women. In a series of well photographed shots the thrill and the excitement of the game is excellently reproduced and made contagious. Pete Smith matches the lively style of the players with his customary amusing and breezy repartee. Running time, 10 minutes.

Strike, You're Out

(Educational)

Fair

The title of this subject is apt to be a bit misleading, for the plot has nothing at all to do with a baseball game or anything remotely connected with that popular sport. Rather there is ralated how the morale of some striking housewives was broken. When the little women walk out of their kitchens to join the picket lines in protest for fairer working conditions for the overworked housewife, their wise husbands employ attractive feminine strikebreakers who seem to be more talented in the ways of song and dance than in domestic duties. As was to be expected, the fire of female jealousy melts the rebellious natures of the wives and they waste no time in rushing back to the not very welcome arms of their respective spouses. The fun is done with good intentions, the songs and dances lively but a bit repetitious, and it all adds up to a fairly amusing time. Running time, 15 minutes.

Screen Snapshots, No. 3

(Columbia)

Tennis in Hollywood

Another interesting number of the series, this concentrates on tennis and especially the Pacific Southwest Tournament in which a number of screen stars participated. Two matches are singled out by the camera, the Gracyn Wheeler versus Alice Marble and the doubles match between Fred Perry and Frank Shields against Errol Flynn and Elmer Griffin. Before play begins and while it is on, the camera shifts from time to time to the Hollywood celebrities, some 70 in all.

Trailing the Seahorse

(William Alexander)

Interesting

This is a very interesting subject on the seahorse. As an explanatory subject it is complete in detail and has some excellent photographic effects. It tells the story of a girl reporter who visits the aquarium in New York to get material for a story on the seahorse. From there she goes to Sayville, Long Island, where she embarks with Captain Daniel Collins, who has been catching seahorses for many years. The seahorse, a small underwater creature about an inch and a half to three inches long, is shown in its natural habitat. An encounter with a shark rounds out the subject. Produced by Nature Films Company. Narration by Johnny Martin. Running time, 11 minutes.

Annie Laurie

(MGM)

Splendid

Telling the simple tale of the two lovers, Annie Laurie and William Douglas, this is the story of how there was born from their great and lasting love the famous song of the title. Against a rich background of Scottish scenes, the tender theme portrays a fine blend of romance and drama, the tragic love of the two young people who were to be separated from each other by bitter family feuds and finally by death. Ann Rutherford, previously seen in such feature pictures as "The Harvester" and "Down to the Sea," makes an appealing picture as the lovely but unfortunate Scot lass. Stanley Morner sings the immortal lines of the beloved ballad in splendid style. The picture, directed by Joseph Sherman, deserves a prominent place on any program. Running time, 10 minutes.

A Boy and His Dog

(Columbia)

Good Cartoon

This is the story of a little boy who teased his even smaller pet. The boy's mother remonstrates with the boy, telling him that some day the dog will grow bigger and the boy then will be sorry because the dog will get even. The boy laughs and continues to tease. The boy dreams that the dog has grown as big as an elephant. In his enlarged size the dog makes the little boy do all the tricks that the dog formerly was forced to do. When the boy awakens he decides that enough is enough.

Knights for a Day

(Universal)

Funny

The mad, impish Marx Brothers of Monkeydom, Meany, Miny and Moe, become imbued with the spirit of the Christmas season and act Santa Claus for the benefit of some needy little ducklings. How the kindly disposed monks get the toys by politely confiscating the many presents of the rich but hard hearted Henrietta Hen serves to give a merry time. There is even a bit of a moral hidden away in it all, for when the irate Henrietta, proceeding to retrieve her gifts, sees the good done by them, she is suffused with the Yuletide cheer and goes generous. Funny at any time of the year, the comedy appears to be doubly so now. Running time, 7½ minutes.

Plane Devils

(Columbia)

Interesting

This is an interesting record of the history of aviation from the Wright Brothers and their "box-kite" to the present day streamline liners. It is not a complete history, as the subject touches only on the phases of development that through the years have been recorded by the camera. Seen are some of the unique creations, the product of man's imagination. The early seaplanes, the first dirigibles, rocket planes and helicopters are shown in actual flight. The subject winds up with dare-devil pilots stunting and a deliberate crash by a movie stunt flyer.

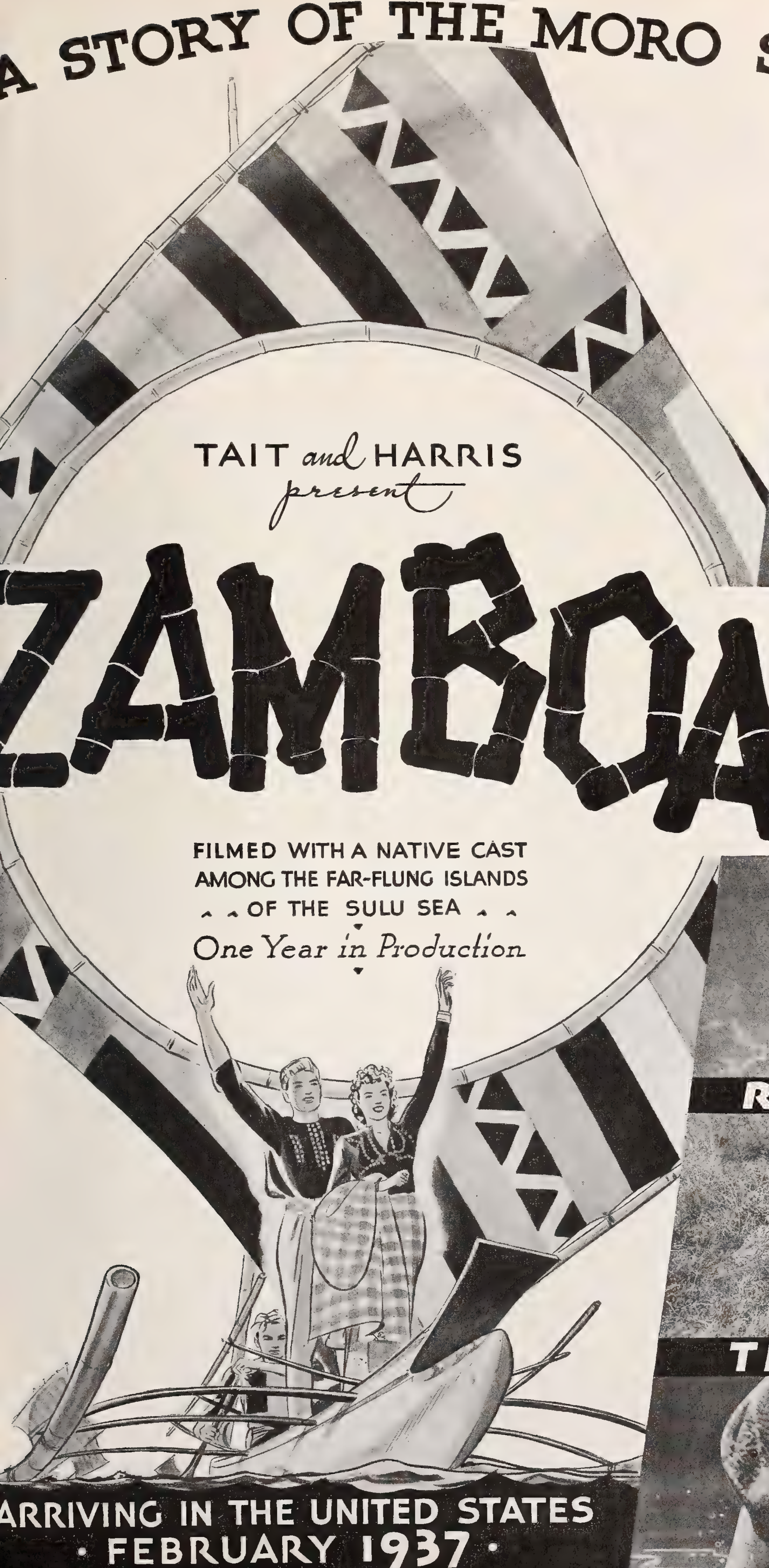
Utah Picture Book

(DuWorld)

Passable

Produced by Bruce Merman, this pictorial feature of the scenic wonders of the grand canyons, the landscaped miracles of the state of Utah, presents some inspiring shots of architectural wizardry of nature. The color photography serves well to bring out the real splendor of the magnificent panorama. The narrative accompaniment of an old native relating the poetic rhapsodies of a visiting painter over the scenic glories could easily have been eliminated without detracting from the full enjoyment of the scenery. Running time, 10 minutes.

A STORY OF THE MORO SEA GYPSIES



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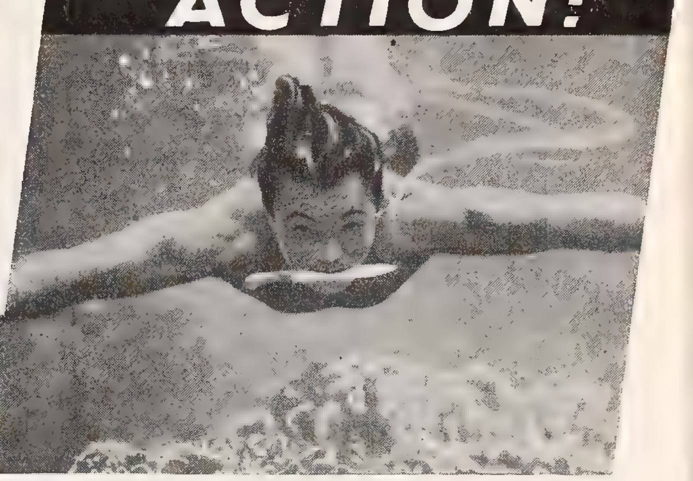

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ANSWER TO QUESTION NO. 51B

Bluebook School Question No. 51B was: In a certain city it is proposed by the Board of Education to add projection to public school studies. It is not intended to teach practical projection, but only to include elementary electricity, optics, mechanics, magnetism, acoustics, etcetera. What is the reaction of Bluebook School students to this procedure? If adopted, what should be the minimum age of pupils admitted to this special course?

—

Again I shall omit names, as the list is quite too long to admit of publication, numbering hundreds. All those making acceptable answers regularly made good.

D. E. Birdsong (Tennessee) says: "I believe the procedure is quite all right if the matter be approached in the right way and the course be well planned. I only wish I might have had the opportunity to take such a course before taking up the work of projection. It would aid very, very many projectionists, myself included, to have the proposed grounding, acquiring which usually requires years of effort, very often not too successful for various reasons, one being lack of proper text books, and, Dad, that is not meant as a reflection upon the Bluebook, which I consider as the best book available for study in projection. No man can, merely by taking such a course, call himself a projectionist, because he will lack the necessary practical experience. It is the joining of technical knowledge with practice that marks the real projectionist. In my judgment a man should be 18 to 20 years of age before taking such a course, and should center his whole interest in it."

All owners of the new Bluebook turn to page 67 and in formula No. 2 substitute the letter I for L where it appears in the formula. Also please pencil in a capital E wherever the small "e" occurs.—F. H. R.

J. A. Zachritz (Oklahoma) is in opposition. He sets his views forth very clearly, as follows: "I believe it would be an impractical procedure to introduce subjects connected with projection into the already overcrowded public school curriculum other than those already taught in courses in physics, chemistry and mathematics. The basic elements of electricity, mechanics, optics and magnetism are all touched upon in those courses. If broadened further it would be almost necessary to include practical projection, which those planning the new departure are proposing to exclude. Projection of today is a subject which could only be competently grasped by the more mentally advanced students, therefore should be reserved for the trade schools, or should be taught through the unions.

"Elementary woodwork, printing, tin work, and so forth, now included in high school work, are subjects which tend to prepare young men for earning a livelihood. Medicine, law, electrical, chemical and mechanical engineering are not included, for the simple reason that the student must be older than high school age before his mental training and ability will enable him to handle them capably. I am of the opinion that the profession of projection demands an intellect and mental training fully equal to that demanded by any of the last named professions, if justice is to be done to the motion picture industry and its supporting public. I am of the further opinion that the introduction of such a course as is proposed would not justify the necessary expense entailed."

And now I present an equally excellent argument of approval by J. A. Prater, of the state of Washington.

"After careful consideration of this important question, I am of the opinion it would be an excellent plan to make available to public school students a course in elementary electricity, optics, mechanics, magnetism, acoustics and other basic principles pertaining to motion picture-sound projection work. Such a course would merely be a more extensive, exhaustive study of many of the subjects already covered briefly in the present general physics and science courses, plus a few other items peculiar to projection. For this reason students desiring to take up the proposed course should first be required to have completed the regular course in general science and physics. This would, at least in most cases, require two years in high school and would thus automatically set the minimum age limit at about 16 years.

"It is not ordinarily the intention of our public schools to provide highly specialized training in any one field, but it is, or should be, their intention to supply a general background of fundamental knowledge that will enable students later on to grasp and understand details of more advanced training in a specialized field. And that is the purpose such a course as is proposed would or should serve. It seems only just and fair to everything and everyone concerned that the public school student who seriously considers adopting projection as his profession should be able to learn the fundamentals of all the various branches of learning necessarily involved if the man is to be a truly efficient motion picture-sound projectionist.

"And now may I say something in reply to those who we may presume will answer this question with a more or less emphatic "no" on the ground that there are already many more projectionists than jobs. Personally I deny that there is any surplus of *projectionists*. True, there is a large surplus of men who claim to be projectionists. But claims are cheap and it takes hard work, strict attention to work, and much genuine knowledge to be able to make good on the claim. And what percentage of men now in projection rooms can really make good?

"I am convinced that a general course of fundamentals such as is proposed would finally restrict numbers, rather than produce as large a surplus of men as does the present system of permitting men to 'break in' without any really adequate apprenticeship, study or knowledge of what makes the 'wheels go 'round.' Another thing, after a considerable time spent in learning merely the fundamentals of knowledge required in projection work, the student would become discouraged or else would be likely to have high respect for his work as a profession and demand proportionately higher remuneration, delivering service well worth it. Men who just 'crash the gate' receive small payment because that is all they are really worth.

"The job of every projectionist depends upon the continued popularity of the motion picture as the public sees and hears it, and the public is steadily becoming more critical of its motion picture entertainment. If the presentation is improved by reason of better knowledge of fundamentals, as well it may be, theatre attendance will improve and every one will be benefited, including the exhibitor who might have to pay a bit more for the improved competency.

"And while I am about it, Dad, I still hold the Bluebook School to be the best bet of them all, because it combines both fundamental and practical projection problems and discusses them from more than one person's point of view, costing the student nothing except his effort and time."

BLUEBOOK SCHOOL QUESTION NO. 56

(A) What is meant by the focal length of a simple lens?

(B) Define the following optical terms: Perpendicular. Brilliancy. Chromatic aberration. Free diameter. Simple lens. Angle of incidence. Principal axis. Compound lens. Angle of refraction. Working distance and back focus.

(C) Does a light ray change its direction when passing through the body of a lens?

—

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 2, 1937, from 109 theatres in 18 major cities of the country was $1,496,440, an increase of $566,219 over the total of the preceding week ended December 26, 1936, when 107 theatres in 18 large cities aggregated $930,221.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Boston							
Boston	3,246	25c-65c	“Our Relations” (MGM) (plus stage show) (35c-75c)	19,000	“Sins of Children” (G.N.) (plus stage show)	12,000	High “Smartest Girl in Town” 43,500 (on stage: Eddie Cantor) (6 days) Low 6-13 “The Harvester” and “Abdul the Damned” 4,000
Fenway	1,382	30c-50c	“The Charge of the Light Brigade” (W.B.) and “Along Came Love” (Para.)	6,000	“Isle of Fury” (W.B.) and “The Captain’s Kid” (F.N.)	3,800	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 8,000 Low 7-20-35 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith’s Memorial	2,907	25c-65c	“Stowaway” (20th Cent.-Fox)	15,000	“Rembrandt” (U.A.) (2nd week)	11,000	High 2-29 “Follow the Fleet” 37,000 Low 8-17-35 “Jalna” 5,500
Loew’s Orpheum	2,970	35c-65c	“Come Closer, Folks” (Col.) and “The Garden of Allah” (U.A.)	18,000	“Old Hutch” (MGM) and “The Man Who Lived Twice” (Col.)	11,000	High 11-16-35 “Mutiny on the Bounty” 25,000 Low 6-27 “Sins of Man” and “Half Angel” 9,000
Loew’s State	3,557	35c-65c	“Come Closer, Folks” (Col.) and “The Garden of Allah” (U.A.)	16,500	“Old Hutch” (MGM) and “The Man Who Lived Twice” (Col.)	10,000	High 11-16-35 “Mutiny on the Bounty” 24,500 Low 7-6-35 “Sanders of the River” and “Unknown Woman” 7,500
Metropolitan	4,332	35c-65c	“College Holiday” (Para.) (on stage: Yacht Club Boys)	38,000	“Banjo on My Knee” (20th Cent.-Fox) (on stage: Minnevitch’s Harmonica Rascals)	16,000	High 4-6-35 “Private Worlds” 56,000 (plus stage show) Low 7-20-35 “Men Without Names” 14,000
Paramount	1,793	25c-50c	“The Charge of the Light Brigade” (W.B.) and “Along Came Love” (Para.)	9,500	“Isle of Fury” (W.B.) and “The Captain’s Kid” (F.N.)	6,500	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20-35 “Don’t Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	3,489	30c-50c	“College Holiday” (Para.)	18,003	“Winterset” (Radio)	8,800	High 11-14 “Ladies in Love” 24,006 (on stage: Ted Lewis and band) Low 7-27-35 “Broadway Gondolier” 6,600
Century	3,000	25c	“The Jungle Princess” (Para.) and “General Spanky” (MGM)	8,700	“Mummy’s Boys” (Radio) and “Isle of Fury” (W.B.)	6,300	High 12-5 “Tarzan Escapes” 10,001 Low 8-3-35 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	3,000	25c-40c	“The Garden of Allah” (U.A.)	12,008	“Hideaway Girl” (Para.) and “I’d Give My Life” (Para.)	6,800	High 9-5 “The Gorgeous Hussy” 23,500 Low 4-11 “Three Godfathers” and “Her Master’s Voice” 4,900
Hippodrome	2,500	25c-40c	“Stowaway” (20th Cent.-Fox) (6 days-2nd week)	6,700	“Stowaway” (20th Cent.-Fox) (1st week)	6,100	High 2-9-35 “David Copperfield” 17,200 Low 4-11 “Timothy’s Quest” and “My Marriage” 3,800
Lafayette	3,300	25c	“Three Smart Girls” (Univ.) and “You Can’t Get Away with It” (Univ.)	11,000	“Love in Exile” (GB) and “The Gentleman from Louisiana” (Republic)	7,500	High 1-12-35 “Broadway Bill” 17,100 Low 10-31 “The President’s Mystery” and “Sitting on the Moon” 3,800
Chicago							
Apollo	1,400	35c-65c	“Stowaway” (20th Cent.-Fox) (35c-75c)	10,200	“Born to Dance” (MGM) (6 days)	6,500	High 9-12 “Girl’s Dormitory” 11,900 Low 5-25-35 “The Devil Is a Woman” 1,000
Chicago	4,000	35c-75c	“College Holiday” (Para.) (plus stage show)	42,000	“Theodora Goes Wild” (Col.) (plus stage show)	26,500	High 1-18 “The Bride Comes Home” 56,600 Low 11-28 “Go West, Young Man” 23,000 (plus stage show)
Garrick	900	35c-65c	“Theodora Goes Wild” (Col.) (35c-75c)	9,500	“White Hunter” (20th Cent.-Fox) (6 days)	6,000	High 11-3 “Sing, Baby, Sing” 10,300 Low 5-4-35 “One New York Night” 3,000
Oriental	3,490	30c-55c	“The Man Who Lived Twice” (Col.) (plus Ina Ray Hutton and Orch.) (35c-55c)	23,500	“The Accusing Finger” (Para.) (plus stage show)	15,000	High 11-2-35 “Woman Wanted” 25,500 (on stage: Major Bowes’ Amateurs) Low 9-21-35 “Man on the Flying Trapeze” 13,400
Palace	2,509	35c-75c	“Rainbow on the River” (Radio) (on stage: Bennie Fields) (6½ days)	22,000	“We Who Are About to Die” (Radio) (plus stage show)	13,000	High 9-12 “Swing Time” (plus stage show) 35,600 Low 4-11 “Love Before Breakfast” 6,000
Roosevelt	1,591	35c-75c	“Gold Diggers of 1937” (F.N.)	18,500	“The Charge of the Light Brigade” (W.B.) (6 days-3rd week)	8,000	High 1-5-35 “Forsaking All Others” 27,000 Low 11-23-35 “O’Shaughnessy’s Boy” 7,000
State-Lake	2,776	25c-40c	“The Girl on the Front Page” (Univ.) (plus vaudeville)	19,000	“The Man Who Lived Again” (GB) (plus vaudeville) (6 days)	13,000	High 9-12 “The Iron Man” 20,100 Low 7-20-35 “Alias Mary Dow” 8,000
United Artists	1,700	35c-75c	“Love on the Run” (MGM) (2nd week)	18,800	“Love on the Run” (MGM) (1st week)	26,000	High 2-29 “Modern Times” 35,500 Low 4-13-35 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,330	30c-42c	“Rainbow on the River” (Radio)	7,500	“Without Orders” (Radio) (6 days)	4,300	High 1-12-35 “Bright Eyes” 9,000 Low 6-22-35 “The Daring Young Man” 1,300
Hippodrome	3,800	30c-42c	“Stowaway” (20th Cent.-Fox)	12,000	“Theodora Goes Wild” (Col.) (2nd week)	8,000	High 9-21-35 “Top Hat” 27,500 Low 8-24-35 “Dante’s Inferno” 5,250
RKO Palace	3,100	30c-60c	“More Than a Secretary” (Col.) (plus stage show) (6 days)	23,000	“Polo Joe” (W.B.) (plus stage show)	10,000	High 4-6-35 “Transient Lady” 39,000 Low 6-8-35 “Break of Hearts” 5,500
State	3,400	30c-42c	“College Holiday” (Para.)	19,000	“The Jungle Princess” (Para.)	8,000	High 4-18 “Petticoat Fever” 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16-35 “Folies Bergere” 6,000
Stillman	1,900	30c-42c	“Sinner Take All” (MGM) (25c-35c)	3,800	“Born to Dance” (MGM)	8,500	High 7-25 “San Francisco” 11,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	1,500	25c-50c	“As You Like It” (20th Cent.-Fox)	2,000	“Three Men on a Horse” (F.N.)	3,000	High 11-14 “The Gay Desperado” 6,000 Low 6-22-35 “Nell Gwyn” and “My Heart Is Calling” 600
Broadway	1,500	25c-40c	“Pennies from Heaven” (Col.)	1,500	“Theodora Goes Wild” (Col.)	2,500	High 5-16 “The Great Ziegfeld” 8,000 (50c-$1.36) Low 12-28-35 “Unfinished Symphony” 300
Center	1,500	15c-35c	“Country Gentlemen” (Republic) and “The Glory Trail” (Crescent) (plus stage show)	2,000	“Parole” (Univ.) and “Love Letters of a Star” (Univ.)	800	....
Denham	1,500	25c-40c	“College Holiday” (Para.)	6,000	“Let’s Make a Million” (Para.)	5,000	High 2-29 “Klondike Annie” 13,000 Low 8-24-35 “Without Regret” 1,750
Denver	2,500	25c-50c	“Stowaway” (20th Cent.-Fox) (plus stage band)	9,000	“Pennies from Heaven” (Para.) (plus stage band)	8,000	High 11-16-35 “Mutiny on the Bounty” 15,000 Low 12-28-35 “Here Comes the Band” 1,500
Orpheum	2,600	25c-40c	“Rainbow on the River” (Radio) and “The Plot Thickens” (Radio)	8,500	“Roberta” (Radio) and “Mutiny on the Bounty” (MGM) (revival)	4,000	High 5-18-35 “Romance in Manhattan” 16,000 Low 12-28-35 “The Perfect Gentleman” 2,000
Paramount	2,000	25c-40c	“Polo Joe” (W.B.) and “King of the Hockey” (W.B.)	4,000	“One Way Passage” (W.B.) and (re-issue) “The Captain’s Kid” (F.N.)	4,000	High 5-11-35 “Bride of Frankenstein” 7,000 Low 11-30-35 “Bad Boy” 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Hollywood								
Chinese	2,500	30c-55c	“Stowaway” (20th Cent.-Fox) and “Charlie Chan at the Opera” (20th Cent.-Fox) (6 days)	11,387	“Old Hutch” (MGM) and “Crack Up” (20th Cent.-Fox)	7,800	High 2-22 “Modern Times” Low 5-4-35 “West Point of the Air”	26,000 4,900
Pantages	3,000	30c-65c	“Rainbow on the River” (Radio).. and “The Plot Thickens” (Radio) (6 days)	8,700	“Hats Off” (G.N.) and “Make Way for a Lady” (Radio)	5,500	High 9-12 “My Man Godfrey” and “Yellowstone” Low 4-13-35 “Mister Dynamite” and “Great God Gold”	21,000 2,500
W. B. Hollywood	3,000	30c-65c	“Three Men on a Horse” (F.N.) and “Fugitive in the Sky” (W.B.) (6 days)	17,000	“One Way Passage” (W.B.) and... “Jailbreak” (W.B.)	9,500	High 11-14 “Cain and Mabel” and.... “The Case of the Black Cat” Low 6-27 “The Big Noise”	19,500 4,000
Indianapolis								
Apollo	1,100	25c-40c	“Stowaway” (20th Cent.-Fox)	6,000	“One Way Passage” (W.B.) (re-issue)	2,700	High 9-12 “My Man Godfrey” Low 6-27 “Sins of Man”	8,000 1,600
Circle	2,800	25c-40c	“College Holiday” (Para.) (2nd week)	5,000	“College Holiday” (Para.) (1st week)	5,500	High 10-10 “Anthony Adverse” Low 3-16-35 “Transient Lady”	10,000 2,000
Indiana	3,200	25c-40c	“Rainbow on the River” (Radio) and “Let's Make a Million” (Para.)	5,000	....		High 3-14 “Follow the Fleet” Low 1-5-35 “The Little Minister”	12,000 3,500
Loew's	2,800	25c-40c	“After the Thin Man” (MGM)	16,000	“Rembrandt” (U.A.)	5,500	High 1-2-37 “After the Thin Man” Low 4-6-35 “Casino Murder Case”	16,000 2,750
Lyric	2,000	25c-40c	“Smart Blonde” (W.B.) (plus vaudeville)	7,500	“White Hunter” (20th Cent.-Fox) (plus vaudeville)	6,500	High 9-12 “Pepper” (on stage: Major Bowes' Amateurs) Low 2-7-35 “Murder of Dr. Harrigan”	14,000 5,700
Kansas City								
Mainstreet	3,100	25c-40c	“Gold Diggers of 1937” (F.N.)	11,600	“Love in Exile” (GB) and “White Hunter” (20th Cent.-Fox) (8 days)	7,100	High 11-23-35 “Case of the Lucky Legs” Low 1-12-35 “I Sell Anything”	22,000 2,000
Midland	4,000	25c-40c	“After the Thin Man” (MGM)	26,300	“Rembrandt” (U.A.) and “Come Closer Folks” (Col.)	7,300	High 1-2-37 “After the Thin Man” Low 9-14-35 “Bonnie Scotland”	26,300 6,000
Newman	1,900	25c-40c	“College Holiday” (Para.)	10,200	“Let's Make a Million” (Para.) and “You Can't Get Away with It” (Univ. special short.)	7,000	High 5-25-35 “Goin' to Town” Low 5-18-35 “Dinky”	14,000 3,000
Tower	2,090	25c	“Polo Joe” (W.B.) (plus stage show)	9,400	“Career Woman” (20th Cent.-Fox) (plus stage show)	6,400	High 1-18 “Magnificent Obsession” Low 3-14 “Lady of Secrets”	14,500 5,000
Uptown	2,000	25c-40c	“Stowaway” (20th Cent.-Fox) and “Rose Bowl” (Para.) (2nd week)	5,700	“Stowaway” (20th Cent.-Fox) and “Rose Bowl” (Para.) (1st week)	5,300	High 9-7-35 “Steamboat Round the Bend” Low 7-27-35 “Black Sheep”	11,000 2,100
Los Angeles								
Carthay	1,518	50c-$1.50	“Lloyds of London” (20th Cent.-Fox) (5th week)	6,500	“Lloyds of London” (20th Cent.-Fox) (4th week)	7,321	....	
Four Star	900	30c-55c	“Rembrandt” (U.A.) (6 days)	9,113	“Tarzan Escapes” (MGM) (2nd week)	2,500	High 1-2-37 “Rembrandt” (6 days) Low 12-17-35 “Return of Peter Grimm”	9,113 2,400
Grand Intern't'l.	750	35c-40c	“Ecstasy” (Eureka) (3rd week)	1,700	“Ecstasy” (Eureka) (2nd week)	1,900	High 7-25 “Ecstasy” Low 12-7-35 “Such a Girl You Never Forget”	5,000 900
Hillstreet	2,700	30c-65c	“Rainbow on the River” (Radio) and “The Plot Thickens” (Radio) (6 days)	9,200	“Hats Off” (G.N.) and “Make Way for a Lady” (Radio)	5,100	High 9-12 “My Man Godfrey” and “Yellowstone” Low 11-2-35 “Three Kids and a Queen”	24,000 2,800
Loew's State	2,500	30c-55c	“Stowaway” (20th Cent.-Fox) and “Charlie Chan at the Opera” (20th Cent.-Fox) (6 days)	16,479	“Old Hutch” (MGM) and “Crack Up” (20th Cent.-Fox)	12,500	High 12-7-35 “Mutiny on the Bounty” Low 10-26-35 “Way Down East”	24,500 6,200
Paramount	3,596	30c-55c	“Pennies from Heaven” (Col.) and “Easy to Take” (Para.) (plus stage show) (2nd week)	19,200	“Pennies from Heaven” (Col.) and.. “Easy to Take” (Para.) (plus stage show) (1st week)	23,000	High 8-22 “Yours for the Asking” (on stage: Eddie Cantor and Bobby Breen) Low 6-27 “Case Against Mrs. Ames”	33,000 9,126
W. B. Downtown	3,400	30c-65c	“Three Men on a Horse” (F.N.).. and “Fugitive in the Sky” (W.B.)	15,900	“One Way Passage” (W.B.) and.. “Jailbreak” (W.B.)	10,500	High 11-14 “Cain and Mabel” and “The Case of the Black Cat” Low 6-27 “The Big Noise”	20,000 3,800
Minneapolis								
Lyric	1,239	25c-55c	“Rose Bowl” (Para.)	1,800	“The Accusing Finger” (Para.)	800	High 11-21 “Libeled Lady” Low 12-26 “The Accusing Finger”	5,000 800
Minnesota	4,000	25c-55c	“College Holiday” (Para.)	13,000	“White Hunter” (20th Cent.-Fox)	6,000	High 1-4 “The Bride Comes Home” Low 12-26 “White Hunter”	31,326 6,000
RKO Orpheum	2,900	25c-40c	“Gold Diggers of 1937” (F.N.)	8,000	“Theodora Goes Wild” (Col.) (6 days-2nd week)	7,000	High 9-21-35 “Top Hat” Low 6-13 “The Golden Arrow”	18,000 3,000
State	2,300	25c-40c	“Rainbow on the River” (Radio)	6,500	“Tarzan Escapes” (MGM)	3,000	High 9-19 “Sing, Baby, Sing” Low 12-19 “Hideaway Girl”	8,000 2,500
World	400	25c-35c	“A Midsummer Night's Dream” (W.B.)	3,300	“Ecstasy” (Eureka) (6th week)	1,000	High 9-5 “Secret Agent” Low 9-19 “The Private Life of Louis XIV”	6,000 1,900
Montreal								
Capitol	2,547	25c-60c	“Gold Diggers of 1937” (F.N.) and “King of Hockey” (W.B.)	10,500	“A Midsummer Night's Dream” (W.B.)	6,500	High 2-9-35 “Lives of a Bengal Lancer” Low 12-26 “A Midsummer Night's Dream”	15,500 6,500
His Majesty's	1,700	25c-50c	“Rembrandt” (U.A.) and “Man in the Mirror” (British)	6,500	“Spy of Napoleon” (British) and.. “In Town Tonight” (British)	3,500	High 10-17 “Nine Days a Queen” and “Two's Company” Low 6-2-34 “All Quiet on the Western Front”	9,000 3,000
Loew's	3,115	25c-60c	“White Hunter” (20th Cent.-Fox) (plus stage show)	13,000	“Hideway Girl” (Para.) (plus vaudeville)	9,500	High 9-26 “Public Enemy's Wife” (John Boles on stage) Low 6-15-35 “Mark of Vampire” and “Baby Face Harrington”	15,000 5,500
Palace	2,600	25c-65c	“Love on the Run” (MGM) and.. “The Longest Night” (MGM)	12,500	“Old Hutch” (MGM) and “Mister Cinderella” (MGM)	7,500	High 12-7-35 “Mutiny on the Bounty” Low 12-26 “Old Hutch” and “Mister Cinderella”	15,000 7,500
Princess	2,272	25c-65c	“Stowaway” (20th Cent.-Fox) and “Luckiest Girl in the World” (Univ.)	7,500	“Polo Joe” (W.B.) and “Fugitive in the Sky” (W.B.)	5,500	High 2-22 “Modern Times” and “Guard That Girl” Low 12-28-35 “Remember Last Night?” and “East of Java”	12,500 3,000
New York								
Astor	1,141	55c-$2.20	“Lloyds of London” (20th Cent.-Fox) (5th week)	13,000	“Lloyds of London” (20th Cent.-Fox) (4th week)	10,500	High 1-5-35 “Forsaking All Others” Low 5-30 “Three Wise Guys”	87,000 7,000
Capitol	4,700	25c-85c	“After the Thin Man” (MGM)	78,000	“Born to Dance” (MGM) (3rd week)	22,000	....	
Paramount	3,700	25c-85c	“College Holiday” (Para.) (on stage: Glen Gray and Orch.)	60,000	“Pennies from Heaven” (Col.) (plus stage show) (2nd week)	30,000	High 1-19-35 “Lives of a Bengal Lancer” Low 12-21-35 “Millions in the Air”	65,300 10,000
Rialto	594	25c-55c	“The Jungle Princess” (Para.)	9,000	“The Man Who Lived Again” (GB) (11 days)	11,000	....	
Rivoli	2,200	25c-99c	“Beloved Enemy” (U.A.)	37,000	“Rembrandt” (U.A.) (10 days-3rd week)	20,000	High 2-15 “Modern Times” Low 6-29-35 “Nell Gwyn”	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	“Rainbow on the River” (Radio) (plus stage show) (2nd week)	108,000	“Rainbow on the River” (Radio) (plus stage show) (1st week)	80,000	High 9-7-35 “Top Hat” Low 12-19 “More Than a Secretary”	131,200 45,000
Roxy	6,200	25c-75c	“Stowaway” (20th Cent.-Fox) (plus stage show) (6 days-2nd week)	44,000	“Stowaway” (20th Cent.-Fox) (plus stage show) (1st week)	36,000	High 1-4 “If You Could Only Cook” Low 4-20-35 “My Heart Is Calling”	62,000 17,500
Strand	3,000	40c-99c	“Gold Diggers of 1937” (F.N.)	27,000	“Three Men on a Horse” (F.N.) (11 days-4th week)	11,000	High 5-11 “The G Men” Low 4-4-36 “Snowed Under”	60,138 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	“The White Hunter” (20th Cent.-Fox)	2,400	“Murder with Pictures” (Para.) (8 days)	1,900	High 8-29 “Girls’ Dormitory” Low 5-9 “Big Brown Eyes”	3,900 1,300
Criterion	1,700	10c-55c	“Stowaway” (20th Cent.-Fox)	4,500	“The Smartest Girl in Town” (Radio) (plus stage show)	7,000	High 9-14-35 “Steamboat Round the Bend” Low 11-12-35 “The Case of the Lucky Legs”	10,000 2,500
Liberty	1,500	10c-35c	“All American Champ” (MGM) (plus stage show) (4 days) “Grand Jury” (Radio) and “Country Gentlemen” (Republic) (3 days)	2,100 700	“Hopalong Cassidy Returns” (Para.) and “Love Letters of a Star” (Univ.) (4 days) “Sea Spoilers” (Univ.) and “Three Married Men” (Para.) (3 days)	1,800 700	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” Low 10-26-35 “Little Big Shot” and “I Live for Love”	4,200 1,500
Midwest	1,500	10c-55c	“After the Thin Man” (MGM)	8,800	“The Gay Desperado” (U.A.)	3,000	High 1-2-37 “After the Thin Man” Low 8-24-35 “The Farmer Takes a Wife”	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	“Rainbow on the River” (Radio) and “The Plot Thickens” (Radio)	4,500	“One Way Passage” (W.B.) and (re-issue) “Wanted: Jane Turner” (Radio)	4,700	High 9-14-35 “Top Hat” Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path”	9,500 2,600
Omaha	2,200	25c-40c	“College Holiday” (Para.) and “Isle of Fury” (W.B.)	9,000	“Can This Be Dixie?” (20th Cent.-Fox) and “Back to Nature” (20th Cent.-Fox)	4,800	High 7-11 “San Francisco” and “The First Baby” Low 10-5-35 “Dante’s Inferno” and “She Gets Her Man”	11,600 3,600
Orpheum	3,000	25c-40c	“Stowaway” (20th Cent.-Fox) and “Along Came Love” (Para.)	9,500	“White Hunter” (20th Cent.-Fox) and “Our Relations” (MGM)	8,100	High 2-29 “Exclusive Story” (on stage: Ted Lewis) Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen”	21,150 5,800
Paramount	2,900	25c-55c	“After the Thin Man” (MGM) and “The Accusing Finger” (Para.)	12,500	“The Gay Desperado” (U.A.) and “All American Chump” (MGM) (25c-40c)	8,000		
Philadelphia								
Aldine	1,300	40c-65c	“Remembrandt” (U.A.) (2nd week)	11,000	“Rembrandt” (U.A.) (1st week)	12,500	High 12-5 “The Garden of Allah” Low 1-26-35 “The Runaway Queen”	19,500 2,200
Arcadia	600	25c-50c	“Born to Dance” (MGM)	3,400	“Love on the Run” (MGM)	2,800	High 1-25-35 “The Bride Comes Home” Low 9-21-35 “Bonnie Scotland”	4,800 800
Boyd	2,400	40c-55c	“After the Thin Man” (MGM)	29,000	“The Man I Marry” (Univ.) (5 days)	6,000	High 1-4 “A Tale of Two Cities” Low 8-17-35 “Jalna”	30,000 6,000
Earle	2,000	25c-55c	“Rainbow on the River” (Radio) (plus stage show)	20,000	“Pennies from Heaven” (Col.) (11 days)	11,000	High 1-4 “Miss Pacific Fleet” Low 10-5-35 “I Live for Love”	22,000 9,500
Fox	3,000	40c-65c	“Stowaway” (20th Cent.-Fox) (2nd week)	20,000	“Stowaway” (20th Cent.-Fox) (1st week)	18,000	High 5-9 “Under Two Flags” Low 9-28-35 “Redheads on Parade”	31,000 7,500
Karlton	1,000	25c-40c	“General Spanky” (MGM)	3,400	“Winterset” (Radio)	2,800	High 10-5-35 “Top Hat” Low 6-1-35 “Dinky”	6,300 1,200
Keith’s	2,000	30c-50c	“Banjo on My Knee” (20th Cent.-Fox)	3,100	“Three Men on a Horse” (F.N.)	3,000	High 4-13-35 “Roberta” Low 1-2-35 “The Right to Live”	5,800 900
Stanley	3,700	40c-55c	“Gold Diggers of 1937” (F.N.)	20,000	“Banjo on My Knee” (20th Cent.-Fox)	12,000	High 12-5 “Born to Dance” Low 5-11-35 “Stolen Harmony”	33,500 4,000
Stanton	1,700	30c-50c	“Go West, Young Man” (Para.)	12,000	“Fugitive in the Sky” (W.B.)	4,500	High 1-11 “Riffraff” Low 3-23-35 “Captain Hurricane”	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	“College Holiday” (Para.) and “Charlie Chan at the Opera” (20th Cent.-Fox)	2,500	“The Charge of the Light Brigade” (W.B.) and “Lady, Be Careful” (Para.) (4th week)	2,000	High 6-17-35 “Life Begins at Forty” Low 6-22-35 “My Heart Is Calling”	2,700 1,400
Broadway	1,912	30c-40c	“After the Thin Man” (MGM) and “Down the Stretch” (F.N.) (2nd week)	7,000	“After the Thin Man” (MGM) and “Down the Stretch” (F.N.) (1st week)	7,500	High 5-16 “The Singing Kid” Low 7-27-35 “Calm Yourself” and “Chinatown Squad”	8,500 4,000
Mayfair	1,700	30c-40c	“One Way Passage” (W.B.) and “Don’t Turn ’Em Loose” (Radio)	4,000	“Libeled Lady” (MGM) and “The Case of the Black Cat” (F.N.) (5th week)	4,000	High 1-25 “A Midsummer Night’s Dream” Low 1-19-35 “Behold My Wife” and “Defense Rests”	12,000 1,600
Orpheum	1700	30c-40c	“The Plainsman” (Para.) and “Smart Blonde” (W.B.)	8,000	“Stowaway” (20th Cent.-Fox) and “The Smartest Girl in Town” (Radio)	8,100	High 9-28-35 “She Married Her Boss” Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland”	9,500 4,000
Paramount	3,008	30c-40c	“Theodora Goes Wild” (Col.) and “Can This Be Dixie?” (20th Cent.-Fox)	9,500	“College Holiday” (Para.) and “Charlie Chan at the Opera” (20th Cent.-Fox) (2nd week)	7,000	High 4-20-35 “Private Worlds” Low 5-2 “The Witness Chair” and “Big Brown Eyes”	11,500 5,000
United Artists	945	30c-40c	“Camille” (MGM)	8,500	“Gold Diggers of 1937” (F.N.) (2nd week)	8,700	High 10-17 “Dodsworth” Low 6-8-35 “Age of Indiscretion”	9,500 4,000
San Francisco								
Embassy	1,400	10c-40c	“Isle of Fury” (W.B.) and “Down the Stretch” (F.N.)	4,800	“Mummy’s Boys” (Radio) and “Sea Spoilers” (Univ.) (2nd week)	3,200	High 11-14 “Gambling with Souls” Low 12-7-35 “Two Sinners” and “$1,000 a Minute”	7,500 2,000
Fox	5,651	15c-75c	“Gold Diggers of 1937” (F.N.) and “Fugitive in the Sky” (W.B.)	23,000	“The Jungle Princess” (Para.) and “Charlie Chan at the Opera” (20th Cent.-Fox)	14,500	High 1-2-37 “Gold Diggers of 1937” and “Fugtive in the Sky” Low 11-30-35 “To Beat the Band” and “Freckles”	23,000 4,000
Golden Gate	2,800	15c-40c	“Rainbow on the River” (Radio) (plus vaudeville) (15c-55c)	21,000	“The Plot Thickens” (Radio) (plus vaudeville)	13,000	High 8-15 “The Last Outlaw” (on stage: Eddie Cantor) Low 5-23 “Dancing Pirate”	34,000 9,000
Orpheum	2,440	15c-40c	“Pennies from Heaven” (Col.) and “You Can’t Get Away with It” (Univ. special short)	17,200	“Theodora Goes Wild” (Col.) and “The Flying Hostess” (Univ.) (6 days-4th week)	7,800	High 1-2-37 “Pennies from Heaven” and “You Can’t Get Away With It” Low 10-26-35 “King Solomon of Broadway” and “Fighting Youth”	17,200 4,800
Paramount	2,670	15c-75c	“College Holiday” (Para.) and “Join the Marines” (Republic)	18,000	“One Way Passage” (W.B.) and (re-issue) “The Captain’s Kid” (F.N.)	12,500	High 7-11 “San Francisco” Low 3-2-35 “Living on Velvet” and “All the King’s Horses”	23,000 8,500
St. Francis	1,470	15c-40c	“Three Men on a Horse” (F.N.) and “Mad Holiday” (MGM)	8,400	“Three Men on a Horse” (F.N.) and “Mad Holiday” (MGM)	5,800	High 8-1 “San Francisco” Low 12-12 “Polo Joe” and “Can This Be Dixie?”	12,400 4,400
United Artists	1,200	15c-65c	“Stowaway” (20th Cent.-Fox)	10,500	“Rembrandt” (U.A.) (8 days-2nd week)	5,400	High 10-26-35 “Barbary Coast” Low 12-28-35 “Mimi”	15,000 2,500
Warfield	2,700	15c-75c	“East Meets West” (GB) and “Smart Blonde” (W.B.)	15,500	“Love on the Run” (MGM) and “The Case of the Black Cat” (F.N.) (6 days-3rd week)	10,200	High 10-5-35 “I Live My Life” Low 12-5 “Polo Joe” and “Can This Be Dixie?”	35,000 12,000
Seattle								
Blue Mouse	950	25c-55c	“Love on the Run” (MGM)	3,400	“Born to Dance” (MGM) (2nd week)	2,800	High 12-12 “Charge of Light Brigade” Low 2-16-35 “Million Dollar Baby” and “Notorious Gentleman”	7,200 2,900
Fifth Avenue	2,500	25c-55c	“College Holiday” (Para.)	7,400	“Love on the Run” (MGM) (2nd week)	5,900	High 9-19 “Anthony Adverse” Low 4-26 “Trail of the Lonesome Pine”	11,300 2,600
Liberty	1,800	15c-55c	“Pennies from Heaven” (Col.) and “North of Nome” (Col.)	10,000	“Theodora Goes Wild” (Col.) (4th week)	4,950	High 1-2-37 “Pennies from Heaven” and “North of Nome” Low 4-13-35 “White Lies” and “Happy Landing”	10,000 2,700
Music Box	950	25c-55c	“Banjo on My Knee” (20th Cent.-Fox) and “Thank You, Jeeves” (20th Cent.-Fox)	3,600	“Libeled Lady” (MGM) (3rd week)	2,950	High 2-16-35 “Roberta” Low 1-26-35 “The Man Who Reclaimed His Head”	6,100 2,850
Music Hall	2,275	25c-35c	“Career Woman” (20th Cent.-Fox) and “Can This Be Dixie?” (20th Cent.-Fox) (plus vaudeville)	4,200	“Love in Exile” (GB) and “Mad Holiday” (MGM) (plus vaudeville)	4,400		
Orpheum	2,450	25c-40c	“Gold Diggers of 1937” (F.N.) and “The Man I Marry” (Univ.)	5,600	“Banjo on My Knee” (20th Cent.-Fox) and “Thank You, Jeeves” (20th Cent.-Fox)	5,350	High 9-21-35 “Top Hat” Low 12-5 “A Woman Rebels” and “Mister Cinderella”	10,400 4,200
Palomar	1,500	15c-35c	“Make Way for a Lady” (Radio) (plus vaudeville)	4,500	“The Final Hour” (Col.) (plus vaudeville)	4,100		
Paramount	3,050	25c-40c	“Stowaway” (20th Cent.-Fox) and “Charlie Chan at the Opera” (20th Cen.-Fox)	7,250	“In His Steps” (Grand National) and “The Smartest Girl in Town” (Radio)	5,350	High 12-14-35 “Annie Oakley” Low 6-6 “Till We Meet Again” and “Times Square Playboy”	9,200 3,250

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Out This Week

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ONE DOLLAR THE COPY

M E

edited by Terry Ramsaye

THE BOX OFFICE CHECK-UP
an AUDIT of PERSONALITIES

The third annual edition of the international reference authority on star values is off the press this week!

The box office champions of 1936 presented with complete analysis and personnel credits.

The money making stars of the season evaluated and reported upon by the exhibitor showmen of the world.

The radio champions of 1936 as polled by the radio editors of the daily newspapers of America.

Film Fame and Radio—an analysis of the extent to which the air waves lean on Hollywood for talent.

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER, NEW YORK

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Racketeers in Exile"	Original, Harry Sauber. Screen play, Harry Sauber, Roebrt T. Shannon. Director: Erle Kenton.	George Bancroft, Evelyn Venable, Wynne Gibson, John Gallaudet, George McKay, Marc Lawrence, Helen Lowell.	Shooting
"Weather or No"	Original, A. H. Z. Carr. Screen play, Ethel Hill, Lynn Starling. Director: Alfred E. Green.	Ralph Bellamy, Ida Lupino, Ralph Forbes, Walter Connolly, Granville Bates, James Flavin.	Shooting
METRO-GOLDWYN-MAYER			
"Maytime"	Screen play, Noel Langley. Director: Robert Z. Leonard.	Jeanette MacDonald, Nelson Eddy, John Barrymore, Lynne Carver, Tom Brown, Rafaela Ottiano, Herman Bing, Russell Hicks. Charles Judels.	Shooting
"Parnell"	From the play by Elsie T. Schauffler. Screen play, John Van Druten. Director: John M. Stahl.	Clark Gable, Mryna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp. Alan Marshall, Berton Churchill, Brandon Tynan. Neil Fitzgerald, Phyliss Coghlan, Pat Moriarty, Byron Russell.	Shooting
"The Last of Mrs. Cheyney"	From the play by Frederick Lonsdale. Director: Richard Boleslawski.	Joan Crawford, William Powell, Robert Montgomery. Frank Morgan, Benita Hume, Ralph Forbes, Jessie Ralph, Nigel Bruce, Aileen Pringle.	Shooting
"Dangerous Number"	Original, Leona Dalrymple. Screen play, Carey Wilson. Director: Richard Thorpe.	Robert Young, Ann Sothern, Reginald Owen, Cora Witherspoon, Barnett Parker.	Shooting
"Burnt Fingers"	From the play by John Kirkpatrick, John Golden. Screen play, Anita Loos. Director: George Seitz.	Guy Kibbee, Alice Brady, Gene Lockhart, Betty Furness, Stanley Morner, Gregory Gaye, Ivan Lebedeff, Edward Norris.	Shooting
"Espionage"	Director: Kurt Neumann.	Edmund Lowe, Madge Evans, Paul Lukas, Stuart Erwin, Ketti Gallian, Barnet Parker, Charles Trowbridge.	Editing
PARAMOUNT			
"Souls at Sea"	Original, Ted Lesser. Screen play, Grover Jones. Director: Henry Hathaway.	Gary Cooper, George Raft, Frances Dee, Robert Cummings, Henry Wilcoxon, Olympe Bradna, Gilbert Emery, Porter Hall, Jamison Thomas, Beulah Bondi.	Shooting
"Swing High, Swing Low"	Director: Mitchell Leisen.	Carole Lombard, Fred MacMurray, Charles Butterworth, Jean Dixon, Dorothy Lamour, Cecile Cunningham.	Editing
"Waikiki Wedding"	Original, Frank Butler, Don Hartman, Walter DeLeon, Francis Martin. Director: Frank Tuttle.	Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier, Lief Erikson, Grady Sutton.	Shooting
"The Love Trap"	Original, Wallace Smith. Director: Edward Ludwig.	Ricardo Cortez, Gail Patrick, June Martel, Akim Tamiroff, Frances Drake, Tom Brown.	
"Internes Can't Take Money"	Director: Al Santell.	Barbara Stanwyck, Joel McCrea, Lloyd Nolan, Stanley Ridges, Gaylord Pendleton, Irving Bacon.	Shooting
"Murder Goes to College"	Director: Charles Riesner.	Lynne Overman, Roscoe Karns, Marsha Hunt, Astrid Allwyn, Larry Crabbe, Earl Foxe, Anthony Nace.	Shooting
REPUBLIC			
"Old Lady Ironsides"	Original, Endre Bohem. Screen play, Sam Ornitz. Director: Phil Rosen.	Alison Skipworth, Polly Moran, Hope Manning, James Martin, Harry Burrus, Donald Cook, Maxie Rosenbloom, Jackie Searle, Donald Haines, Luis Alberni.	Shooting
"Paradise Express"	Director: Joe Kane.	Grant Withers, Harry Davenport, Dorothy Appleby, Donald Kirke, Maude Eburne.	Shooting
RKO RADIO			
"Robber Barons"	From the book by Matthew Josephson. Screen play, Dudley Nichols, P. J. Wolfson. Director: Alexander Hall.	Edward Arnold, Cary Grant, Frances Farmer, Jack Oakie, Walter Kingsford, Mary Philips, Henry Kolker, George Irving, Paul Guilfoyle, Thelma Leeds.	Shooting
"Escadrille"	From the novel by Joseph Kessell. Screen play, Lt. Comm. Frank Wead. Director, Anatole Litvak.	Paul Muni, Miriam Hopkins, Louis Hayward, Elizabeth Risdon, Alec Craig, Colin Clive, Adrian Morris, Wally Albright, Mady Christians, Joe Twerp, Paul Guilfoyle.	Editing
"Stepping Toes"	Original story, Leo Loeb, Harold Buchman. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Harriet Hoctor, Jerome Cowan, Abe Reynolds, Ketti Gallian.	Shooting
TWENTIETH CENT.-FOX			
"The Last Slaver"	Director: Tay Garnett.	Wallace Beery, Warner Baxter, Peter Lorre, George Landers, Mary Rogers.	Shooting
"Seventh Heaven"	Director: Henry King.	Simone Simon, James Stewart, Brian Donlevy, Gale Sondergaard, Gregory Ratoff, J. Edward Bromberg, John Qualen, Thomas Beck, Victor Kilian, Mady Christians, George Renavent, Edward Keane, Will Stanton, Irving Rocon.	Shooting
UNITED ARTISTS			
"History Is Made at Night"	Original, Gene Towne, Graham Baker. Screen play, Gene Towne, Graham Baker. Director: Frank Borzage.	Charles Boyer, Jean Arthur, Leo Carrillo, Colin Clive, Ivan Lebedeff, George Meeker, Lucien Prival.	Editing
UNIVERSAL			
"Class Prophecy"	Original, Eleanore Griffin. Screen play, Eve Greene, Joseph Fields. Director: Hal Mohr.	Virginia Bruce, Kent Taylor, Walter Brennan, Jean Rogers, David Oliver, Sterling Holloway, Christian Rub.	Shooting
"Person-to-Person Call"	Original, Sarah-Elizabeth Rodger. Screen play, Tristam Tupper. Director: Sidney Salkow.	Gloria Stuart, Walter Pidgeon, Billy Burrud, Hobart Cavanaugh, Sidney Blackmer, Gerald Oliver-Smith.	Shooting
"We Have Our Moments"	Original, Charles Belden, Frederick Stephani. Director: Alfred Werker.	Sally Eilers, James Dunn, Mischa Auer, David Niven, Warren Hymer, Marjorie Gateson, Thurston Hall.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Slim"	Novel and screen play by William Wister Haines. Director: Ray Enright.	Pat O'Brien, Henry Fonda, Margaret Lindsay, J. Farrell MacDonald, Stuart Erwin, John Litel, James Robbins, Henry Otho, Carlyle Moore, Jr., Dick Wessell, Max Wagner.	Shooting
"Marked Woman"	Screen play, Robert Rosson, Abem Finkel. Director: Lloyd Bacon.	Bette Davis, Humphrey Bogart, Rosalind Marquis, Henry O'Neill, Mayo Methot, Isabel Jewell, Lola Lane, Raymond Hatton, Eduardo Ciannelli, Teddy Hart.	Shooting.
"The Go Getter"	Original, Peter B. Kyne. Screen play, Delmer Daves. Director: Busby Berkeley.	George Brent, Anita Louise, Henry O'Neill, Charles Winninger, John Eldredge, Craig Reynolds, Carlyle Moore, Jr., Myrtle Stedman.	Shooting.
"The Prince and the Pauper"	From the novel by Mark Twain. Screen play, Laird Doyle. Director: William Keighley.	Billy Mauch, Bobby Mauch, Errol Flynn, Barton MacLane, Murray Kinnell, Montagu Love, Claude Rains, Fritz Leiber, Donald Crisp, Walter Kingsford.	Shooting

WHAT THE PICTURE DID FOR ME

Columbia

END OF THE TRAIL: Jack Holt, Louise Henry—This is a mighty good Friday-Saturday picture and I just wish there were more like it. A good combination of western and better class picture mixed. Above the average.—Eureka Theatre, Fabens, Texas. General patronage.

FINAL HOUR, THE: Marguerite Churchill, Ralph Bellamy—A very good program picture, which met with favorable audience reaction doing normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LONE WOLF RETURNS, THE: Melvyn Douglas, Gail Patrick—A particularly clever production, which was well played by Melvin Douglas. Would advise if you have a large Catholic following to be wary of this picture.—Harland Rankin, Plaza Theatre. Tilbury, Ontario, Canada. General patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray—All in all this is a good picture and will please most of them, but it could be lots better.—Eureka Theatre, Fabens, Texas. General patronage.

TUGBOAT PRINCESS: Walter C. Kelly, Edith Fellows—Some said it was good but I still think that most of the people are too easily pleased in this town. The rest said just what I was thinking all during the picture.—Eureka Theatre, Fabens, Texas. General patronage.

TWO-FISTED GENTLEMAN: James Dunn, June Clayworth—Ran this picture as one-half of a double bill. Didn't hear any complaints, but suppose that they are too tired to complain after sitting through two features and a comedy. Played December 19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TWO-FISTED GENTLEMAN: James Dunn, June Clayworth—Another better than average program picture that hit the spot. Smart aleck prize fighter is played to perfection by Dunn.—Eureka Theatre, Fabens, Texas. General patronage.

First National

CAPTAIN'S KID, THE: Guy Kibbee, Sybil Jason—A fair picture that did plenty of business on Bank Night when a pot was boiling. Didn't hear many complaints, so guess it pleased the majority.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Joe Brown pictures go over very well and one should not miss playing this picture. Running time, 72 minutes. Played December 22-23.—Albert Heffernan, Lynx Theatre, Coopersville, Mich. Small town patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Can't be beat for my patronage. Foolish for me to double feature it but I ran it with "The General Died at Dawn" and near busted the doors Christmas and did better than average business Saturday. Running time, 69 minutes. Played December 25-26.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Another good, peppy feature with Joe E. Brown. Joe always pleases. Running time, 69 minutes. Played November 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage

DOWN THE STRETCH: Patricia Ellis, Dennis Moore—It was what we needed for the action part of our double bill.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Grand National

IN HIS STEPS: Eric Linden, Cecilia Parker—This is an excellent program picture, suitable for the whole family. Clean and entertaining in every respect. We played this for Christmas. Just the picture for this occasion. The only fault about this picture is the title and the cast. Neither one meant a thing at the box office. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

Metro-Goldwyn-Mayer

BONNIE SCOTLAND: Laurel and Hardy—This picture was one of the best pictures that we have had the pleasure of playing for a long time. These two stars will do business for you. The print which I received on this picture was in perfect condition and it would be worth your while to go back and pick it up as it will never grow old as box office attraction. Running time, 82 minutes. Played December 25-26.—Albert Heffernan, Lynx Theatre, Coopersville, Mich. Small town patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—A very good picture, ran on Bank Night, to good business and everybody was pleased. Metro gets plenty of dough for this class of pictures, but I doubt their worth. Run this, if you can buy it right. The title hurts the draw, but get a bunch of kids in on a matinee some way and that is all you will need.—Mayme P. Mussellman, Princess Theatre, Lincoln, Kan. Small town patronage.

GORGEOUS HUSSY, THE: Robert Taylor, Joan Crawford—A big flop at the box office. The awful title killed the picture. Another one of Metro's big specials that lost money. Running time, 106 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—More bustles and hoop skirts, with a rumor that Robert Taylor was only in a reel or two, spelled doom for this costume affair. Nobody cares about history, it seems, and when they are not interested how can you get them in. It took a nosedive here and I've read about it in other places. Leo sure can't brag much about this attempt to deliver.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Lionel Barrymore, Robert Taylor—Exceptional in many ways. A historical drama, but the title and Metro's advertising on it are more nearly "hysterical" and misleading. This may draw some in who don't want to see it but also will keep the more intelligent people away—those who would gladly see it if they knew what it was like. Not a box office picture for any small town unless its population is well above the average in intelligence. Running time, 100 minutes. Played December 19-20.—G. A. Van Fradenburg, Valley Theatre, Manassa, Co. Farming community patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—No one can complain about the quality or quantity of this big production, but they kept their 35 cents in their pocket and stayed at home or went other places. This is a big picture but no one in the sticks ever heard of Ziegfeld, so they didn't fall for the sales campaign. I'll take a good western next time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—This is undoubtedly a great picture, but it is too long and we failed to get good atendance at an advanced admission I believe five of the twenty reels should have been eliminated. Running time, 180 minutes. Played December 4-5.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton—This picture got a lot of laughs and when they laugh you know that your patrons are enjoying the picture. Very poor week to gauge the drawing power of any picture, but will do very well on a double bill or bargain night. Played December 21-22.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—My patrons wanted to know where I dug up such a picture. It has been cut to 50 minutes—should have been cut 50 more. No excuse for releasing a picture like this whatsoever. I'll bet the Lion is blushing at this opus. It's short enough to keep many from walking out, thank goodness.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

LOVE ON THE RUN: Joan Crawford, Clark Gable—Pretty good comedy although somewhat "talky." Crawford wouldn't draw flies without Gable. Played on Christmas and did average holiday business.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

OLD HUTCH: Wallace Beery—Pretty weak story, nothing much to recommend it. Average business. Running time, 80 minutes. Played December 20-21.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—Nothing wrong with this but the price. It is a good program picture and will do that kind of business. If you can't buy it right, don't play it because it just won't pay out.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OLD HUTCH: Wallace Beery—A very satisfactory program picture which did a better business than many big specials have done. Running time, 80 minutes. Played December 11-12.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

PICCADILLY JIM: Robert Montgomery, Madge Evans—I don't know where they got this title, but guessed some brother-in-law had to name some of them, so he picked this. It did some business but not enough to pay Metro and me, so I lost. Hope someone makes a New Year's resolution that'll help us boys in the smaller spots.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy—There is not much I can add to the reports from other exhibitors, but this one pleased one hundred per cent. Many thought this Clark's best performance. The earthquake scenes are marvelous. Good story, good music and a fine cast. Running time, 111 minutes. Played November 13-15.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SUZY: Jean Harlow, Franchot Tone—Excellent entertainment. A wartime story that held the interest until the last sequence and pleased. Running time, 95 minutes Played November 21-22.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

SWORN ENEMY: Robert Young, Florence Rice—Very good melodrama enacted by expert cast. Program business, however, as expected. Played December 23-24.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWORN ENEMY: Robert Young, Florence Rice—A good program picture worth the money, and the trailer is a pip and will get you some business. Drew almost as big a crowd as "Great Ziegfeld," but I'm not bragging. Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman, Elizabeth Allan, Edna May Oliver—Earmarked this one a year ago as a perfect show for our Christmas weekend. The few knocks we got from the ranks of the "irrational" were quickly overwhelmed by the applause of those who understood the story and appreciated really marvelous acting. Coleman's "Sydney Carton" was a masterpiece, and the rest of the cast kept pace. The climax, a bit out of the usual type, is the absolute tops in dramatic perfection. This one will never grow obsolete. MGM can, and should, revive it periodically as one of the century's cinema achievements, and as a concrete example of "No greater love hath man than to lay down his life for his brother." Thanks, Leo! Running time, 125 minutes. Played December 25-26.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—Double-billed this one rather late and was surprised at the turnout, but then Myrna Loy is welcome here in any picture whether old or new. Besides all this the picture is undoubtedly of the best. Running time, 82 minutes. Played December 17-19.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

WOMEN ARE TROUBLE: Stuart Erwin, Florence Rice—Okay programmer. No drawing strength at box-office, however. Played December 16-17.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOMEN ARE TROUBLE: Stuart Erwin, Florence Rice—It seemed to satisfy as part of a double bill on Saturday. Leo didn't roar very loud. In fact, I think he just opened his mouth at the start of this one. Didn't cost much so can't kick much.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Paramount

ACCUSING FINGER, THE: Paul Kelly, Marsha Hunt—An attention holder from start to finish. Consistently good programmers from Paramount convince us that it pays to play them. Running time, 62 minutes. Played December 21-24.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

ANYTHING GOES: Bing Crosby—Very good comedy, music and good singing by all. Not a world beater but it's good. Full of comedy situations and plenty of laughs. Running time, 10 reels. Played December 13-14.—Rudolph Duba, Royal Theatre, Kimball, S.D. Small town patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen—Ideal for anyone who wants to laugh and have a good crazy time. Shirley Ross coming along nicely. Running time, 95 minutes. Played December 16-17.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

BORDER FLIGHT: John Howard, Frances Farmer—Average action programmer. Had an exciting finish, but the rest was just so-so. Fair business.—Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

DRIFT FENCE: Larry Crabbe, Tom Keene, Katherine DeMille—A splendid western program, only too short. Takes too many shorts to build up a program to time schedule. Zane Grey's stories are good and I can't see that the producers can't find enough material to make an eight or nine reel show. Running time, six reels. Played December 16.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—Pretty good but not the type of a picture that clicks at the box office. Running time, 100 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—A fine show but have plenty of comedy alongside. Running time, 72 minutes. Played December 25-26.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—This is a good show, filled with action and dramatic moments. The grand finale had the audience holding their collective breaths. This is a picture which I would recommend to any manager. Good business.—Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—They get better as they come. I have heard a good bit of back biting at this picture but it sure brought them in for me, so why should I say that it is anything but a dandy picture? It is. —Eureka Theatre, Fabens, Texas. General patronage.

GO WEST, YOUNG MAN: Mae West, Randolph Scott, Warren William—Paramount got smart on this one. Mae's name brings them in to a certain extent and the rest of the cast send them out in good humor. Just the same it is a good picture.—Eureka Theatre, Fabens, Texas. General patronage.

HIDEAWAY GIRL: Shirley Ross, Robert Cummings, Martha Raye—Not a big picture but an entertaining little number that does a lot more business than some of the so-called big ones: Ideal picture for the young trade and will draw quite a bit above average business.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas.

LADY, BE CAREFUL: Lew Ayres, Mary Carlisle—Played this so new the paint on the can was hardly dry. I would call this a dandy better-than-program picture and so will most of you if you run it. Lew Ayres, Mary Carlisle and don't forget Benny Baker.—Eureka Theatre, Fabens, Texas. General patronage.

LET'S MAKE A MILLION: Edward Everett Horton—It did the trick along with "Trail Dust" (Bill Boyd). Nothing wrong with either one for me. Running time, 70 minutes. Played December 28.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

MY AMERICAN WIFE: Francis Lederer, Fred Stone, Ann Sothern—This is a dandy! Will please 99.99 per cent. Fred Stone put this one over, and did a fine job. Interesting story, good photography, good recording and fine acting. Average business.—Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—I had a number of patrons tell me that it was one of the best pictures that they had ever seen. Did good business on Bank Night, but believe that it would draw on most any spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—I didn't care for it but the cash customers went for it and called it very good, so I frowned and took their money.—Eureka Theatre, Fabens, Texas. General patronage.

NEVADA: Larry Crabbe—The only thing about this picture that resembles the book is the title. It's as much like the "Tale of Two Cities" as Zane Grey's original story. Why put his name to such mediocre stuff. Running time, 60 minutes. Played December 17-19.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer, Bob Burns—If I had it to do over again I would still outgross 75 per cent of the pictures I could buy. You can't go wrong on this one and if you haven't played it yet don't miss making some money for yourself.—Eureka Theatre, Fabens, Texas. General patronage.

ROSE BOWL: Eleanore Whitney, Tom Brown—Lightweight material made fairly interesting through efforts of a personable group of youngsters, so to speak. Tom Brown fine as usual and Eleanore Whitney attractive. Believe it needs support to help draw the cash customers in, however.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SON COMES HOME, A: Mary Boland, Donald Woods—We thought this a dandy little program picture and so did the few we could get in to see it. It goes to prove that Mary Boland has all of the stuff for a real down-to-earth actress when they give her a break.—Eureka Theatre, Fabens, Texas. General patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke—Another very good program picture. Slow in spots but will hold their interest and send them away with a good taste in their mouths. Did excellent business on Bank Night.—Eureka Theatre, Fabens, Texas. General patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Oakie—Very fine picture. Jack Oakie helped to put this one over in a big way. Suitable to young and old alike. Good business. Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Oakie—Did above average business and pleased the outdoor fans. Would make a swell show for week ends, but will do business on any other spot if you have any western fans or farmer patrons. It pleased everyone that saw it and that is something.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker—Hand made for any small town and will not only bring them in but will bring their friends. Nuf sed.—Eureka Theatre, Fabens, Texas. General patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—It did the trick along with "Let's Make a Million." Nothing wrong with either one for me.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

THREE MARRIED MEN: Lynne Overman, William Frawley—It got by, how I am sure I don't know. Guess it was because I wasn't home at the time and the help didn't have to take it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

THREE MARRIED MEN: Lynne Overman, William Frawley—Lack of names in this picture holds this one down, but the title will catch lots of them. Not so hot but have seen lots worse and it got a good many laughs. At least I didn't have to hide behind a telephone post as they came out after the show was over and that is more than you can say about a good many of the so-called pictures.—Eureka Theatre, Fabens, Texas. General patronage.

WEDDING PRESENT: Joan Bennett, Gary Grant—An insane comedy but we had no complaints. Cast is good and our folks kept interested, so can't kick much even if it did seem a bit exaggerated to us. Guess the producers knew it, though, for they finish with the song "Crazy People" which best describes it. Played December 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WEDDING PRESENT: Joan Bennett, Cary Grant—Nice show that brought only good comments. Running time, 81 minutes. Played December 22.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—A good comedy along the lines this team usually produces. Plenty of laughs along the way. Played December 9-10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOURS FOR THE ASKING: George Raft, Dolores Costello Barrymore—A cross between a racketeer and comedy but nevertheless very good entertainment regardless what some of them say. Plenty of comedy and plenty of socks in the nose, which is mainly the interest of small town fans.—Eureka Theatre, Fabens, Texas. General patronage.

Republic

OH, SUSANNA! Gene Autry, Frances Grant—This fellow Autry has become our biggest drawing card for Saturday and this is as good as the rest, if not a little better.—Eureka Theatre, Fabens, Texas. General patronage.

THREE MESQUITEERS: Robert Livingston, Kay Hughes—If your western fans want a good laugh this one will get it. Better than average.—Eureka Theatre, Fabens, Texas. General patronage.

RKO Radio

BRIDE WALKS OUT, THE: Gene Raymond, Barbara Stanwyck—Very interesting picture, funny, due to Helen Broderick; absorbing, owing to Gene Raymond, and attractive, attributed to Barbara Stanwyck. Personally I liked the picture. Did average business. —Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

DON'T TURN 'EM LOOSE: Bruce Cabot, Louise Latimer—A very brutal and heartless character is here made the center of action. A lesson on parole board activities that, while effective, is a poor subject for entertainment purposes in general. Played December 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—The story isn't deserving of the actor. Even so, it's a fairly good program picture. Henry Armetta is a swell character actor. The recording wasn't so hot but still music was fine. I'm looking forward to "Rainbow on the River."—Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

LOVE ON A BET: Gene Raymond, Wendy Barrie—This is a pretty good program picture, good especially for a small town. It seems Gene Raymond is gaining in favor both with the producer and the audience. Average business.—Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

MUMMY'S BOYS: Wheeler and Woolsey—This is a dandy. Wheeler and Woolsey are dandies down here, and this is the dandiest of their pictures. Willy Best is a helpmate of the two in their fun-making. It starts up like a murder mystery and ends up with a madman chasing them around in King Pharatine's Haunted Tomb. Good business.—Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—A dandy little picture, but too short. It will please if you can get them in to see it. Our business below average. Running time, 60 minutes. Played December 6-8.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

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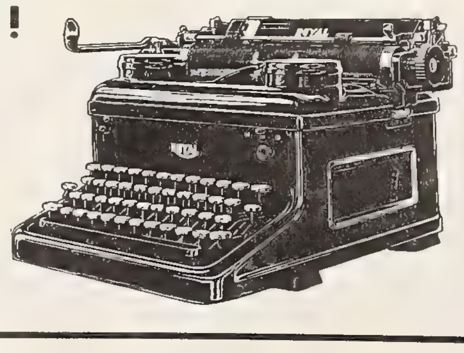

SWING TIME: Fred Astaire, Ginger Rogers—I'm afraid Astaire and Rogers are slipping. Nothing to compare with "Top Hat," in my estimation. The audience, however, was well pleased, which is as it should be. Fine recording. Above average business. —Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

TWO IN REVOLT: John Arledge, Warrior, Lightning—This feature is a real honest to goodness program, holds interest from start to finish and has any western backed off the map except Smoky. Give us more of this kind of programs. The title answers the story but is not a drawing title. Running time, eight reels. Played December 18-19.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WANTED: JANE TURNER: Gloria Stuart, Lee Tracy—Good midweek picture A good story and Lee Tracy did very well for a comeback. Running time, 70 minutes. Played December 16-17.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

WTHOUT ORDERS: Sally Eilers, Robert Armstrong—Satisfactory program picture. Running time, 64 minutes. Played December 22.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

YELLOW DUST: Richard Dix—A very good show of the west and Richard Dix plays to perfection. Good for Friday and Saturday. Running time, seven reels. Played December 11-12.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

AMBASSADOR BILL (re-issue): Will Rogers didn't break any records on this repeat. The picture, as such, is okay. Played December 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BACK TO NATURE: Jed Prouty, Spring Byington—Just what the doctor ordered for the other half of that double bill. It seems like my patrons like this series, so guess they have that certain something.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHARLIE CHAN AT THE RACE TRACK: Warner Oland, Helen Wood, Keye Luke—A good Chan picture enhanced by the vivacious personality of Keye Luke. His portrayal of Chan's detective-minded son are high spots in this popular series. Played December 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CRIME OF DR. FORBES, THE: Gloria Stuart, Robert Kent—A fairly amusing mystery drama with a different solution. Makes that last feature on the double bill worth watching, if such a thing is possible. Played December 19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

DIMPLES: Shirley Temple, Frank Morgan—Far from Shirley's best story and yet the little star makes entertainment out of it. Frank Morgan plays a typical Morgan role to perfection. The producers must take more care however, lest their precious star's luster becomes lost in weak stories. Played December 6-7.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DIMPLES: Shirley Temple, Frank Morgan—Who said Shirley was slipping? Boy, she is sliding here. This was the first Temple that didn't do business, and when I paid up, the amount I wrote down was in red ink. Fox and Zanuck will have to shake up the bag of tricks before the rest of her teeth fall out or everybody is sunk.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

15 MAIDEN LANE: Claire Trevor, Cesar Romero—A worthwhile program picture that holds interest nicely. Claire Trevor is certainly a lovely and talented player. Played December 15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KING OF THE ROYAL MOUNTED: Robert Kent, Rosalind Keith—Fair picture. Scenery best part of it, however. Played December 18-19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADIES IN LOVE: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon—Too bad such an excellent cast is wasted on a story with only so-so appeal. You will hear complaints from the cash customers and they all blame it on the story or rather lack of story. Played December 13-14.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADIES IN LOVE: Loretta Young, Janet Gaynor, Simone Simon, Constance Bennett—An all talking picture in every sense of the word. Had at least 10 per cent walkouts, which is unusual in a small town. They usually stay on any kind of a picture. A shame to waste this cast on a lot of talk that contains no entertainment at all.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kansas. General patronage.

PEPPER: Jane Withers—Very good. This is one of her best. Suitable on any day of the week. If Twentieth Century-Fox keep on giving this little girl good stories, she is going to be tops some day. Running time, 72 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PEPPER: Jane Withers, Irvin S. Cobb—A fair Jane Withers picture. This talented player is being allowed to get smart alecky. Give her a real story and we bet she'd go places We're sorry to hear her next one, "Can This Be Dixie?", is 'way below this one in story value. There must be suitable stories somewhere. Played December 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, Alice Faye—Shirley is received very well in our town and this picture seemed to please the entire audience. Running time, 85 minutes. Played December 15-16.—Albert Heffernan, Lynx Theatre, Coopersville, Mich. Small town patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple, —A picture which we most welcomed bringing us out of our pre-Christmas slump, and a tonic for the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RAMONA: Loretta Young, Don Ameche—An otherwise beautiful story is in some measure spoiled by an unnecessarily tragic ending. Color is beautiful and players all splendid. A worthwhile piece of entertainment. Played December 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RAMONA: Loretta Young, Don Ameche—Truly wonderful color and this story gets the ladies, so the men have to come along, consequently this picture did business. I would advise anyone to run it, extra time, and get that dough you need for the spring outfit.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—With the quintuplets for advertisement and some good homely connected stories for entertainment, this feature is very satisfactory. Running time, 80 minutes. Played December 13-14.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy, Ian Hunter—Despite fine work by an expert cast of players this sentimental story somehow lacked sincerity. At least our folks laughed several times in the wrong places. Ian Hunter was especially fine and did much towards holding together the mushy scenes the leads were forced to play. Played December 2-3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—A long drawn out and decidedly tiresome picture. Baxter and Loy deserve a better story for they are both excellent, but this one did not please. Running time, 92 minutes. Played November 18-19. —Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

United Artists

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—This is a good picture and pleased 100 per cent. A little old, but did very nice business. Running time, 90 minutes. Played December 26-28.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

THINGS TO COME: Raymond Massey—Some wondered what this was all about. Others said they'd rather have seen a western, and a very few enjoyed it. Not popular entertainment, however and no box-office draw. Played December 8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray—Nice litle action picture, but too short. Put plenty of shorts with it. Running time, 60 minutes. Played December 15.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MAN I MARRY, THE: Doris Nolan, Michael Whalen—Good program picture. Pleased 100 per cent. Good family picture. Running time, 75 minutes. Played December 1.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

MY MAN GODFREY: William Powell, Carole Lombard—Was rather disappointed in this one. All I heard was superlatives for it wherever I looked, but didn't think it was so hot myself. Slightly above average business.—Ray LeRoy, Granada Theatre, Port Isabel, Texas. General patronage.

MY MAN GODFREY: William Powell, Carole Lombard—This picture is rather silly in places, but seemed to please most of our patrons. Only average business. Running time, 90 minutes. Played December 20-21.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

SHOWBOAT: Irene Dunne, Allan Jones, Paul Robeson, Helen Morgan—Didn't do much business, but it was much better than the one Universal made some time ago. These old costume pictures are hard to sell in a small town and my advice to smaller towns is lay off whenever you can.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SILVER SPURS: Buck Jones, Muriel Evans—Not up to the best, but Buck Jones will draw if you can find time to put extra advertising out and push it. We did as good as can be expected with a western picture. Running time, 60 minutes. Played December 18-19.—Albert Heffernan, Lynx Theatre, Coopersville, Mich. Small town patronage.

THREE SMART GIRLS: Deanna Durbin, Ray Milland—The hit of the season. Pleased everybody. More favorable comments than any picture played this year. All the cast are good and believe me, this little star Deanna Durbin will go places if given the proper stories. Plenty good show Boost it to the limit, then some. Running time, 84 minutes. Played December 24-25.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

TWO IN A CROWD: Joel McCrea, Joan Bennett—Good program picture, not good enough for Sunday date, but will please. Family trade. Running time, 80 minutes. Played December 22.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia De Havilland—An excellent picture well worth anyone's time and money. Cast and story tops.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BENGAL TIGER, THE: Barton MacLane, June Travis—A good action picture that will put them out on the edge of their seats and please those chewers and spitters in the balcony. Play it instead of a western and put that old tiger out front.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CAIN AND MABEL: Marion Davies, Clark Gable —It'll take more than Clark Gable to put this grandma over. She's washed up, but I just found it out, and back stage stuff is out, with or without Gable. It did fair business but I can't recommend it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

CHARGE OF THE LIGHT BRIGADE, THE: Errol Flynn, Olivia De Havilland—I believe that this is one of the best photographed pictures that I have ever projected and it is probably one of the biggest pictures that anyone filmed, but costume pictures don't do business in small towns, consequently I took a loss on a three day run. If you can get worthwhile terms on this picture, give it a couple of days and really enjoy the marvelous photography.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TIMES SQUARE PLAYBOY: Warren William,

(Continued on following page)

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June Travis—A good program picture that pleased a Merchant's Show crowd. They're easily satisfied, but a good picture helps advertise and we give them as good a picture as is possible. Played December 19.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Miscellaneous

BRING 'EM IN DEAD: It took just three wax dummies, one painted truck and three cowboy hats to really do business, but I wanted to be out of town for the next week. What a razzin' I got and what a show. Boys, Barnum was right. Play it just before you leave on your vacation.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Short Features

Columbia

ANTS IN THE PANTRY: 3 Stooges—Now if you want slapstick, run these comedies. The only answer to an exhibitor's prayer for comedy and it's not high-class. The farmers just roll in the aisles and that's the truth.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BIRD STUFFER, THE: Krazy Kat Cartoons—A Krazy Kat which was very mediocre.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CHAMP'S A CHUMP, THE: All Star Comedy—Be sure and play this short subject. A college picture with a championship fight put on in real burlesque style.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOOTBALL BUGS: Color Rhapsodies—Not as good as others in this series. The grotesque drawing of many of the bugs lessens its value as child entertainment, nor does it increase the adult appreciation any either.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LAUGHING WITH MEDBURY AMONG THE WIDE OPEN FACES: Laughing With Medbury Series—Very unique, giving the high spots and characteristics of different inhabitants. Very educational. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LOONEY BALLOONISTS: Scrappy Cartoons—This Scrappy musical must have been made during the drought, as Scrappy and his partners' music brings rain and happiness to them all. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAD MONEY: Court of Human Relations—This is the first of the series of Court of Human Relations we have had the privilege of playing. The acting was quite poor, they do not appeal to our audience as much as Voice of Experience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MOVIE MANIACS: Three Stooges—Another two-reel riot from the Stooges. Maybe they are not high-brow, but our audiences eat 'em alive.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

NOVELTY SHOP, THE: Color Rhapsodies—Only fault with this one is its short running time. Otherwise excellent.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PEPPERY SALT, THE: Andy Clyde—Andy Clyde never fails to get a laugh out of our audience and feel this was up to standard.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 8—These Screen Snapshots are always well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHARE THE WEALTH: Andy Clyde—I heard a lot of laughs. Maybe they were laughing in their sleep, but they were laughs, anyway. Something did it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STARS OF TOMORROW: No. 6—Fair number in this amateur series. A bit old now. The print wasn't so hot.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THRILLS WITH DAREDEVILS: World of Sport Series—This short subject should be popular anywhere. It has some very breath taking scenes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOURING THE SPORT WORLD: New World of Sport Series—Excellent sport reel showing some well known and some not so well known sports from many lands.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage

WATER THRILLS: World of Sport Series—A very interesting short subject on different water sports which proved very breath taking.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

BASHFUL BUDDIES: Herman Timberg, Jr., Pat Rooney, Jr.—So so comedy. More dancing, less nonsense would help.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FARMER AL FALFA'S PRIZE PACKAGE: Paul Terry-Toons—Fair cartoon, but since using the colored cartoons, my patrons do not get very enthusiastic about black and white ones. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

FEMININE FORM: Treasure Chest—An interesting reel showing some attractive ladies who develop themselves athletically. Good.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAPPY HEELS: Buster West, Tom Patricola—This comedy should please most anywhere. Slapstick but it gets the laughs. Dance numbers help out.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IT NEVER RAINS: Frolics of Youth Series—One of the best short two-reelers that we have had from Educational for a long, long time. The little girl that plays the part in this comedy will go places, just watch her, in the Frolics of Youth series. Running time, 20 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

JUST PLAIN FOLKS: Tim and Irene—If this pair is funny, I'll take vanilla.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NATURE'S SONGSTERS: Treasure Chest—Excellent single reel with birds photographed with actual sounds recorded from their natural habitat.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARKED IN PAREE: Two Reel Comedies—A dandy slapstick comedy with excellent dancing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PINK LEMONADE: Song and Comedy Hits—A fine single reeler with Toto the clown and the Cabin Kids. Pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RING GOES 'ROUND, THE: Song and Comedy Hits—Song Hit story; one of the best ones that we have had. Running time, 12 minutes.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

RING GOES 'ROUND, THE: Song and Comedy Hits—A good single from the Song Hit Series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Metro-Goldwyn-Mayer

ALL AMERICAN TOOTHACHE, THE: Thelma Todd, Patsy Kelly—The title describes this one most adequately. Running time, 18 minutes.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

BEHIND THE HEADLINES: Pete Smith Specialties—Very good description of the makeup of a metropolitan daily. My printers don't do it that way.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BORED OF EDUCATION: Our Gang—A dandy and it will make them laugh. You can't ask for more. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COLORFUL ISLAND: FitzPatrick Travel Talks—A fine colored travel reel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CRIME DOESN'T PAY SERIES: Interesting and entertaining. Every one a feature story in two reels. Running time, 20 minutes.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

FOLLIES OF 1936: Our Gang—Very, very good, and will be enjoyed by all. Running time, 22 minutes. —Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

HARNESSED RHYTHM: MGM Sports Parade—Interesting comment on the making of race-horses and their training from colt to champion.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HURLING: Pete Smith—Better than any comedy and the audience went crazy. Some came to see it a second time. Running time, 10 minutes.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

KILLER DOG: Pete Smith Specialties—It seems like any dog picture just gets them and this is no exception. Pleased a big crowd on Bank Night but guess all things come to an end. Looks like we're going to lose it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LA FIESTA DE SANTA BARBARA: Musical Comedies—Another beautiful color film from Leo's stamping grounds. Not quite up to the "Starlit Days" or "Pirate Party" standard, but still away above the average for musical shorts. Joe Morrison's "Heading for the Last Roundup" is perhaps the outstanding act of the two reels. Running time, 19 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

LIFE HESITATES AT 40: Charley Chase—This is about the most feeble attempt Chase ever made. Why release such trash. Running time, 18 minutes.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

LITTLE CHEESER: Harman-Ising—First rate cartoon entertainment and really very clever.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEIGHBORHOOD HOUSE: Charley Chase—Not as funny as we had expected to find it following several excellent reportings. Maybe the author of the plot didn't have the background to appreciate all the humor of Bank Night.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEW SHOES: Tabloid Musicals—Rather pleasing single reel that is decidedly different. Good music and clever theme. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

NEW SHOES: Tabloid Musicals—Very good novelty musical that pleased.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NEWS OF THE DAY: There seems to be some improvement in this Metro News since they dropped Hearst's name. Football coverage has been especially fine, with some very close shots of the big games that were thrilling.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD MILL POND, THE: Harman-Ising (Happy Harmonies)—Boy, oh boy, here is a real cartoon. Frogs imitating Cab Calloway's Orchestra and other stars. It's worth advertising. Running time, 1 reel.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

OLD MILL POND, THE: Harman-Ising—Played this a second time and had many favorable remarks on it.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

ON THE WRONG TREK: Charley Chase—Very good Charley Chase comedy. Running time, 19 minutes.—Gladys E. MeArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PAN HANDLERS: Patsy Kelly—I thought that anything would be an improvement on the old Todd-Kelly comedies, but this one proves that I was mighty mistaken. It's distinctly a change for the worse. Running time, 20 minutes.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

PAY AS YOU EXIT: Our Gang—An excellent Gang.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PERFECT SETUP: Crime Doesn't Pay Series—A good plot nicely worked out provides good dramatic balance to a comedy feature.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PRIMITIVE PITCAIRN: MGM Miniatures—An entertaining visit on famous "Pitcairn Island."—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PUPS' PICNIC: Harman-Ising (Happy Harmonies) —A good cartoon and funny in spots. Will entertain and amuse all during the running time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SECOND CHILDHOOD: Our Gang—Average Gang comedy with a good quota of satisfying laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SECOND CHILDHOOD: Our Gang Comedy—Still another clever comedy by a clever bunch of kids. Why cut them down to one reel when two isn't enough? Running time, 18 minutes.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

SUNKIST STARS AT PALM SPRINGS: Musical Comedies Series—This is good musical comedy, but not as good as some we have had.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

SUNKIST STARS AT PALM SPRINGS: Musical Comedies—A very fine and high type colored two-reel musical. These are in a class by themselves.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SWING BANDITRY: Tabloid Musicals—Good band act that is different and will please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TWO LITTLE PUPS: Harman-Ising—A splendid color cartoon. The full running time on most of the cartoons in this series is well justified and the folks like them as well as any we play.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TWO LITTLE PUPS: Harman-Ising (Happy Harmonies)—A colored cartoon featuring two perfectly adorable pups. Think this is one of the best of this always good series. Running time, 1 reel.— Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

TWO TOO MANY: Our Gang—An out of the ordinary Gang. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

TWO TOO YOUNG: Our Gang—A good gang comedy that made a lot of people laugh and I want to say that this is quite a feat.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

VAMP 'TIL READY: Charley Chase—Another Charley Chase comedy that clicked. Running time, 20 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

VIOLETS IN SPRING: Musical Comedies—An excellent black and white musical, two reels. A novel story done in Metro fashion. Excellent dancing and will please all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WEST POINT OF THE SOUTH: MGM Miniatures —Very interesting short describing life in a military boy's school.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

BROTHERLY LOVE: Popeye the Sailor—Popeye is a funny fellow. When up against it he gets his spinach and then things begin to happen. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GREEDY HUMPTY DUMPTY: Color Classics—A very good color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HAWAIIAN BIRDS: Color Classics—Very pretty coloring in this cartoon and worth a spot on any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

I WANNA BE A LIFEGUARD: Popeye the Sailor —The usual Popeye routine. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LET'S GET MOVIN': Popeye the Sailor—Okay Popeye.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE SWEE' PEA: Popeye The Sailor—Good. There are laughs in these cartoons and I notice people comment on them, so guess they enjoy Popeye.—Mayme P Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LUCKY SPILLS: Grantland Rice Sportlights (New Series)—If you want to see a guy drive a car, get this one. He can do tricks that can only be duplicated accidentally. Get your auto dealers and have them recommend it. Plymouth will, I know.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NEPTUNE'S SCHOLARS: Grantland Rice Sportlights (New Series)—One for the book. Guess how they did it but play it and let the patrons figure it out. A real novelty.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

NEPTUNE'S SCHOLARS: Grantland Rice Sportlights—A good sport filler that is different. School under water is the theme. The males liked the legs. —C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SAILOR SHORTY: Paragraphics—Another interesting single by the Chimp. This time he goes sailing.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

STAR REPORTER IN HOLLYWOOD: Headliner —A good variety of radio entertainers make this a good filler. The girl band is a knockout. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STRAIGHT AS AN ARROW: Paragraphics—One of the best shorts I ever saw. You'll marvel at the skill of this archer and say it can't be done, but he does it. Play it; I know you won't be sorry.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

YOU'RE NOT BUILT THAT WAY: Betty Boop Cartoons—A funny cartoon that points to a good moral incidentally. L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RKO Radio

ALADDIN FROM MANHATTAN: Ruth Etting—Ruth always entertains with good singing and this one is no exception. Good, all we can say. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CAMERA CRANKS: Headliners—Just a bunch of nonsense. Don't amount to much. Gets tiresome before the first half is over and the last half is the same. Junk is all we can claim for it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HEART OF THE SIERRAS: World on Parade—A good black and white travel, but with everybody making excellent colored short, RKO might just as well get in the wagon or quit—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MAJOR BOWES AMATEUR PARADE: No. 1—Will get by as a filler, but just not there. Thank the Lord, only ten minutes.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SIX MORE JOIN REPORTING STAFF

Six showmen from as many states have joined the corps of contributors to "What the Picture Did for Me," in the Holiday season. Reporting for the first time are these:

Harold Bernstein, Plaza theatre, 4360 Maine avenue, Norwood, Ohio.

H. H. Daniels, Nu-Era theatre, Oswego, Kansas.

Edwards and Case, Opera House, Paw Paw, Illinois.

Returning to the fold after a year or more of absence are the following:

Grady Cook, Joy theatre, Pontotoc, Mississippi.

Fred J. Case Pompano theatre, Pompano, Florida.

Read the reports of these theatremen on the reactions of their box offices to the pictures they play.

MARCH OF TIME, NO. 3: Fairly interesting material in the first reel. The second reel is devoted to a rehash of the Roosevelt administration. Obvious, too, they had in mind ending the subject with whatever the result of the presidential election in November.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century - Fox

WINTER MAGIC: Magic Carpet Series—A good short with New England snow country for atmosphere throughout most of the footage.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

MICKEY MOUSE CARTOONS: Who doesn't like them? And in color they're made doubly attractive. No other cartoons come even close to these Walt Disneys. Running time, 9 minutes.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

ON ICE: MICKEY MOUSE—Very clever Disney production.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WALT DISNEY'S SILLY SYMPHONIES: Our favorite cartoons and always welcome to our patrons. We have yet to see one that has not been delightfully received. Running time, 9 minutes.—Lauder Theatre, Mount Forest, Ontario, Canada. Small town patronage.

Universal

MARINE FOLLIES: Mentone Musical Comedy—These musical comedies are the tops in comedy. Have played several and our patrons like them best of any comedies we have had.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

Warner Vitaphone

ALONG THE MEDITERRANEAN: Colortour Adventure—A fine single reel colored travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

CLYDE LUCAS AND ORCHESTRA: Melody Masters—Good enough band act.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

COOCOONUT GROVE: Merrie Melodies—One of the class of the colored cartoons for 1936. Give it preferred time.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

EMIL COLEMAN AND ORCHESTRA: Melody Masters—Very good musical single reel. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DON'T LOOK NOW: Merrie Melodies—Pretty good and it does take up some time.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

JOE PALOOKA IN "THE CHOKE'S ON YOU": Shemp Howard, Robert Norton—This is the worst yet. If you play it, advertise it as terrible.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PHANTOM SHIP, THE: Looney Tunes—Good enough cartoon, no better or worse than the majority. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

TROUBLE IN TOYLAND: Gus Edwards—Interesting for kids during the holiday season.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VITAPHONE INTERNATIONALS: Holtz-Lee—Some good vaudeville acts and they please my patrons who are not up on their vaudeville.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Miscellaneous

ASIATIC FLEET: A good panorama of the China Orient. Interesting and educational. Brings before your eyes a travelogue of the foreign East. It's good. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Serial

DARKEST AFRICA: Clyde Beatty—On 11th Chapter and has failed to please. In fact, have not heard any favorable comments and some won't stay to see it. Running time, 2 reels.—E. D. Luna, Cozy Theatre, Wagoner, Okla. Small town patronage.

Modern Studio Plant Opened In Argentina by Lustberg

A complete production service housed in a modern studio is now offered in Buenos Aires by Metropolitan Studios, headed by Jack Lustberg, who has just finished "Asi Es El Tango" for Portena Film. Sound and photographic departments have been installed under the direction of Americans.

Metropolitan is the only Buenos Aires rental studio equipped by R.C.A.. Laboratories equipped with the latest type developing and printing machines are also available.

Agreements are being discussed with several Spanish companies which have been forced to suspend operations in Madrid and Barcelona and arrangements have been made with major American companies for a limited number of Argentine films to be added to their programs.

It is expected that more than 50 feature length films will be made in the Argentine in 1937.

12 Fox Houses Equipped With RCA Apparatus

Contracts have been signed for the installation of RCA High Fidelity sound equipment in 12 Fox theatres. Replacement of sound equipment in two famous show places, the Carthay Circle in Los Angeles and Grauman's Chinese in Hollywood, was completed by RCA engineers last week.

Other Fox houses which are being or recently have been RCA-equipped include the California, Granada and Ontario, all in California, and the Majestic, Garrick, Orpheum, Roosevelt, Vogue, Adler, Relda and New Adler, in Wisconsin.

Hubbard Joins Paramount

Lucien Hubbard will join the Paramount studio production staff in Hollywood as a producer at the expiration of his present Metro-Goldwyn-Mayer contract this month. Paramount will assign him to some of the larger pictures.

The Broadway Cheese Club in New York will resume its luncheons and meetings on January 15.

Mrs. Ada Schulberg, wife of B. P. Schulberg, has opened offices in London in association with Frederick Brisson to handle agency and publicity business.

CHICAGO THEATRES FIND RECEIPTS AT HIGH MARK

By Far the Largest Grosses in Years Are Reported for the Weekend in the Loop District

by WILLIAM F. CROUCH
in Chicago

Theatres both large and small in this territory found the opening days of the new year most gratifying from a business standpoint. Both in the city and downstate grosses went skyward and the Pre-Christmas slump was forgotten with the arrival of record-breaking crowds.

In Chicago's Loop houses New Year Eve and the following weekend brought the biggest grosses in years. At the Chicago theatre "The Plainsman" headed for a gross expected to near the $60,000 mark, and the length of the show prohibits a fast turnover. The picture will be held over for a second week at least.

At the Palace "That Girl from Paris" was the attraction starting New Year Eve. Two shows were given that evening with all seats reserved and the top price was $2.20. Both shows were sellouts and the business on the days following were of the standout variety. The gross for the Palace, it is estimated, will be well over $36,000. This picture will also be held over for another week. Ethel Waters and a revue were on the stage.

"After the Thin Man," at the United Artists, also was headed for a record run. A short show, with feature, newsreel and cartoon comprising the bill, made for a rapid turnover. Indications pointed to a $30,000 opening week, double the average.

At other Loop theatres, business was exceptional. The Apollo with "Banjo on My Knee" got off to a fast start and was piling up a high figure for the week. The Garrick, with "College Holiday" brought over from the Chicago, was continuing big after a high gross the opening week at the deluxe house. Both the Oriental and State-Lake with stage shows and low admissions found business better than in many months. Playing "B" pictures, these theatres showed much strength regardless.

Numerous big pictures and stage attractions are slated for the Loop in the coming weeks. Holdovers, however, will cause these pictures to open behind release date in most cases, but that is nothing unusual for Chicago.

Following "The Plainsman" at the Chicago will be "One in a Million," which stars Sonja Henie. Theatre executives were trying to arrange for personal appearance of the Scandinavian star in conjunction with the Chicago *Tribune's* annual Silver Skates tournament the same week. After the skating picture, Veloz and Yolanda, ballroom dancers, are slated to appear in person with "Champagne Waltz" in which they also appear. This dance team played an engagement here last year at the Chicago and set a record.

Fred Waring and his orchestra are also set to play the Chicago very soon and other big name stage attractions are set for this theatre in the coming weeks.

Latest reports from the Chicago Amusement Publicists Association are to the effect that Herb Elisburg, publicity director of Essaness theatres, will serve as president for the coming year. Larry Stein, of Warner, will be vice-president, Harry K. Smythe treasurer, Calvin Hermer secretary, and Sidney Stern, of General Film Laboratories, sergeant-at-arms.

The CAPA clubrooms in the Sherman hotel are being enlarged, refurnished and redecorated.

▽

Irving Mack spent last week in New York arranging for enlargement of his art department, at Filmack Trailer Company.

▽

Eight teams have been organized for the bowling season by Warner Brothers theatres, which have a league of their own. Tom Jones is president, Marcel Brazee treasurer, and Richard Barry secretary.

▽

Board of Education executives announced this week that the leasing of the McVickers theatre probably would be brought up at the January 13th meeting, the next regular session of the board. A recessed meeting this week is not to discuss the matter.

▽

Warner theatre managers in this zone are starting a drive for business beginning February 1st, with $900 in prizes. Wisconsin managers will battle it out for top honors with the Illinois-Indiana managers. E. H. Arkin and Harry Mintz of the local group were in Milwaukee last week arranging plans. A special meeting will be held at Kenosha, Wis., on January 12th.

▽

Walter Brown, Chicago district manager for Ross Federal Service, cancelled plans for a trip through the Midwest this week when his physician advised him to stay home and take care of a severe cold.

▽

Joe Bush, who started working for Balaban and Katz at the old Central Park theatre more than 20 years ago, is leaving Chicago for the West Coast. Bush, now a stagehand at the Chicago theatre, was given a farewell luncheon at the Covenant Club last week with B. & K. executives and other theatrical leaders in attendance.

▽

For the fifth year the American Can Company will play hosts to the National Canners Association at their annual convention here, by treating the delegates to a free show at the Chicago theatre January 21st. The can company buys out the theatre for one evening every year and presents a stage and screen show for the guests.

SHORT PRODUCT PLAYING BROADWAY

Week of January 2

CAPITOL		
	Hurling	MGM
CRITERION		
	Nut Guilty	Vitaphone
	Jimmie Lunceford and His Orchestra	Vitaphone
MUSIC HALL		
	Forest Gangsters	RKO Radio
PARAMOUNT		
	Chimp Champs	Paramount
	That's Their Business	Paramount
	The Spinach Roadster	Paramount
RIALTO		
	Fighting Marlin	Paramount
	Music, Music Everywhere	Paramount
RIVOLI		
	The Country Cousin	United Artists
	Rambling Through Vienna	Major Peter Devlin
ROXY		
	Birds in Love	Columbia
	The Screen Test	Educational
	Stranger Than Fiction, No. 31	Universal
STRAND		
	Give Me Liberty	Vitaphone
	Coocoonut Grove	Vitaphone

RKO Heads Meet On New Pictures

RKO Radio Pictures executives will hold a general production conference in Hollywood at the company's studios on January 14-15 at which plans for the 1937-38 season will be concluded. Leo Spitz, president; Ned E. Depinet, vice-president, and Jules Levy, general sales manager were expected in Hollywood this week for preliminary meetings with Samuel Briskin, production head, before the meeting. Nate Blumberg, general theatre operator for the RKO circuit will also attend.

RKO field auditors concluded a two-day meeting in New York at the Waldorf-Astoria on Tuesday. Attending were A. A. Schubert, manager of the contract department; Elmer Sedin, R. A. O'Brien, Robert E. Helms, J. Emmett Cashman, W. J. McShea, J. J. Schnitzer, John A. Downing and M. G. Poller.

Meanwhile, Phil Reisman, head of the RKO foreign department, has sailed for Australia to survey the company's interests there.

Hays Tells Envoy Pact Pleases U.S.

An expression of the motion picture industry's satisfaction with the new trade agreement governing imports and financial regulations in Italy was made in Washington last weekend by Will H. Hays to Fulvio Suvich, Italian ambassador to the United States. Mr. and Mrs. Hays attended the President's diplomatic reception at the White House on Saturday night.

American distributors have now resumed operations in Italy, following official announcement in Rome of the new film regulations which allow for the export of 20,000,000 lire annually and fix a quota of American pictures at 250.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"If You Feel Like a Heel—There's Hope"

Seems that one of the members, a very nice sort of guy but not very active in reporting his campaigns, was in to pay a New Year's call. While here, he read over some of the swell things published, in last week's section and in this, from industry top names and theatremen on the Quigley Awards and also the Round Table.

The visiting brother studied these for a bit, then spoke up thusly:

"You know, Mike, when I realize that I get so much of real value from the Round Table pages each week and contribute so little in return—I feel like a heel."

At which your Chairman returned:

"Well, kid, if you really feel like a heel for not doing your share, then I guess there's hope."

Yes, sir, friends, there sure is some hope for the guy who knows deep down in his soul he is ducking his very obvious duty in maintaining the strength and purposes of the Round Table—his own and only medium in the business that gives two whoops in a hogshead about the manager. The lad who feels guilty will snap out of it, sooner or later.

But we'll be a flat-footed angle-worm if we can figure out how to arouse those fellows who dip into the Round Table week in and week out, take it for granted there will be ideas of merit to feed their boxoffices contributed by other members but are entirely indifferent to any suggestion that they are expected to forward details of their campaigns in exchange.

In other words, folks, they take but don't give.

And now, while we're on the subject, let's go a bit deeper into the matter and talk a little turkey.

Your Round Table is nothing else than a theatreman's organization that grew and became vital because, voluntarily and enthusiastically, it was fed and nourished by the man in the field. No one was ever forced to join up. No one ever said a manager had to sign up—or else.

There must be a need for an association of this kind, for if not then why are there over 5,000 names on the books from all over the world from men who applied for membership strictly on their own and who did so because they figured that this "weekly meeting place"—this "clearing house of boxoffice ideas for managers"—was something through which they could better their theatres and, by the same token, their jobs.

With this in mind, the men who realized the lasting value of a Round Table for theatremen set themselves to report at not too infrequent intervals how they put over this picture, that holiday, those drives. Others, profiting by such contributing, joined in and did likewise—and there's your story, or at least the start of it.

The other part of the tale has to do with those members who evidently feel that by signing the membership application blank they are entitled to every idea and suggestion from the boys who are regular contributors, without doing a blessed thing in return.

Yes, we know all about those lads who are just honing to be more active were their bosses not agin' these activities. We also know about the men in situations which they claim allows them no opportunity to send in anything of value.

But we also know about those theatremen in good spots who are given latitude to put over their attractions and are also encouraged to report their campaigns to the Round Table—but simply don't. And among these laddies there are plenty who go through the pages week after week and wash out a lot of "pay dirt."

The Round Table is only what the members want it to be. Its strength comes from the man in the field who takes seriously his voluntary obligations of membership; its weaknesses from the other kind of gent who dips into the meat barrel and does nothing to furnish his share of boxoffice rations.

▽ ▽ ▽

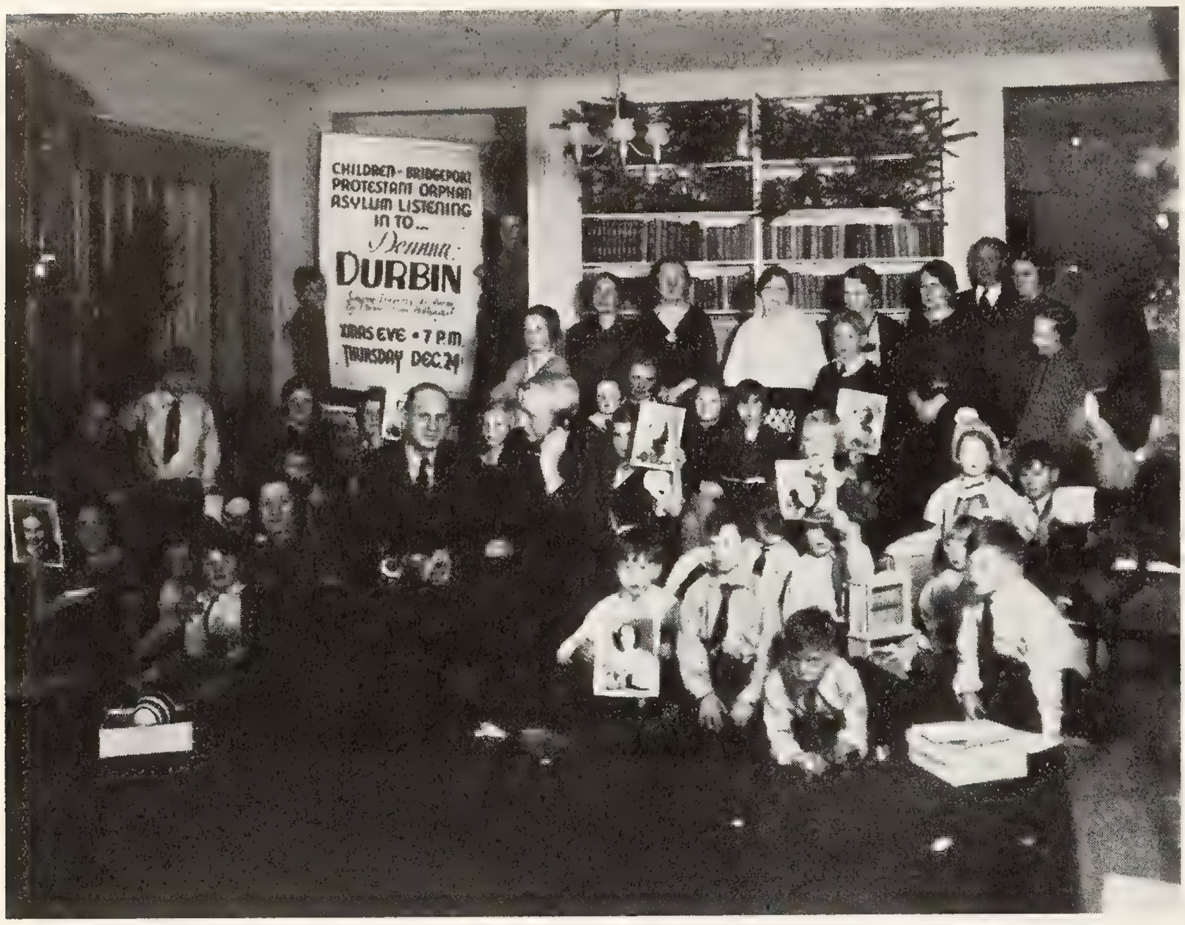
SHOULD BE DONE NATIONALLY

An enlightening article, that from Eddie Mayer set down on a following page, detailing activities of the RKO Cincinnati theatres student school for managers. Results already obtained show this patient and intelligent tutoring is developing sound managerial manpower from the ranks.

So far the graduates promoted to assistant manager posts are clicking in a manner that should by all means interest other circuits in the same fine method of schooling. For the good of the industry, it's an operation that could be carried out nationally.

A-Mike Vogel

Star Sings Carols Via Telephone On 'Smart Girls' Date


CHILDREN - BRIDGEPORT PROTESTANT ORPHAN ASYLUM LISTENING IN TO...
Deanna
DURBIN
XMAS EVE • 7 P.M.
THURSDAY DEC. 24

BRIDGEPORT CHILDREN LISTEN AS STAR SINGS FROM HOLLYWOOD

Of course, Santa Claus was on hand at the Bridgeport, Conn., Protestant Orphan Asylum, but the celebration for the youngsters started on Christmas Eve and in a most unusual manner with Deanna Durbin singing carols to the children from Hollywood as part of the Yuletide activities.

It came about through the good offices of Morris Rosenthal, skipper of Loew's-Majestic, who conceived the idea of having Universal's new 14-year-old star opening at the theatre the next day in "Three Smart Girls," entertaining the children in this manner with the aid of the local phone company, which arranged the coast-to-coast connection between the orphans' home and the studios. The call was put through by Rosy and two minutes later through an amplifier hooked onto the phone by a special control box, the children heard the season's geetings from the star, who sang "Silent Night" and other seasonal selections.

The Loew-man then introduced former Mayor Buckingham to Miss Durbin and the executive on behalf of the city and state expressed appreciation to the star for the entertainment. Rosenthal closed the proceedings with his thanks and greetings.

Bridgeport dailies went for the tiein with lots of publicity and shots of the ceremony and in every case mentioned prominently that Deanna Durbin was the star of "Three Smart Girls," which opened at the Majestic on Christmas Day. Reproduced on this page is one of the photos run in the papers and shows Mr. Buckingham with phone to ear, and Rosenthal and Mrs. Rosenthal, who play host to the children, immediately to the right of the former mayor.

"Tell Us What You Did"

Gross and Pantages Splurge On "Three Girls" Date

Jack Gross and Rodney Pantages, managers respectively of the Hillstreet and Pantages Theatres, Los Angeles, topped off their all around outstanding campaign for "The Three Smart Girls" dual run with a newspaper splurge that dominated the pages. Ads, ranging in size from one column by thirteen inches to three columns by seventeen inches, for days before the opening, hailed Deanna Durbin's first screen appearance. Supplementing the amusement page ad smashes were a number of big cooperative ad breaks which resulted from local tieups. Hundreds of special six sheets, three sheets and window cards were posted. These played up Deanna Durbin as Eddie Cantor's sensational songbird.

Following the pressbook suggestion, both theatres made up large compo-board hearts on which patrons signed their names and addresses and in return received an autographed photo of, "The new sweetheart of the screen." Marc Lachman and Ben Westland, Universal exploiteers, assisted.

"Tell Us What You Did"

Newspaper Contests Sell "Love on the Run"

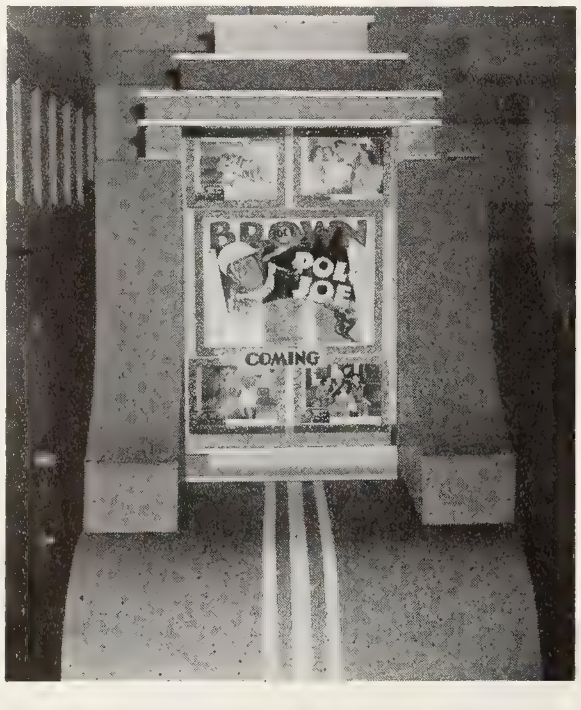
Wally Caldwell, Loew's Valentine, Toledo, Ohio, tied up the Toledo *Blade* and Elks for ten days, whereby wearing apparel for city needy was accepted in lieu of admission ticket for performance of "Love on the Run." Each story carried two-column head with art of Crawford, Gable and Tone and playdates.

Another six-day contest was planted with readers invited to fill in the phrase, the middle words of which were "on the" as in the picture title. For example, "Bowling on the Green." Guest tickets were awarded best answers, all installments carried full credit for stars, picture, etc., etc.

Santa Claus Does Honors At Sandefur's Party

Over 35 merchants in Winchester, Ky., cooperated with Manager W. A. Sandefur, of the Leeds and Colonial Theatres, furnishing the gifts distributed to patrons at the annual Christmas party. Santa, himself, in costume, gave the prizes from the stage and for convenience in naming the winners, p.a. system was installed by radio distributor who furnished new eight-tube model at special discount for the top prize. Coupons for the drawing were given by merchants and lobby display created.

Sandefur also forwards photo of shadow box he installed recently to fill a dark corner of his foyer. Design is modernistic with space for regular accessories and the shot reproduced illustrates 22 by 28 and 14 by 17's on "Polo Joe."



Sandefur's Modernistic Lobby Shadow Box

Crites Promoted Editorial On "White Angel" Date

Selling "White Angel" to the editor of his local paper as a picture of historical interest and significance, Arlie Crites was able to promote an editorial for the date at the Rig, in Borger, Texas. Editorial gave direct plug with theatre credits and urged that school children and adults attend.

White ensemble in style shop window was tied in to date with copy "as lovely as Kay Francis in," etc., Cashiers and other girl personnel were attired in nurses' uniforms with small bands across caps lettered with the title. Red Cross equipment and banners were used in the advance lobby and imprinted napkins distributed in local restaurants.

"Tell Us What You Did"

"Othello" and "Desperado"

With Walter Huston in "Othello" in Albany, Andy Roy, at the Strand figured the audience just about right for a plug on his date for "Gay Desperado" by inserting full page slip sheets in the program printed for the Shakespeare epic at the legitimate house. House did capacity with just the type of audience patrons he was angling for.

FURTHER AWARDS ENDORSEMENTS

J. J. FITZGIBBONS

General Manager

Famous Players - Canadian Corp., Ltd.

I deem it a privilege and a pleasure to accept your invitation to serve as a Judge in the Quigley Awards for the coming year.

You are familiar with the spread of our circuit from the Atlantic to the Pacific ocean. Through this far-flung territory our managers unanimously vote the MOTION PICTURE HERALD the most important trade publication they receive. The multiplicity and variety of information is invaluable and the Managers' Round Table Club inspires activity because it gives them a chance to receive national publicity they could not receive through any other medium.

▽

W. R. FERGUSON

Director of Exploitation

Metro-Goldwyn-Mayer Pictures

You certainly may include my name among the Judges on the Quigley Awards Committee during 1937.

There is no questioning the lasting value of these Competitions and that they are now entering upon the fourth year of success proves their acceptance by the industry. The Quigley Awards have proven a boon to theatre promotion.

▽

JOHN J. FRIEDL

Managing Director

Minnesota Amusement Co.

This is to advise that I will be very happy to serve as a Judge on the 1937 Committee for the Quigley Awards.

We have watched with interest the general stimulus of managers' activities encouraged by the Quigley Awards. Better box office results are certain to follow these activities.

▽

NAT HOLT

Division Manager

RKO Theatres, Cleveland Zone

It would seem to me that the Quigley Award is a very important institution in stimulating the efforts of the managers and exploitation men in the field. It has a very definite place in our business. . . Have talked to some of the boys who have won the Award and some who have tried and been unsuccessful and I know they all have a great desire to possess a Plaque.

In view of the fine work you are doing, I will be glad to co-operate and serve on the Committee for the 1937 Quigley Awards and do whatever I can to help.

▽

MARTIN J. MULLIN

M. & P. Theatres Corp.

Boston, Mass.

Many thanks for your very kind letter inviting me to serve as a Judge on the Quigley Awards Committee for 1937. I am happy to accept.

I regret that because of the various problems involving the receivership of our theatres this last year, I was not able to serve as competently as I wished. This coming year, however, it is my purpose to help to a greater extent.

Here in New England we recognize your publication as a valuable stimulant to all showmen, and I sincerely feel that it has done much to further the efforts of the man in the field.

JULES J. RUBENS

Publix Great States Theatres, Inc.

Chicago, Ill.

I am very happy to reaccept the reappointment on the Quigley Awards Competition Committee for 1937.

I consider the Quigley Awards as a great stimulant to the managers which reacts at the box office to the benefit of the theatre owners because of the extra efforts put forth by the managers in an endeavor to win recognition from the Committee.

▽

TED SCHLANGER

General Manager

Warner Theatres, Philadelphia Zone

I have your invitation to continue on the board of Judges for the 1937 Quigley Awards, and consent to do so.

I appreciate to the full the type of work you are accomplishing and know that my managers will find a great deal of good showmanship angles in your magazine as well as vying for the various Awards.

▽

HARRY F. SHAW

Division Director

Loew's-Poli's New England Theatres

The Quigley Awards Competition is similar to the All-American Football Selection for it brings out the best efforts of those men in our industry who are interested in their work.

It justifies its entrants by impartial awards made by a representative group of judges. This results in a constant improvement and a striving toward perfection.

Having already expressed my high regard for the Quigley Awards, it is only natural that I should, and do, deem it an honor to serve as a judge.

▽

GEORGE W. TRENDLE

President

United Detroit Theatres Corp.

I will be delighted to serve as a Judge on your Committee for 1937.

In my opinion the Quigley Awards serve as a great stimulus to the managers in the field who eagerly watch the trade papers for unusual campaigns and exploitation methods. Those who are a bit slow in figuring out new methods for themselves gain a lot from the reports of the Quigley Competition; those who are bright and alert are stimulated with the thought that they may win the prize.

▽

NAT WOLF

Division Manager

Warner Theatres, Cleveland Zone

In my estimation, the Quigley Awards idea has created a great competitive spirit among our managers, which must necessarily reflect itself at the boxoffice of our theatres throughout the zone. One outstanding feature is the keen rivalry noticed for supremacy in the race, even for Honorable Mention.

When Quigley campaigns are published, a manager in a small town with limited possibilities of getting ideas from his competitors, learns of the methods used by theatres in other cities and by changing these ideas around he can adapt them for local uses. In this manner he stimulates interest in his local merchandising schemes.

THEATREMEN EXPRESS APPROVAL

KROGER BABB

Adv. Mgr., Chakeres-Warner Theatres

Springfield Ohio

I feel the Quigley Competitions are worth all and more than they cost—whatever they cost. They not only stimulate us men in the field but reports of the winning campaigns are undoubtedly 'The Cream of the Crop' and from same one can get many worthwhile ideas.

SID BLUMENSTOCK

Adv. Mgr., Warner Theatres

Atlantic City, N. J.

May I say that I believe the Quigley Awards provide the necessary incentive to do the job just a little bit better. They create a competitive spirit among us and in seeing what the other fellow is doing, help us to formulate better advertising and exploitation campaigns for our pictures.

H. F. BORRESEN

Manager, Strand

Minot, N. Dak.

I think the Quigley Competitions are one of the best bets in the business for stimulating showmanship efforts and boxoffice grosses.

FRANK BOUCHER

Manager, Warner's Metropolitan

Baltimore, Md.

The Quigley Awards was the best step forward our industry has taken since the advent of sound. While I have not been fortunate enough to win an Award I have won several honorable mentions, of which I am very proud.

The Quigley Awards have been an inspiration to all real showmen—and the results have justified such commendation in the box office receipts.

JACK BRAUNAGEL

Dist. Mgr., Intermountain Theatres

Denver, Colo.

I feel the Quigley Awards give every manager that extra something to shoot at when he is working on a campaign. Naturally, anyone who puts in that extra push will help the boxoffice just as it helped our boxoffice on the campaign that we put on for "And Sudden Death." May the Quigley Awards continue as successfully as they have in the past.

LOUIE CHARNINSKY

Manager, Capitol, Rialto

Dallas, Texas.

Quigley Competitions are a great stimulant to the box office as they create a high standard of competition. In my own words I can only say, that Competition Necessitates the Way For the Invention of New Ideas.

I owe much to the Quigley Plaque and Honorable Mentions that I have been fortunate enough to win; as I am quite sure that the winning of these awards did much in placing me in my present position as manager of two downtown houses.

MEN IN THE FIELD GIVE THEIR OPINIONS

On these two pages (more in next issue) are set down some of the nice things theatremen have to say about the Quigley Awards; what they mean to the boxoffice and how they react upon the fortunes of the man in the field. These statements have come from showmen who have won Plaques, First or Honorable Mentions during 1936 which in many instances have resulted directly in advancement to better jobs or enhancement of personal prestige.

MARLOWE CONNER

Manager, Grove

Chicago, Ill.

Any incentive that tends to spur on a man's efforts to do something a little better than he has ever done before or to outdo his fellowman in a friendly way, is worth while and will consequently reflect favorably at the boxoffice.

The Quigley Awards have that kind of incentive.

BEN M. COHEN

Manager, Loew's College

New Haven, Conn.

Striving for a Quigley Award is undoubtedly a help or stimulation for exploitation efforts. In securing a managing editor's Okay for a stunt, I used the line:

"It would help me to win a Quigley Award if you could plant this stunt."

SID DANNENBERG

Zone Publicity Director

Warner Cleveland Theatres

The anticipation of participating in the Quigley Awards has been an inspiration to keep me hitting that old ball 100 per cent. Competition is the spice of life and your Quigley Awards sure keep a fellow on his toes.

WALTER F. DAVIS

Manager, Capitol

Regina, Sask., Canada

Any manager receiving recognition from the Round Tablers receives just that much recognition from his superiors.

MILTON S. HARRIS

Publicity Director

Loew's Cleveland Theatres

I sincerely believe that the desire to win a Quigley Award is a decided stimulus toward bigger and better publicity campaigns, which in turn result in bigger box office grosses. . . .

P. S.—I'm still trying to win a Plaque.

TED EMERSON

Manager, Paramount

Omaha, Nebr.

No question in my mind as to value of Quigley competitions as an aid to better box office grosses. I watch them very closely and get many good ideas for our campaigns here.

As to improving my own situation, well I have received advances during the past year and along with them tougher assignments and frankly I like it.

SETH H. FIELD

University Theatre

Cambridge Mass.

The Quigley Award competition has always been a grand idea in every theatre man's mind—but to those fortunate managers who have actually won a plaque, its worth is even more evident. Many of us can thank the Quigley Awards, either directly or indirectly, for the better positions we now hold. It is an exploitation stimulus second to none. As for increasing box-office grosses—in my two years at Ellsworth, Maine, only one picture out-grossed the film on which I directed my winning campaign. And I'd give my right arm to win one of the Grand Awards!

ARNOLD N. GATES

Manager, Loew's Park,

Cleveland, Ohio

Any promotion that sets up competition for the manager is helpful, not only to him, but to his theatre, and of course the product he plays. Therefore, I say, long may those Plaques, First and Honorable Mentions, wave, over the heads of managers. They have become a part of the business and, in my opinion, play an important part in every campaign executed.

MORT GOODMAN

Publicist

Warner Cleveland Theatres

It has been proven that many a mediocre picture can be skyrocketed to top grosses through ingenious exploitation. Reading of the unique stunts being executed daily by clever showmen the country over has inspired me to scratch even harder to keep up with the parade.

There is no question but what recognition in the form of a Quigley Award is also conducive—if not at once, eventually—in improving a person's position in the industry.

HAL GRADY

Manager, Palace

Lubbock, Texas

I have never been disappointed in any gross done on the pictures which we sold while participating in the Quigley Awards contests. The resultant grosses were extremely gratifying. I believe that the Quigley Awards have done a great deal toward stimulating more active exploitation and naturally the box office is going to reflect this extra salesmanship in increased grosses.

CREDIT AWARDS FOR PROMOTIONS

JOHN G. HEINZ

Manager, RKO Alden,
Jamaica, New York

As long as I remember, managers have been asking for recognition. The Quigley Competitions, through your active leadership, have given the answer. Whether we have come in first or last, the fact that we tried, did definitely help the box office, as well as our own standing.

BILL HENDRICKS

Manager, Warner's
Memphis, Tenn.

I think the Quigley Awards have done more than Barnum to advance the cause of showmanship. Exploitation has made tremendous strides in the past several years because of the inspiration that the Awards have afforded for recognition of outstanding show-selling and boxoffice grosses are naturally stimulated and often depend upon sensible merchandising of attractions—isn't that so?

SID S. HOLLAND

City Mgr., Elhart Amuse., Co.
Elkhart, Ind.

I do not think there is any doubt in the minds of exhibitors everywhere that the Quigley Award is a boxoffice stimulus. In addition to having cashed in at the boxoffice, I have had personal recognition from my successful participation in the Awards.

GEORGE LIMERICK

Manager, Yale, Palace
Cleburne, Texas

I can truthfully say that the box office was certainly stimulated by the Campaign which I presented to you and which in turn won the September Quigley Bronze. I can also say that from a standpoint of prestige I received locally it was certainly worth the effort which I put out. The Quigley Awards are OK and I personally think they have in the past and will in the future be a criterion for all showmen.

MORT MARGOLIUS

Manager College
Toronto, Canada

I don't want to go sounding off, cause I'm still a pretty green guy at show business, but re Quigley Awards, I'd like to go on record as saying, it gives a fellow that extra something to shoot at. As a red-blooded competition for managers, it offers escape from a constant rut, an opportunity to turn the spotlight on his own thinking powers. It's a swell X-ray of who's really selling seats, and who is just going through the motions. I found out a long, long time ago, that the Big Bosses, who are a helluva lot smarter than little guys like me, check on just such publicising mediums as the Awards and the Club constantly for this very revealing value.

"GRAND AND GLORIOUS TIME AWAITS WINNERS"

The motion picture industry is fortunate in having such a stimulant as the Quigley Awards. Any institution or objective which puts pep into the mental processes of managers and puts a fighting edge on showmen who want to demonstrate their stuff, is bound to have a beneficial effect on the box office, thereby benefitting not only the theatres, but also the producers.

With the goal of a week's entertainment in Hollywood dangling before him as one of the Grand Awards of the year, I don't see how any showman can fail to do his utmost to win it.

Having been the guest of the Quigley organization in last year's hike around Hollywood, I can assure all and sundry, a grand and glorious time awaits the winners. — HARRY GOLDBERG, Director of Advertising and Publicity, Warner Bros. Theatres.

KEN MEAD

Manager, Main
Pueblo, Colo.

It is a well known fact that competition, whether between rival factions or within a separate organization, is an excellent stimulator. Inasmuch as entries for the Quigley Awards are judged on the basis of effective exploitation and not merely eye-wash, we take time to ask ourselves just what the value of the campaign will be in respect to the boxoffice. In so doing we are not only giving ourselves a better chance to win one of the coveted Awards but also are able to see the receipts mount.

B. F. ("DINTY") MOORE

Warner Metropolitan Theatres
New York City

You are to be congratulated upon your sincerity of purpose and results obtained from the Quigley Awards. It is apparent that competition in competing for Awards is "keen," and one's integrity is compensated when he receives recognition, through your column, in such a vast field of endeavor.

BEN W. NEWMAN

Manager, Loew's Rio
New York City

The week this house put on the campaign which was entered in the Quigley Awards turned out to be one of the best in gross of the year and I am certain the campaign helped greatly. My winning an Award stimulated other men I know to go after one of the plaques.

LES POLLOCK

Manager, Loew's
Rochester, N. Y.

I find one always puts his best efforts forth when working for some incentive, and naturally, everyone strives for recognition—Quigley Awards offer you both.

DWIGHT SEYMOUR

Manager, Dunkin
Cushing Okla.

I think Quigley Competitions are beneficial in acquainting those appendant to it with more and varied ideas on exploitation as well as means of arousing box-office interest.

CHAS. ("CHUCK") SHANNON

Manager, Warners' Belmar
Pittsburgh, Pa.

I stand firmly behind my contention that the campaigning on pictures for the Quigley Competitions brought about a definite stimulant to better boxoffice grosses. I also believe that it was responsible for improving my situation and feel that it has given me a great opportunity, as a Junior Manager, to prove my capability in upholding a confidence placed in me in this capacity.

JOE ROSENFIELD

Manager, Mojeska
Milwaukee, Wis.

Although I have only won Honorable Mention in the Quigley Awards, I consider it a great privilege to have participated with all the great showmen throughout the world. I am sure the efforts extended in these contests represent the acme of showmanship. Yours for bigger and better campaigns.

NATHAN SILVER

Manager, Strand
Lowell, Mass.

The fact, that I have for the past three years been a recipient of Honorable Mention in the Quigley Competitions, speaks for itself, as to my personal feelings, of the worth of the Quigley Awards.

The trading of ideas through the medium of the Manager's Round Table, is through it's very conception, destined to keep showmen, who are not too proud to learn a new sales promotional angle, on their toes and up to date in the selling of their merchandise. And the awards offered through the medium of Quigley Publications, are an added incentive to all to "Shoot The Works" in the hope of winning the muchly coveted Quigley Plaque.

In brief, The Quigley Awards, won through our own individual initiative, merit and effort, based on the opinions of the judges, who represent the leaders in our industry is in effect a recommendation from such leaders, which every theatre manager should strive to earn, as it is tantamount to a personal tribute to our worth as Showmen and exploiteers from the very men who have already through their own success attained a goal to which we are all striving—The Top.

Artist Paints "Rembrandt" In Brown's Mezzanine Show

By tiein with the Rhode Island School of Design, in Providence, Bill Brown was able to borrow a number of paintings for exhibit in the mezzanine lounge as a buildup for his date on "Rembrandt." In addition to the pictures Brown had an artist from the school on hand to do a bit of fancy daubing for the customers.

Artist worked two hours in the afternoon and about the same period in the evening fashioning an oil of the famed painter. Exhibit was plugged in the newspapers and also among the people in town, Bill stressing the importance of the date especially to those folks who are picture-conscious.

"Tell Us What You Did"

Author Makes Appearance For Saunders on "Anthony"

The thrill of a lifetime, it was, says Manager James N. Saunders when he was able to persuade Hervey Allen, the author of "Anthony Adverse," resident in that sector, to appear personally on the stage of the Avalon, in Easton, Md., in connection with the showing of the picture. The famed author spoke of the book and the picture, the event being publicized in the local press.

In keeping with the buildup, Saunders constructed front with the title in raised letters, built up of cardboard with facings of beaten brass decorative paper (see photo). Merchant tieups, p.a. system on delivery truck and poster on the Allen appearance out front were other angles that were used.

"Tell Us What You Did"

Ushers Distribute Heralds

For "Gorgeous Hussy" Duke Prince at the Orpheum in McKees Rock, Pa., distributed autographed photos of Robert Taylor, house to house by ushers who when the door opened would hand them the photo and say "Compliments of Shea's Orpheum." Merchants ad on reverse side defrayed cost. Teaser trailer was used two weeks ahead, window cards spotted in choice locations and display ad used in dailies.

"Tell Us What You Did"

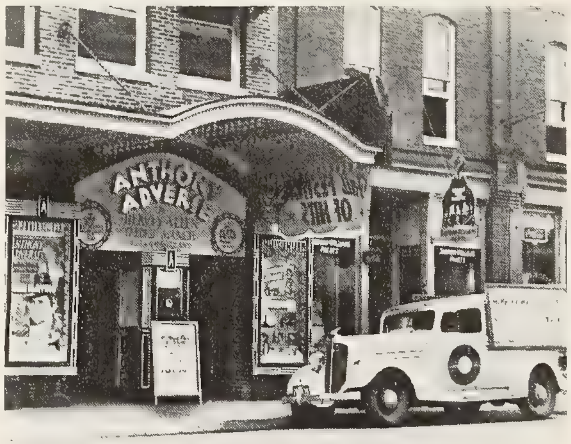
Rosen, Martin Report Various Promotions

So pleased was the cooperating merchant with a tiein ad promoted on "Theodora Goes Wild" by Vic Rosen and Dave Martin, at the Warner-Granada, Santa Barbara, Cal., that he was prevailed upon to give one of the gas ranges advertised to the boys to be awarded at the last performance of the date.

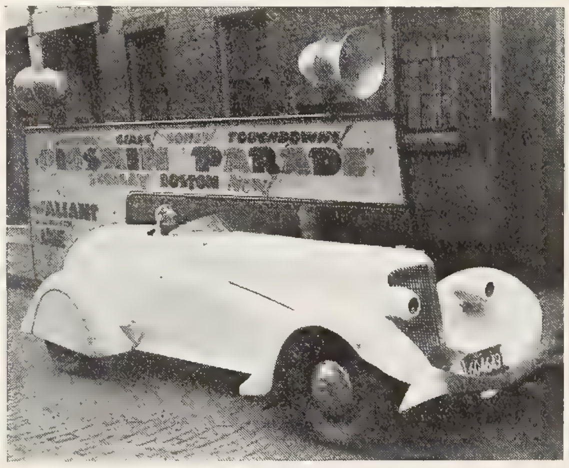
On "Devil Is A Sissy," the boys broke out with a small throwaway distributed around town which was headed "The Devil You Say" and followed by Webster's definition of a resident from Hades. This was tied in neatly to the picture. Lacking a suitable devil cut and not being able to find one in the exchange or locally, a series of medieval bird dragons was rounded up for decoration. The boys felt at least the dragons coincided with one of Webster's definitions: "a creature of malignant temper or appearance."

Then topping their Christmas activities, Vic and Dave went out and promoted themselves a $1,250 grand piano for a giveaway on Christmas Eve. They decided on this rather than a flock of small gifts and were able to obtain the unusual gift in exchange for the coupons, displays and trailer. Music company paid for cards, heralds and newspaper ads and supplied a hand-painted Chickering which was displayed in the lobby (see photo).

Bill Brown's Mezzanine Art Show



Saunders' Front on "Anthony Adverse"



Glazer's Auto Bally on "Parade"

Rosen-Martin $1250 Piano Giveaway

Glazer Ties "Parade" To Football Games

Action shots of major football games played the week before were used by Martin Glazer, publicist, for the date on "Pigskin Parade" at the Scollay Square, Boston. The pictures were promoted from sport departments of local papers and spotted on both front panels. They proved natural crowd-stoppers, says Marty.

Top street bally was a white racing car (see photo) equipped with amplifiers and properly bannered. Driver covered leading football games and participated in locally-famed Santa-Son Christmas parade. In addition to making announcements, driver stopped at traffic corners to distribute circulars.

"Tell Us What You Did"

Ticket-Selling Contest Spurs "Romeo" Campaign

The solid advance of the roadshow date on "Romeo and Juliet" at the Strand, York, Pa., put on by Manager Paul J. Harvey, at the Strand, York, Pa., was further stimulated by a ticket-selling contest organized by the house staff and personnel in other of the houses in that Warner district. Cash was given for the best records made in York and a further prize to the employee in the outside theatres. To aid the latter, reservation trailers were run in the nine district houses.

With the president of the local better films council as chairman, sponsors for the date were selected from among prominent citizens, members of the clergy, etc. Letters carrying this list and including reservation blanks were found effective. Featured in the drive was a series of personal talks on the picture made by Harry Goldberg, Warner Theatres ad head, before various school and college student bodies. Matinees were set back so that local students could arrange to attend.

Tiein was made for display of Juliet engagement rings, sponsor advertising these in local paper. Mirrors and lighters named after the title were presented to patrons. In addition to the oil paintings used in the lobby local book store gave main window to Shakespeare's works featuring special editions. Showing included oil painting, scene stills and theatre copy.

"Tell Us What You Did"

Beard Growing Contest Used for "Road to Glory"

Three weeks in advance of his showing of "Road to Glory," Happy Hasselo, Royal Theatre, LeMars, Iowa, spotted ads in his newspapers offering cash prizes to those men who succeeded in growing a beard resembling the Van Dyck worn by Lionel Barrymore in the picture. Paper came through with some neat breaks including photos of the winners. Happy says there were 12 contestants and he, too, employed the hirsute adornment during the date. Incidentally, he also made arrangements to have the winners shaved free of charge.

Through tieup with telephone company, splitting 50-50, Happy called all farmers, telling them about the opus and he says it looked like old home week when they finally all arrived at the theatre. An improvised dugout was erected in the foyer at which usher was stationed next to telephone.

School for Student Managers Sponsored by RKO Midwest

Members of Personnel Trained by Joe Goetz to Fill Assistant Manager Posts

by E. H. MAYER

in Cincinnati

Youth must be served. So must RKO. These two essentials, focused in close perspective in the eyes of Joe Goetz, assistant division manager of the RKO Midwest, Cincinnati, have crystallized into an actuality — a school for student managers. Thus there came into existence in February, 1935, a school of this type, which, for method of operation, curricula and definite results is believed to differ radically from any of the number of other schools with similar objective now functioning in various key situations throughout the country. Goetz, although still a young man—he is not yet 30—numbers among his other important executive duties that of booker for the Midwest division, president of the Cincinnati Bookers' Club, box-office checker and sundry other duties connected with modern theatre routine. He, himself, has "come up through the ranks" from a part-time usher while attending school in his home-town of Dayton, Ohio, and is thus admirably qualified to effectively transmit the enthusiasm and fundamental knowledge of theatre operation in all its various ramifications to the young men under his personal supervision who are aspiring to greater things. The school has the effect of proving the mettle of potential managerial timber long before the position actually is assumed, thus obviating disappointment and the attendant unpleasantness on both sides if the appointee should, perchance, subsequently be found unqualified for the responsibility.

JOE GOETZ

JOE GOETZ AND STUDENT MANAGERS' CLASS IN SESSION

Class Meets Each Wednesday

The class, with an average enrollment of 14 students, meets each Wednesday in the RKO Palace Theatre, in which building, incidentally, the division office is located. Each of the Cincinnati managers selects a chief of staff as a student. The RKO Albee—the flagship of the Cincinnati chain—assigns two students. The study book method has no place in the scheme of things. Instead, modern school system and technique are employed. The students acquire their knowledge by actual experience through practical application of the sundry factors which go to make up managerial and executive procedure.

One subject each week is thoroughly explained, and sometimes demonstrated, in the minutest detail by a speaker who is considered an authority on the subject in question. The subjects cover organization, personnel, accounting, banking, box-office statements, advertising and exploitation, schedules, theatre fronts and lobbies, booking, stage shows, projection and so on. Following these weekly talks and discussions, at which the students are invited to ask questions without limit, they are required, under supervision of the assistant manager of their theatre, to constantly study at close range and obtain first-hand information through actual contact, everything worthwhile about the subject or department under discussion. They are what might be termed, for the purpose of clarity, virtually in active charge of the department for the week, without, of course, assuming any of the responsibility.

The following week the students are required to read in class a paper which they have prepared as a result of the intensive study. In these papers they outline their individual reactions, and make suggestions, if desired, looking toward the betterment in operation of the department. These theses tend to act as an index as to the mental alertness of the student, and his ability to grasp and absorb the fundamentals. In any case, however, where the paper indicates a sub-normal conception of the subject, that particular student is made to "stay after school," as it were, which means that he is given special coaching and "nursed along" both by Goetz and his fellow students until he is as proficient as his classmates. The ways and wherefores of every department of theatre operation and its related subjects must be thoroughly understood in every detail, regardless of the length of time necessary to accomplish this objective, before he is allowed to proceed to his next subject.

The RKO Orpheum—a close-in suburban theatre, which operates only in the evenings—the latest addition to the circuit's Cincinnati chain, is the final "proving ground" when the student becomes sufficiently proficient to be placed "on his own." At this stage, the student is made assistant manager of the Orpheum, where his academic knowledge may be put into more constructive and productive practice. If he proves his fitness at the Orpheum—the starting point in his upward ascendency—and so far, no student has failed—he is promoted to the post of assistant manager at one of the "main line" houses when a vacancy occurs, and the next eligible student is assigned to the Orpheum. In this succession there occurs an opening in the school which is filled by the next chief of staff selected for enrollment by one of the local managers. When vacancies do not occur at the "main line" houses for long intervals, the students continue in school, reviewing the subjects and acquiring new ideas promulgated by the speakers and through the medium of observation. Some of the ideas and suggestions advanced by the embryonic managers are particularly ingenious, original and noteworthy. Not a few of them have been put into practice in the Cincinnati theatres.

Several Students Promoted

Since the school was opened less than two years ago, several students have been made assistant managers as enumerated later in this article. There has, however, been one exception to the student traveling via the Orpheum route, namely, Berman Richey, who went directly from the school to assistant manager of the RKO Shubert, a large downtown house playing stage shows

(Continued on next page, first column)

Student Managers Given Opportunity For Advancement

(Continued from preceding page)

and pictures. Within the past few months, this same young man was again promoted, this time to manager of the Nordland, a prominent neighborhood house in the Lisson-White chain, which, on account of certain local setups that, for the purpose of this article, need not be dwelt upon, is permitted to draw upon the supply of RKO potential managers without violating any of the ethics of the industry.

Roy Ferndon, starting as chief of service at the RKO Capitol, was promoted to assistant manager of the RKO Grand, and subsequently to the same post at the RKO Lyric, a house in the higher admission brackets. Earl Taffe, an attache of the RKO Albee, was made assistant manager of the RKO Lyric, and later transferred to the RKO Shubert as assistant to Cliff Boyd in charge of that house. Cyril Dabbelt, erstwhile chief of service at the RKO Lyric, now is assistant manager of the RKO Grand. All of these boys, with the exception noted, were stationed at the Orpheum.

Quite frequently the class has the opportunity of hearing an outstanding authority whose activities are outside the realm of the theatre, but who has a message which might well be a part of every theatre manager's stock of knowledge. For instance, within the past few weeks the speaker was Don Nimo, of the Cincinnati chapter of the Red Cross, who explained, and subsequently vividly demonstrated the procedure to follow in emergencies such as first aid in heart attack, epilepsy, fainting, hysteria, etc.

Blumberg Addresses Students

The students also were addressed quite recently by Nate J. Blumberg, New York, general manager of theatre operation for RKO. Blumberg pointed out that New York was closely watching the progress of this school, and stressed the fact that here was being offered a real opportunity which relatively few were privileged to enjoy under such capable leadership. He told the boys that they were being most thoroughly grounded in those important essentials which form the solid foundation of every successful manager and executive, upon which foundation they had a wonderful opportunity to build a highly successful future, which was entirely in their hands.

Goetz takes a personal pride and interest in each of the students, and is ever on the alert to help them both in school and in the field.

"Tell Us What You Did"

Dimes for Christmas

Suggested by Dinny Dinerman, RKO Midwest Theatres ad head, the Cincinnati *Post* put out a lot of dime containers and ran a lot of shots of local prominents with the containers to plug the coin collection for the paper's Christmas fund. Dime displays were used in other ways to increase interest in the welfare project.

AN EFFECTIVE IDEA FOR MAILING LISTS

For complete and inexpensive mailing coverage, Ben Cohen, College, New Haven, finds effective a mimeographed letter folded in three and held together with a pre-canceled penny stamp which is postage enough to get the letter through the mails. Addressed on the reverse side, the mailing piece looks like a folder-letter and used most recently to doctors and nurses on "Reunion". Went over so well, that Ben is doing it again on "Gay Desperado" to the local concert hall mailing list.

"Rembrandt" Novelization Planted in Newspapers

A special 15-page novelization of "Rembrandt," based on the life of the famous painter, has been planted as a circulation builder by United Artists in 12 of the country's leading newspapers.

The Philadelphia *Inquirer,* the first paper to carry the feature in addition to using half and quarter-page ads daily for several days before the supplement appeared, plastered the town with 24-sheets, bannered its fleet of trucks and used local radio stations. Similar plans have been laid in the other cities where the novelization will be used.

"Tell Us What You Did"

Two-Color Co-op Page

Four local merchants were contacted to sponsor a full page two-color job on "General Dies at Dawn" by Manager J. Lawrence Pilegard at the Fox, Visalia, Calif. Banner in red at top reads: "Gates That Never Close," with copy tying in the gates of romance at the theatre. Rest of page was divided by picture copy and store ads.

"Tell Us What You Did"

Created by C. C. Cassady, Zaring's Egyptian Theatre, Indianapolis, was this charcoal poster of Charles Laughton, done in black and white for his lobby display.

Ohioan Stresses Need of Regular Drills for Fire

by EDDIE MILLER

Manager, Warners' Hippodrome, Cleveland

A cry pierces the quietness of the auditorium . . . a frantic mother screams. The sight of a small blaze throws the audience into a panic. Men, women and children are all breaking for the exits to find that it is impossible to work the panic bolt! Ushers and other theatre attaches, too, are running here and there, in great confusion, intensifying the pandemonium already existing.

A scene like the one above might well happen in a theatre where the staff is improperly trained to handle an emergency. But such a nightmare need not happen!

You must train every member of your personnel!

First of all, you must have a "set" signal to notify your staff that there is trouble.

Secondly, your men must pass on the word without letting the audience in on it! Have each man assigned to a particular door. Another to go to the fire extinguisher specified at fire drills, held regularly.

All staff members must walk slowly, not run!

If the emergency is bad enough, have the exit doors opened and direct the patrons to the nearest one. And without damage to the patrons' clothing, use the fire extinguisher, carefully and with efficiency. This may only be accomplished through constant drilling!

All Exit Doors Numbered

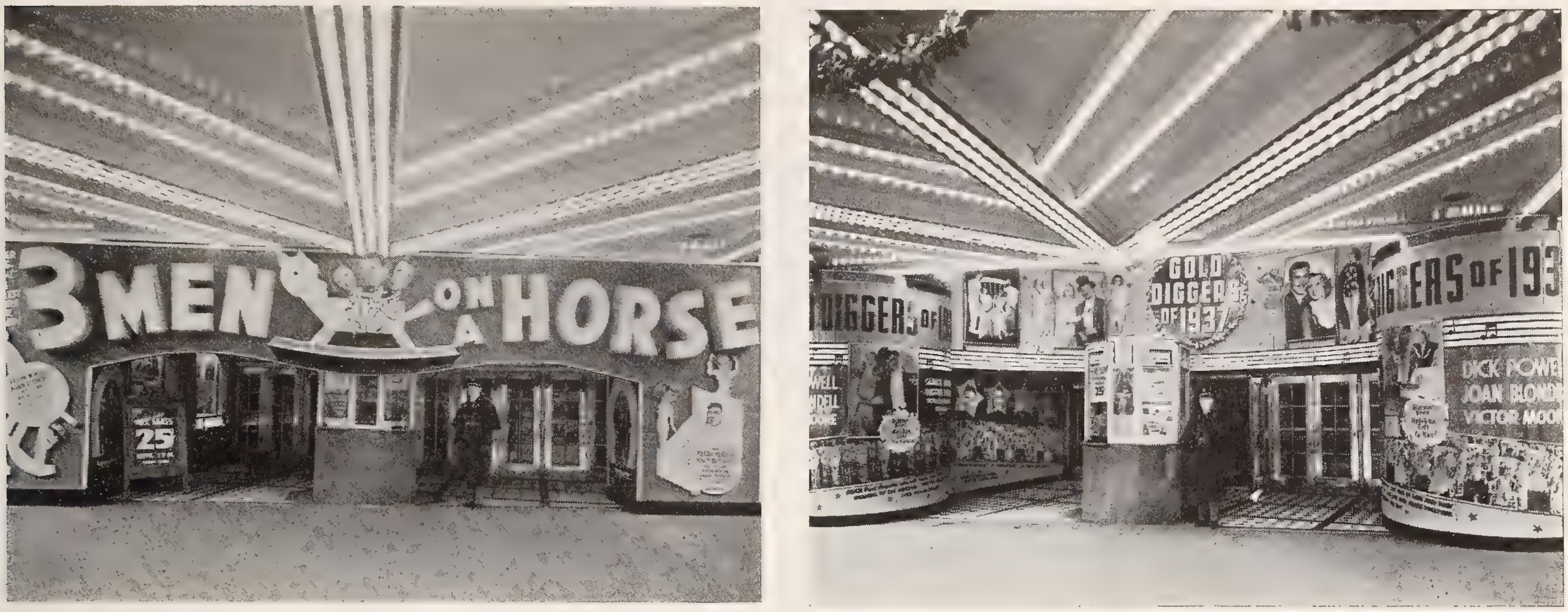
At the Hippodrome I am having all my exit doors numbered and am instructing my staff as to the location of every one. Consequently, this numbering system ties in with the general plan in handling emergencies. Incidentally, the "numbered door" idea is effective in case of boys trying to break into your theatre. You can notify that "crashers" are at door No. 4 and, immediately, men will leave for that location without having to lose time with a long description. Here's an example of how the numbered door idea works. A fire breaks out in the mezzanine or aisle No. 2 down in front! We would signal station No. 9, which covers the exit door opposite the fire and every member of the staff in that vicinity participates in guiding the audience quietly out. All during time you have a man standing by at the phone in case it is necessary to call the fire department.

Moving about quietly—talking in a low tone—keeping cool—and using the 30 per cent of gray matter in your cranium are the things which keep people from getting panicky and undoubtedly save many lives, otherwise sacrificed in a wild bedlam.

Your ushers can become excellent firemen if you look upon the job of drilling them as an operation of primary importance.

The secret—"Drill your house staff regularly . . . and according to rules that fit the requirements of your theatre!"

The result—"Potential possibilities of catastrophe reduced to a minimum!



FRONTS AT THE NEW YORK STRAND THEATRE FOR "THREE MEN ON A HORSE" AND "GOLD DIGGERS"

The Boxoffice Merry-Go-Round Reported by Margolius

Fancy lobby selling the harvest-slant was the theme employed by Mort Margolius, at the College, Toronto, for his recent Fall Festival of Hits. Stage settings and lighting were in keeping and clips out of picture trailers were built into a special advance on coming attractions. Through district business men's association, merchants were prevailed upon to hold special sales and monthly calendars with the coming dates were distributed widely and displayed by cooperating stores. Local paper did a bit of bass-drumming with Mort writing the copy.

Smart flash on "China Clipper" at the cost of a few cents took the form of an old cotton banner used under the marquee. Mort cut it up, reversed it and had it painted with appropriate copy which gave him two fresh valances to hang from the roof of the building. Baby spots from the marquee were trained on the banners and the entire cost was 40 cents for the paint.

Novelty that "drove 'em nuts," says Mort on "Godfrey" proved to be a small envelope with the following on the cover in black caps: "Is This Your Ticket? To the picture everyone is raving about?" Inside, there was a small card similar in shape and layout of a regular theatre ticket with picture copy. On the end, there were numbers and it seems that the folks figured the numbers meant free admissions or something. With this in mind, they scanned the ads, read the drama news, phoned the theatre and also of course came to see the picture.

"Tell Us What You Did"

Lawler's "Outlaw" Display

In connection with the showing of "You Can't Get Away With It," Ralph Lawler, manager of the Newman, Kansas City, secured from Merle A. Gill, ballistics expert of the police department, the latter's famous collection of firearms, handcuffs and test bullets, for display in the lobby. The collection, eight large cases, contains famous outlaw guns, guns used by "Pretty Boy" Floyd, Harvey Bailey, Henry Starr, Cole Younger, Bonnie Parker, Alvin Karpis, Al Spencer and others. Besides handcuffs, it contains numerous other restraining devices.

Unusual Displays For Strand Fronts

For the front on "Three Men on a Horse" at the New York Strand, a wood-burning process was adapted as used extensively by wood etchers. Combination of pine wood for the title and credits and red-grained leather for background were the materials employed. Title was built of wood block letters, five feet high and 10 inches thick with letters etched in outline and electric soldering iron used for the burnt effect. For the comedy slant, wooden hobby horse with one eye blinking and caricatures of the three principals was mounted in the center of the arch. For the front panels, hobby horse and comedy scene were cut out of natural pine wood, figures burnt in with the soldering iron. Wooden figures were in miniature with life-size colored heads of the principals. Entire background of arch and built up front were of red-grained leather and strips of pine outlined the front. For comedy purposes, all copy and displays were mounted lopsided.

Additional Depth for "Gold Diggers"

On "Gold Diggers," the usual flat arch was avoided to utilize the additional depth and with the added visible display space, the continuity of the display was unbroken to the eye in the complete sweep of the front. Usual frames were covered with false front and sides built in a drum effect continuing the sweep to the return walls. Gold cloth sprayed with gold flitter was used for background with corrugated satin paper for contrast. Against the satin were cutout star heads mounted on three-foot covered gold-flittered stars. Center title plaque was garlanded in silver leaves entwined with red ribbon and for pictorial display five enlargements were mounted on musical notes. Cutouts of the girls and panorama strips of scenes were mounted against background with a band of musical notes and bars placed across the entire display.

Both fronts were designed by B. F. "Dinty" Moore, managing director, and constructed by the Sid Nagler Studios.

State-Lake Gives Short Feature Picture Campaign

Chicago was treated to some unusual showmanship recently when the State-Lake set a new precedent by billing the Universal G-Man short, "You Can't Get Away With It," over the feature both in newspaper ads and the house front. Fritz Blicki of the State-Lake after screening the short for an invited audience, built up the date with marquee, front, lobby boards, tieups, newspaper ads, etc., to give the short feature picture importance.

Through the assistance of the local G-Man headquarters, authentic stills and "wanted" cards were secured for a lobby panel. Giant 3-foot illuminated letters spelled out the title above marquee. The displays out front and inside the lobby were given predominating spots. Tieup was secured with the Illinois Central Railroad for the use of special 30 by 40 posters on time table stands.

"Tell Us What You Did"

Stewart Uniforms Staff For "Pigskin" Buildup

Ten days ahead of opening of "Pigskin Parade," C. H. Stewart, Waco Theatre, Waco, Texas, placed a large cutout football in his lobby ten days ahead, using plenty of stills and catchy copy. Football togs, helmets, shoes and other football material was built around the display, with crepe paper streamers in colors of local college and high school over all.

Entire staff was dressed in football uniforms and for street bally 17-foot cutout of player was attached to engine of automobile properly bannered which toured streets. Private screening was held for sports editors with resultant good newspaper breaks and radio plugs were used week ahead.

"Tell Us What You Did"

"Thin Man" Offers Dogs

For advance on "After the Thin Man" at the Orpheum, Denver, Manager Harry Golub with Claude Morris, MGM exploiteer, worked out stunt suggested in the press book of offering wirehaired terriers in contest put on with the Denver *Post.*

• personalities

ALTON REA
former assistant at the Enright Theatre, Pittsburgh, moves to the Stanley and PAUL WILLIAMS leaves his Cameraphone post to go to the Enright to assist.

▽

EDWARD AUTH
assistant manager at the Schenley in Pittsburgh now has that same post at the Strand, succeeding WALTER (GUS) DAVIS, who has been promoted to BILL CLARK'S assistant in the Warner Pittsburgh in shorts booking department.

▽

MARK JENKINS
has been appointed manager of the Dickinson Theatre at Hiawatha, Kan., leaving the Dickinson in Lawrence, where he served as assistant manager.

▽

B. K. BROWN
erstwhile manager of the Dickinson Theatre at Hiawatha, Kan., goes to the Dickinson at Ellsworth, Kan.

▽

JOHN KRIEGER
who was assistant manager of the Uptown in Parsons, Kansas, has been shifted to the Dickinson at Paola, Kansas, in the same capacity.

▽

JAMES HANSON
formerly manager of the Piedmont Theatre, Oakland, Cal., is now filling a similar position at the Irving Theatre in San Francisco.

▽

BILL BOTHMAN
who has been acting as assistant manager of the Uptown Theatre, San Francisco, now manages the Amazon out in the Mission District.

▽

PEARCE PARKHURST
has resigned as assistant at the Tremont in Boston to join the Capitol in Lynn in the same capacity.

▽

ROCKEY T. NEWTON
Tri-States district manager in Des Moines has resigned and will shortly announce his new activities.

▽

WALTER FENNEY
was named manager of the Mayfair Theatre in Portland, Oregon.

▽

MILT GURIAN
former Southern Gentleman who is now selling moving pictures for United Artists out of the Cincinnati office visited New York and the Round Table sanctuary.

▽

JAMES CAGNEY
formerly manager of Schine's Piqua Theatre, at Piqua, Ohio, has been transferred to the Ben Ali in Lexington, Kentucky. JOSEPH WILLIAMS, from the home office in Gloversville, N. Y., is now in charge at the Madison and State, at Richmond, Kentucky.

▽

MORGAN CREEDON
is now at the Alger Theatre in Detroit, Mich., coming from the Madison, in the same state. He succeeds JOE BUSIC, who has gone to the Varsity. RUSSELL CHAPMAN has left the Varsity to go into business for himself.

On Friday, December 25, Gilder Craver to Lulu Martin of Lynchburg, Va. Craver manages and operates the Falls-Craver Circuit in Virginia, North and South Carolina.

▽

On Christmas Eve, Albert Laile, Jr., to Ruby Warner of Cynthiana, Ky. The groom is manager of the Americus Theatre in Cincinnati, Ohio.

▽

WILLIAM HATKOFF
has been named manager of the Capitol Theatre in Danbury, succeeding FRANK MORIN, who moves to the Regal in Hartford, Conn., taking the place of JAMES WEST, resigned.

Birthday Greetings

Robert L. Alberts
Francisco Bahamonde
Joseph Beck
David D. Becker
Jacques Benjamin
Walter Beymer
Harry Birkmier
H. F. Borrenson
E. C. Brandhorst
Jay N. Burton
N. Ray Carmichael
Carl Chick
E. B. Clayton
Robert L. Collier
H. B. Creagh
George F. Crisman
Martha Deutsch
B. Edelstein
J. Donald Edwards
George S. Ellis
Ernest Emerling
Arthur Feine
Donald B. Fiske
Fred L. Frechette
Robert L. Gardner
R. B. Garvin
John A. Goodno
John M. Gow
Hal B. Grady
Robert L. Gross
Lew Harris
William L. Herron
Edwin C. Hough
James S. Howard, Jr.
H. M. Johnson
Joseph F. Kennedy
Edward L. Klein
Al J. Kopulos
Ralph Larned
Bud Lawler
George W. Leech
E. L. Leffler
William A. Levey
Kenneth E. McMahon
Felix McManus
Jerry McWhorter
M. A. Malaney
Donald J. O'Brien
Earle V. Patton
Bob Ray
Noel Roake
Max Rodehan
D. W. Rogers
Robert S. Rogers, Jr.
Louis Rosen
Wybert A. Sandefur
Fred J. Sarr
James N. Saunders
Harry Schlinker
Ed C. Schmadeka
W. H. Schumacher
Boyd F. Scott
Sol Shapiro
Mitchell B. Solomon
David Spencer
Leo Stephany
Wilbur A. Thompson
H. B. Tollett
Walter A. Van Camp
Vincent M. Wade
Dennis C. Walls
Anna Bell Ward
Leslie Whitwell
Alfred Yasna

MYRON VAN BUREN
formerly of the Butterfield Circuit, has been made manager of the Madison Theatre in Detroit. DON KUHN of the Norwest has been made assistant to WILLIAM ELLIOTT, manager of the State, while FRED PERRY, recently a member of the Madison staff, has been placed in charge of the Norwest.

▽

RUSSELL A. GREGORY
is now manager of the Olive Theatre in St. Joseph, Mo., coming from the Rivoli and succeeding W. A. LEUCHT.

▽

F. F. PLIMPTON
has retired from showbusiness after having managed the Tremont Temple in Boston, Mass., for nearly four decades.

▽

WILLIAM McCOURT
has been transferred from the Keith's Memorial to the Albee in Providence, where he joins BILL BROWN'S managerial staff. EDWARD McGUINNESS succeeds McCOURT in Boston as assistant to JAMES McALLISTER.

▽

ERNEST LIEBERMAN
moves up from assistant at the Arsenal in Pittsburgh, to manager of the Model, and CARL BECKDEL, assistant at the Regal, has been made assistant to JOE FREEMAN, Warner city manager at Greensburg, Pa. SAM KLEBEN becomes assistant at the Regal, while HAROLD FRIEDMAN, assistant at the Ritz, moves to the Arsenal in the came capacity. New assistant at the Ritz is ANDY HUNGERMAN.

▽

W. L. BARRITT
manager of the Fox in Hutchinson, Kansas, now manages the Fox Palace in Wichita, succeeding WILLARD CLARK, resigned. DALE HAVELONE, assistant at the Fox Granada in Kansas City, has been promoted to a managerial post at the Fox Madrid in the same sector, while MANFORD FINCH, Madrid assistant manager, goes to the Granada as assistant to JERRY BAKER.

▽

JACK KEEGAN
formerly manager of the Warner Theatre in Milwaukee, will now supervise the operation of the Warner theatres in Racine and Sheboygan, assisting AL KVOOL, general manager of the Warner-Saxe Theatres.

▽

W. WHIDDEN JOHNSON
of Portland, Maine, has been appointed manager of the Opera House at Millinocket, a Graphic Circuit theatre.

▽

W. J. FAWCETT
manager of the Capitol at St. Thomas, has been placed in charge of the new Capitol Theatre in Sarnia, Ontario, while his recently vacated post is being filled by FRED DONEY, formerly of the Palace Theatre in London. WILLIAM BURKE, assistant manager at the London Capitol, has been appointed to the Palace.

▽

ED SIEGAL
recently of the Lido Theatre in the Bronx section of New York, now skippers the Jerome in the same vicinity.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Devil Diamond, The				
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		
Valley of Terror	Kermit Maynard-Harley Wood			

BURROUGHS-TARZAN

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

White Glove, The		Mar. 1,'37†		

CELEBRITY

Coming

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryer-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Light Fingered Ladies				
Policewoman				

COLUMBIA

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28.)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†	60	
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†		
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger	Robert Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

College Hero	Charles (Buddy) Rogers			
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 17,'37†		
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Weldon			
Freedom for Sale	Paul Kelly-Rosalind Keith			
I Promise to Pay	Leo Carrillo-Chester Morris			
(See "In the Cutting Room," Nov. 21.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept 5, p. 79.)				
Nightingale Flies Home, The	Grace Moore			
No More Heroes	Jack Holt			
Racketeers in Exile	George Bancroft-Evelyn Venable			
Raiding Guns	Chas. Starrett-Peggy Stratford			
Weather or No	Ralph Bellamy-Ida Lupino			
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
When You're in Love	Grace Moore-Cary Grant			
(See "Interlude," "In the Cutting Room," Oct. 24.)				
Woman in Distress	May Robson-Mary Astor	Jan. 24,'37†		
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†		
(See "In the Cutting Room," Nov. 28.)				

COMMODORE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ghost Town	Harry Carey	Feb. 15	6 rls.	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls.	

CRESCENT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Battle of Greed	Tom Keene-Gwynne Shipman	Jan. 18,'37†		
Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Drums of Destiny	Tom Keene	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dream of Love	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	88	
Hungarian Village	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

EMPIRE

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972 (Exploitation: June 20, p. 117.)	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
Bullets or Ballots (G) 961 (Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
Captain Blood (G) 855 (Exploitation: Jan. 25, p. 69; Feb. 1, p. 66; Feb. 8, pp. 83, 86; Feb. 29, pp. 74, 76; Mar. 14, p. 89; Apr. 18, p. 82; Aug. 22, p. 117.)	Errol Flynn-Olivia de Havilland	Dec. 28,'35	119	Jan. 11
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170 (Exploitation: Dec. 5, p. 79.)	Ricardo Cortez-June Travis	Oct. 31†	*62	Oct. 3
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960 (Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 78.)	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962 (Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)	Joe E. Brown-June Travis	July 18	69	June 20
Gold Diggers of 1937 (G) 151 (Exploitation: Jan. 2,'37, p. 100)	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
Golden Arrow, The (G) 959 (Exploitation: May 16, p. 85; July 4, p. 72.)	Bette Davis-George Brent	May 23	68	May 9
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder By An Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Road Gang (A) 964 (Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
Singing Kid, The (G) 954 (Exploitation: May 2, p. 99.)	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
Sing Me a Love Song (G) 160 (Exploitation: Dec. 26, p. 70.)	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155 (Exploitation: Sept. 5, p. 79.)	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
Story of Louis Pasteur, The (G) 956 (Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 97; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
Three Men on a Horse (G) 151 (Exploitation: Dec. 12, p. 82; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106.)	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
Trailin' West 979 (See "On Secret Service," "In the Cutting Room," May 16.)	Dick Foran-Paula Stone	Sept. 5	56	
Two Against the World (G) 977 (Exploitation: Aug. 1, p. 90.)	H. Bogart-Beverly Roberts	July 11	57	May 23
White Angel, The (G) 951 (Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89.)	Kay Francis-Ian Hunter	July 4	91	June 6

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Green Light 154 (See "In the Cutting Room," Aug. 8.)	Errol Flynn-Anita Louise	Feb. 20,'37†		
Her Husband's Secretary (See "In the Cutting Room," Dec. 19.)	Jean Muir-Warren Hull			
Men in Exile (See "In the Cutting Room," Nov. 21.)	Richard Purcell-June Travis			
Mountain Justice (See "In the Cutting Room," Oct. 31.)	Josephine Hutchinson-G. Brent			
Once a Doctor 171 (See "In the Cutting Room," Oct. 10.)	Donald Woods-Jean Muir	Jan. 23,'37†		
San Quentin (See "In the Cutting Room," Nov. 21.)	Pat O'Brien-Humphrey Bogart			
Nowhere	Ross Alexander-Beverly Roberts			
Penrod and Sam 172 (See "In the Cutting Room," Nov. 7.)	Billy Mauch-Harry Watson	Feb. 27,'37†		
Slight Case of Murder, A	Edward G. Robinson			
Stolen Holiday 159 (G)	Kay Francis-Ian Hunter	Feb. 6,'37†	*85	Dec. 26
Story of Emile Zola, The	Paul Muni			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
That Man's Here Again	Mary Maguire-Tom Brown			
White Bondage	Jean Muir-Gordon Oliver			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Phillip Alexander	Feb. 16	100	
News from Greece	Travelogue	Feb. 9	80	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G)	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everything Is Thunder (A)	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
First a Girl (A) 3512	Jessie Matthews-Sonnie Hale	Dec. 31,'35	78	Nov. 30,'35
It's Love Again (G) (Exploitation: Sept. 19, p. 68.)	Jessie Matthews-Robert Young	May 30	79	May 16
Living Dangerously (A)	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610 (Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) (Reviewed under the title, "Doomed Cargo.")	E. Lowe-C. Cummings	Aug. 15†	70	July 11
Strangers on a Honeymoon	C. Cummings-Noah Beery	Dec. 15†	67	
Week-end Millionaire (G) (Reviewed under the title, "Once in a Million.")	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
Woman Alone, The (G) (Reviewed under the title, "Sabotage")	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge		75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews-Louis Borrell	Jan. 30,'37†		
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs (G) (Reviewed under the title, "His Lordship.")	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
Soldiers Three	Victor McLaglen			
River of Unrest (G) (Reviewed under the title, "Ourselves Alone.")	John Lodge-John Loder	Jan. 10,'37†	69	May 16
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G)	James Cagney-Mae Clarke	Dec. 25†	*75	Dec. 19
Hats Off (G)	Mae Clarke-John Payne	Nov. 29†	66½	Jan. 2,'37
Headin' for the Rio Grande (G)	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
Sins of Children (G) (Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G) (Reviewed under the title, "Rest Cure.")	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		

(THE RELEASE CHART--CONT'D)

Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Crime of Voodoo	Fredi Washington		63	
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(See "In the Cutting Room," Dec. 19.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5,				
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 106.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't. Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night 715	Edmund Lowe-Florence Rice	Jan. 8,'37†		
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burnt Fingers	Guy Kibbee-Alice Brady	Feb. 19,'37†		
Captains Courageous	F. Bartholomew-Spencer Tracy	Jan. 29,'37†		
(See "In the Cutting Room," Dec. 19.)				
Dangerous Number	Robert Young-Ann Sothern	Jan. 22,'37†		
Day at the Races, A	Marx Brothers-Allan Jones			
Espionage	Edmund Lowe-Madge Evans			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The	J. Crawford-Robt. Montgomery	Feb. 5,'37†		
Man of the People	Joseph Calleia-Florence Rice	Jan. 29,'37†		
Maytime	J. MacDonald-Nelson Eddy	Feb. 12,'37†		
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy	Feb. 26,'37†		
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16.)				
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Gold	Conway Tearle			
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	56	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81; Dec. 19, p. 90.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. DeMille	Feb. 14	56	May 30
Early to Bed (G) 3560	Charles Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15 p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Her Master's Voice (G) 3531	Edw. E. Horton-P. Conklin	Jan. 17	76	Feb. 22
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Mind Your Own Business (G)	Charles Ruggles-Alice Brady	Jan. 8,'37†	*75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 8	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 17, 24, p. 70; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 96; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland	Wm. Boyd-Jimmy Ellison	Feb. 19,'37†		
(See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)				
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 26.)				
Doctor's Diary, A	John Trent-Helen Burgess	Feb. 5,'37†		
(See "In the Cutting Room," Dec. 26.)				
Happiness Preferred	Warren William-Karen Morley	Feb. 19,'37†		
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
John Meade's Woman	Edw. Arnold-Francine Larrimore	Jan. 15,'37		
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
Murder Goes to College	Roscoe Karns-Marsha Hunt			
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			
Waikiki Wedding	Bing Crosby-Shirley Ross			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Jean Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Colter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†	61	
(See "In the Cutting Room," Nov. 21.)				
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†		
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 6201	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	62	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6003	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clarke-Phillips Holmes	Apr. 6	69	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A 6012	Eddie Nugent-Kay Hughes	Dec. 28†		
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6315	Robt. Livingston-Ray Corrigan	Jan. 4,'37†		
Roarin' Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15†	66	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†		
Bold Caballero, The (G) 6101	Robt. Livingston-Heather Angel	Mar. 3,'37†	71	Dec. 5
Hit the Saddle	Robt. Livingston-Ray Corrigan			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Join the Marines	June Travis-Paul Kelly	Jan. 25,'37†		
(See "In the Cutting Room," Dec. 19.)				
Larceny on the Air	Grace Bradley-Robt. Livingston	Jan. 11,'37†		
(See "In the Cutting Room," Dec. 19.)				
Old Lady Ironsides	Alison Skipworth-Polly Moran			
Paradise Express	Grant Withers-Dorothy Appleby	Jan. 25,'37†		
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†		
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		

RKO RADIO

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; July, p. 78; Sept. 12, p. 68; Oct. 17, p. 76; Oct. 31, p. 76.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 648	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	*65	Nov. 21
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.				
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	*80	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Minutes	Reviewed
China Passage 718	Walter Coy-Diana Gibson	Mar. 5,'37†		
Criminal Lawyer 713	Lee Tracy-Margot Grahame	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 31.)				
Escadrille 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
Michael Strogoff 717	Anton Walbrook-M. Grahame	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Prod Over Lightly 720	Guy Kibbee-Una Merkel	Mar. 19,'37†		
Park Avenue Logger	George O'Brien-Beatrice Roberts			
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	*58	Dec. 12
Robber Barons 719	Edward Arnold-Frances Farmer	Mar. 12,'37†		
Rough, Ready and Handsome	Victor McLaglen-Preston Foster	Feb. 5,'37†		
(See "Coast Patrol" "In the Cutting Room," Nov. 14.)				
Stepping Toes	Fred Astaire-Ginger Rogers			
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	*105	Dec. 19
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 12,'37†	*60	Dec. 26
We're on the Jury	Helen Broderick-Victor Moore	Feb. 19,'37†		
(See "We the Jury," "In the Cutting Room," Nov. 28.)				
When's Your Birthday?	Joe E. Brown-Marian Marsh			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time	
				Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devils on Earth		James B. Leong		6 rls	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632 (Exploitation: July 11, p. 127.)	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713 (Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89.)	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657 (Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)	Shirley Temple-Alice Faye	July 24	79	June 6
Prisoner of Shark Island, The (G) 638 (Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)	Warner Baxetr-Gloria Stuart	Feb. 28	95	Feb. 22
Private Number* (G) 645 (Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)	Loretta Young-Robert Taylor	June 5	79	May 30
Ramona (G) 707 (See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706 (Exploitation: Nov. 14, p. 95; Dec. 26, p. 72.)	Fredric March-Warner Baxter	Sept. 4†	101	June 6
Sing, Baby, Sing (G) 703 (Exploitation: Dec. 12, p. 84.)	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701 (Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
Under Two Flags (G) 644 (See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)	Ronald Colman-C. Colbert	May 1	110	May 9
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649 (Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)	Michael Whalen-Jean Muir	July 3	70	July 25
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crack-Up 727 (See "In the Cutting Room," Nov. 14.)	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37	79	Oct. 14,'33
Holy Terror, The 734 (See "In the Cutting Room," Dec. 19.)	Jane Withers-Anthony Martin	Feb. 5,'37†		
Last Slaver, The	Wallace Beery-Warner Baxter			
Lloyds of London (G) 735 (Exploitation: Nov. 21, p. 108.)	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
Love Is News 729 (See "In the Cutting Room," Dec. 19.)	Loretta Young-Tyrone Power	Mar. 5,'37†		
Mr. Jericho 740 (See "Death in Paradise Canyon," "In the Cutting Room," Dec. 26.)	Betty Furness-John Payne	Mar. 12,'37†		
Nancy Steele Is Missing 738	Victor McLaglen-June Lang	Feb. 26,'37†		
Off to the Races 736	Jed Prouty-Shirley Deane	Feb. 19,'37†		
On the Avenue 732 (See "In the Cutting Room," Dec. 19.)	Dick Powell-Mandeleine Carroll	Feb. 12,'37†		
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
Secret Valley 731 (See "In the Cutting Room," Dec. 26.)	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Step Lively, Jeeves	Arthur Treacher-Patricia Ellis	Mar. 12,'37†		
Time Out for Romance 741	Claire Trevor-Michael Whalen	Mar. 19,'37		
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	
Woman-Wise 733 (See "In the Cutting Room," Dec. 19.)	Rochelle Hudson-Michael Whalen	Jan. 22,'37†		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Amazing Quest, The	Cary Grant-Mary Brian	Sept. 26	70	Aug. 29
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A) (Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94.)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
Dodsworth (G) (See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
Garden of Allah, The (A) (See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
Gay Desperado, The (G) (See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92: Nov. 21, p. 115; Nov. 28, pp. 96, 98.)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
Ghost Goes West, The (G) (Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
I Stand Condemned (A)	Harry Baur-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G) (See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
Little Lord Fauntleroy (G) (Exploitation: Mar 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
Modern Times (G) (See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
One Rainy Afternoon (G) (Exploitation: June 13, p. 122; July 25, p. 77.)	Francis Lederer-Ida Lupino	May 13	79	May 2
Rembrandt (G) (See production article: Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108.)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
These Three (G) (Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)	M. Hopkins-M. Oberon-J.McCrea	Apr. 10	93	Feb. 29
Things to Come (G) (See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)	Raymond Massey	Apr. 24	99	May 7
You Only Live Once (See "In the Cutting Room," Dec. 26.)	Sylvia Sidney-Henry Fonda	Jan. 1,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Over England	Raymond Massey-Flora Robson	Feb. 5,'37†		
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 15,'37†	90	Jan. 2,'37
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036 (See "In the Cutting Room," Nov. 28.)	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Crash Donovan (G) 9031 (Exploitation: Oct. 24, p. 70.)	Jack Holt-Nan Gray	July 26	54	July 18
Dracula's Daughter (A) 9006 (Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)	Otto Kruger-M. Churchill	May 11	70	May 9
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023 (Exploitation: Dec. 5, p. 79.)	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	
Girl on the Front Page, The(G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Before Breakfast (G) 9007 (Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The(G)1022 (Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
My Man Godfrey (G) 1002 (Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105.)	William Powell-Carole Lombard	Sept. 6†	93	June 20
Mysterious Crossing 1025 (See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)	James Dunn-Jean Rogers	Dec. 27†	56	
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036 (Exploitation: July 25, p. 79; Aug. 1, p. 93.)	Ann Preston-Henry Hunter	June 14	65	July 4
Postal Inspector (G) 9019 (Exploitation: Oct. 3, p. 83.)	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001 (See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)	Irene Dunne-Allan Jones	May 17	112	May 9
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002 (See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
Three Smart Girls 1029 (See "In the Cutting Room," Nov. 28.)	Deanna Durbin-Ray Milland	Dec. 20†	84	
Two in a Crowd (G) 1010 (Exploitation: Oct. 10, p. 96.)	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
Yellowstone (G) 9030 (Exploitation: Aug. 29, p. 84.)	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Class Prophecy	Virginia Bruce-Kent Taylor	Feb. 21,'37†		
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†		
Left Handed Law	Buck Jones			
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†		
Night Key	Boris Karloff			
Person-to-Person Call	Gloria Stuart-Walter Pidgeon			
Sand Flow 1044	Buck Jones-Lita Chevret	Feb. 14,'37†		
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†		
Top of the Town 1007 (See "In the Cutting Room," Nov. 14.)	George Murphy-Doris Nolan	Mar. 28,'37†		
We Have Our Moments	Sally Eilers-James Dunn			

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler	Jan. 7,'37†		
Flying Fists	Herman Brix	Jan. 25,'37†		
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	*60	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Polo Joe III (G)	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	*60	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25; pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Black Legion 112	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†		
(See "In the Cutting Room," Oct. 10.)				
Call It a Day	Olivia de Havilland-I. Hunter			
Desert Song	Frank McHugh			
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
Go Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	*70	Dec. 12
King and the Chorus Girl	Fernand Gravet-Joan Blondell			
Land Beyond the Law	Dick Foran-Linda Perry			
Marked Woman	Bette Davis-H. Bogart			
Marry the Girl	Frank McHugh-Mary Boland			
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
(See "In the Cutting Room," Dec. 19.)				
Over the Wall	Ross Alexander			
Prince and the Pauper, The	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Nov. 21.)				
Trial Horse	Barton MacLane-June Travis			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls.	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls.	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fury Below	Maxine Doyle-Russell Gleason		6 rls.	
Island Captives	Eddie Nugent		6 rls.	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slalom	Skiing Film	Dec. 18†		
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Anna (G)	Ada Voltsik	Amkino	July 16	95	Aug. 1
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		95	Dec. 19
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Libesroman Im Hause Habsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Eine Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Ay Tank Ay Go (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (All Star)	Dec. 20†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A	Dec. 23†	7
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The	Dec. 18	
FEATURETTES		
Story of Norton I, Emperor of the United States	Dec. 18†	
KRAZY KAT CARTOONS		
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe	Dec. 26†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Plane Devils	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—	Nov. 28†	10
No 4—	Dec. 28†	10
SPECIAL		
Belgium	Dec. 25†	
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.
VOICE OF EXPERIENCE		
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
Sus-Ti-Ka (12-19)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8
No. 5—		9

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug 21†	10
See Uncle Sol	Jan. 29,'37†	1 rl.
Spooks (6-20)	Apr. 17	9
Strike! You're Out	Dec. 11†	11
STAR PERSONALITY COMEDIES		
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The	Feb. 5,'37†	1 rl.
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Home Town Olympics	Feb. 7	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The	Jan. 22,'37†	1 rl.
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	8
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	2 rls.
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	2 rls.
Fun's Fun	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	2 rls.
Hold It	Jan. 29,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	2 rls.
Just the Type	Dec. 4†	20
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect	Jan. 15,'37†	2 rls.
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEYS		
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar. 16	10
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	
FITZPATRICK TRAVEL TALKS		
Colorful Island (1-2-37)	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Point of the South (2-1)	Feb. 1	8

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Girl's Best Years, A	Dec. 26†	
La Fiesta de Santa Barbara (4-25)	Dec. 7,'35	19
No Place Like Rome (11-7)	Sept. 26†	19
Sunkist Stars at Palm Springs	Jan. 11	20
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Hurling	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
Annie Laurie	Oct. 31†	10
Dancing on the Ceiling	Jan. 2,'37†	
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You re Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra - Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orch.	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and Orch.	May 1	11

MUSICAL ROMANCE
(Technicolor)

Title	Rel. Date	Min.
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Jan. 15,'37†	
Western Sketches	Nov. 20†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Broadway Highlights No. 8.	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet	Jan. 8,'37†	1 rl.

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 8 — Frederic W. Goudy —Sails Over Sydney Harber — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic.	Apr. 24	10
No. 11—Champagne — Girls Will Be Boys—Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4—A Modern Monster —Furs on Parade—All A-Board	Nov. 13†	10
No. 5—Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6—Cornering a Killer —Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanne Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Reichman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33 — Underwater Romance, An	Jan. 29,'37†	1 rl.

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
Winter at the Zoo	Jan. 31	10½

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Dummy Ache	July 10	
Gasoloons	Jan 3	15½
High Beer Pressure	May 8	18
Hillbilly Goat	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 1 (1-18)	Jan. 17	18½
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now?	Sept. 4†	10

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Toonerville Trolley (2-15)	Jan. 17	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15

SPECIALS

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	
Singing Wheels (12-26)	Nov. 20†	11
Tomorrow's Halfbacks (3-25)	Jan. 24	9
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	9½
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Down the Ribber (2-29)	Mar. 27	21
Uppercutlets	Jan. 24	18½
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Goldmania	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

FILM EXCHANGE

Title	Rel. Date	Min.
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13†	10
Filming the Fantastic	Jan. 31	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Hong Kong Highlights	Jan. 31	10
Irish Pastoral (8-22)	Aug. 7†	9½
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
37. Mickey's Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Jan. 18,'37†	
No. 33	Feb. 15,'37†	
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Golfers, The	Jan. 11,'37†	8½
Knights for a Day	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Signing Off (2-8)	Feb. 19	19
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No' 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8-2/3
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	9
No. 33—Novelty	Mar. 1,'37†	

UNIVERSAL SPECIAL

King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	
Reel Vaudeville Harry Rose	Jan. 2,'37†	1 rl.

BIG V. COMEDIES

Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence- Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It with Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28†	
"Give Me Liberty" John Litel	Dec. 19†	
Joe and Asbestos in "A Horse's Tale" Harry Gribbon- Hamtree Harrington	Jan. 9,'37†	2 rls.
Pretty Pretender, The Bernice Claire	Jan. 23,'37†	2 rls.

COLORTOUR ADVENTURE
(Cinecolor)

Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupations (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The	Jan. 2,'37†	1 rl.
Nice Work	Jan. 30,'37†	

LOONEY TUNES

No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods	Dec. 19†	
No. 30—Porky the Wrestler	Jan. 9,'37†	1rl.

MELODY MASTERS

B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch.	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	1 rl.
Louisian Kings	Jan. 23,'37†	1 rl.

MERRIE MELODIES
(In Color)

No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go to Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	1 rl.
No. 32—Pigs Is Pigs	Jan. 30,'37†	1 rl.

OUR OWN UNITED STATES

No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation	Dec. 26†	
No. 5—	Jan. 16,'37†	1 rl.

VITAPHONE NOVELTIES

Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 Episodes)	Nov. 14†	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1† (1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)

UNIVERSAL

Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald:

We are writing this in our shirtsleeves with the windows and doors open, and we can look out and see the trees loaded with oranges and grapefruit, and it certainly is fine for a winter day, but somehow we'd like to go out and wallow in one of John Piller's snowbanks up at Valley City, North Dakota, and John no doubt has plenty of 'em.

Last week we told you fishermen to look out for a fish story, but this isn't a fish story. You can believe it or not, it's a fact. We are a whole lot like the colored brother was when his parson told him not to send him any more requests for donations, so he wrote the parson and said, "Dear Pahson, dis hain't no request, dis am a fact, Ah hain't got no pants."

We wonder if any of you know J. C. Fanning, the operator of the theatres at Brownsville, Texas. If you don't that's too bad.

J. C. wears two belts, one for the championship theatre operator of south Texas and the other one for being the best fisherman of the Rio Grande valley, and nobody can get them away from him.

J. C. invited us to come down and go fishing with him, and we did. He had everything ready, boat, tackle, bait and— well, we'll skip that, and he had a Mexican to handle the boat.

We went fishing in the ship channel which was dug by the government from the gulf to within a few miles of Brownsville. This channel is about twelve miles long, one hundred yards wide and twenty-five feet deep, and the water carries the same amount of salt that the gulf does, and the fish are salt water fish. We didn't still-fish any but we trolled all the while, and there is no use to tell you how many we caught, for you wouldn't believe it anyway, and sometimes we doubt it ourself, but anyhow, we caught 38 trout and two redfish and we were lucky enough to grab onto a ribbon fish. This was the first one we ever saw.

This ribbon fish was about three feet long, five inches wide and two inches deep, and it had all the colors of the rainbow. We don't know whether it was good to eat or not, we didn't eat it because it reminded us of an eel, and we don't eat eels, in fact we'd about as soon eat a muskrat or a bullfrog, but we did catch 38 trout and two redfish, and we are not going to make an affidavit to this either.

J. C. caught the most of them and he hooked onto two that were so big he couldn't land 'em. We don't know whether they were shark or tarpon, but then you know that the big ones always get away anyhow.

J. C. has it all arranged for us to come down and go with him again, and we are going to do it and maybe we'll send you some affidavits if you insist, but we hope you won't insist.

▽

Christmas Day we were invited to a friend's house for a turkey dinner, and every time we go to a turkey dinner we are about as lively, for two or three days after, as a snake that has swallowed a jackrabbit. To do justice to a turkey dinner one should have an appetite like that boy Zimmerman at San Marcos, Texas.

There were 18 guests present. All of them but two were from our home town of Neligh, Nebraska, and every time we think of our home town we wonder how the cows are getting along and if the roosters are waking the folks up to shovel the snow off the sidewalks.

Then Christmas night the Chamber of Commerce here in McAllen put on a party for the visitors. Each one was to bring a present, not to cost less than five cents nor more than twenty-five. These presents were hung on a tree and each guest was to get one and they were to exchange with someone else if they so wished.

IN THE NEWSREELS

MOVIETONE NEWS—No. 32, Vol. 19.—President Roosevelt's cabinet forecasts a happy and prosperous 1937, each member interviewed....Lew Lehr interviews some blue blooded cats....Workmen rebuild the Eiffel Tower....Mussolini rewards farmers....Litvinoff decorated with Order of Lenin....Mexican cavalry troop performs....The Hollywood Spotlight ....Airplane soars over Mount Fujiyama.

MOVIETONE NEWS—No. 33, Vol. 19.—Vacation time at America's St. Moritz....Giant plows battle to clear rails in Sierras....Lehr puts the ball game on ice. ...Names in the news: Vice-president Garner; Speaker Bankhead; Admiral Leahy; Mrs. Vincent Astor; Frank Wilson; Andrew Mellon; Sir John Lavery....Sports; Golf in Miami, Sugar Bowl, Orange Bowl.

NEWS OF THE DAY—No. 230, Vol. 8.—News parade of 1936....World's greatest love story....Conquest of air and sea....Italy becomes empire....Hauptmann dies in chair....Storm and floods take record toll....A year of turmoil in Europe....Civil war in Spain....America goes forward.

NEWS OF THE DAY—No. 231, Vol. 8.—New Year gets a happy start....Congress meets to guard peace ....Auto strike threatens to spread....Future Lindberghs compete in Florida....Blizzard stalls Sierra motorists.

PARAMOUNT NEWS—No. 43.—Netherlands hail Juliana's bridal fete....Guard border to stop alien smuggling....1936 passes in review: 1—Progress in Science; 2—The floods; 3—Lindbergh; 4—The Bonus; 5—The election; 6—The British empire; 7—Italy; 8—Germany; 9—Japan; 10—Russia; 11—The Spanish war; 12—Efforts for peace; 13—Prosperity comes back.

PARAMOUNT NEWS—No. 44.—1937 starts on its way with a bang....Strikes shake auto industry....Sopwiths in New York, plan try for yacht trophy....Endeavour II is launched....Keel poured for American cup defender....Leaders plan course as Congress sits....'Bowls-Full' of football thrill nation.

PATHE NEWS—No. 47, Vol. 8.—News review of 1936....America's advance....Britain and her empire ....Warlike Europe....Peace and Progress....Dionne quintuplets.

PATHE NEWS—No. 48, Vol. 8.—Seventy-fifth Congress meets....Record snow storm in Sierras maroons 2,000....Plane dives into house on Long Island....Science aids yachtsmen by testing hull in experimental tank....Pete Deer proves model pupil and becomes teacher's pet.

UNIVERSAL NEWSPAPER NEWSREEL—No. 524, Vol. 8.—Highlights in the news of 1936....Crash kills 17, Britain mourns king; Soldiers get bonus; City flees flood; Hauptmann executed; Tornado rips south; Italians take Addis; Huge liner arrives; Racer cheats death; Spain in flames; Singer hops sea; Woman flies ocean; Boulder Dam opens; Storm batters coast; Passengers span Pacific; F. D. R. swamps G.O.P.; Bay bridge opens; Many die in El wreck; Roosevelt asks peace; Edward quits throne; Thrills of 1937.

UNIVERSAL NEWSPAPER NEWSREEL—No. 525, Vol. 8.—World greets the new year....Woman mayor defies troops....Aeroplane deal imperils U. S. neutrality....Blooms deck rose festival....Car industry faces tie-up....Snow blankets high Sierras....G-men spread kidnap snare.

▽

We'll betcha we got more'n a bushel basket full of Christmas greetings from theatre folks from all over the country, but Ernie won't give us space to mention but a part of 'em, he's so tight that way. P. G. Estee of Parker, S. D., says he missed our Colyum and for us to not let it happen again. Mae and Sherm Fitch sends greetings from Sioux Falls, S. D.; Mrs. C. G. Lawing from Charlotte, S. C.; Mr. and Mrs. Charles Peterson, Hampton, Iowa; Congressman Karl Stefan, Norfolk, Neb.; Louise Fazenda, Hollywood Cal.; Mildred Early, Herald office, Hollywood, Cal.; Mrs. John Brady, Atkinson, Neb.; Mrs. Jack Walter, Muncie, Ind.; John Cosner, Sargent, Neb.; Mr. and Mrs. Lou Feldman, Pipestone, Minn.; Prof. G. I. Scott, director of orchestra, Spokane, Wash.; A-Mike Vogel of the Round Table department of the Herald, and many, many others we can't mention. A-Mike sent us his picture smoking a cob pipe and now we know where our pipe went to. When we first saw the picture we couldn't tell whether it was a picture of Thomas Jefferson, Woodrow Wilson, Bill Weaver, Clark Gable or Al Capone, but he was thoughtful enough to attach his signature, otherwise we might have thought that he occupied a cell next to our own.

Then we got a letter from Marvin Fosse of La Porte City, Iowa, enclosing a check and asking us to have the Herald sent to him at La Porte City and one to his theatre at Wellman, Iowa. Thanks, Mr. Fosse, we will do it with pleasure, and you will get them, too.

We have traveled the country for about 12 years and have sent the Herald thousands of checks and Dennis Shea has never failed to send the Herald

▽

But to get away from Christmas and Christmas greetings for a spell. There is a town of about three thousand down here that, according to the papers, has a bonded indebtedness of $1,600,000.00 and past due interest and other obligations of $300,000.00 more, and the mayor and city council have declared the city helplessly and hopelessly insolvent and has asked that a receiver be appointed.

This is another instance of trying to spend themselves into prosperity. It can't be done by an individual, municipality or government. If we spend more money than we take in, the mudhole will be just around the corner, and when we think of the condition of this city we are glad we live in Neligh, Nebraska, for there we have no indebtedness, the county has no indebtedness and the state has no indebtedness

▽

Well, we live and learn, and even though we do we are going down to the Gulf again with J. C. and Bob Smith of the Mission theatre at Mission and watch 'em pull out some of the big ones, but until then, auf Wiedersehen.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

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CHICK LEWIS
in *The Showmen's Trade Review*

And here are some of the Better Short Subjects that have convinced Chick Lewis and many other showmen of the new values in the program builders.

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HERMAN TIMBERG Jr.,
in
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"MODERN HOME"

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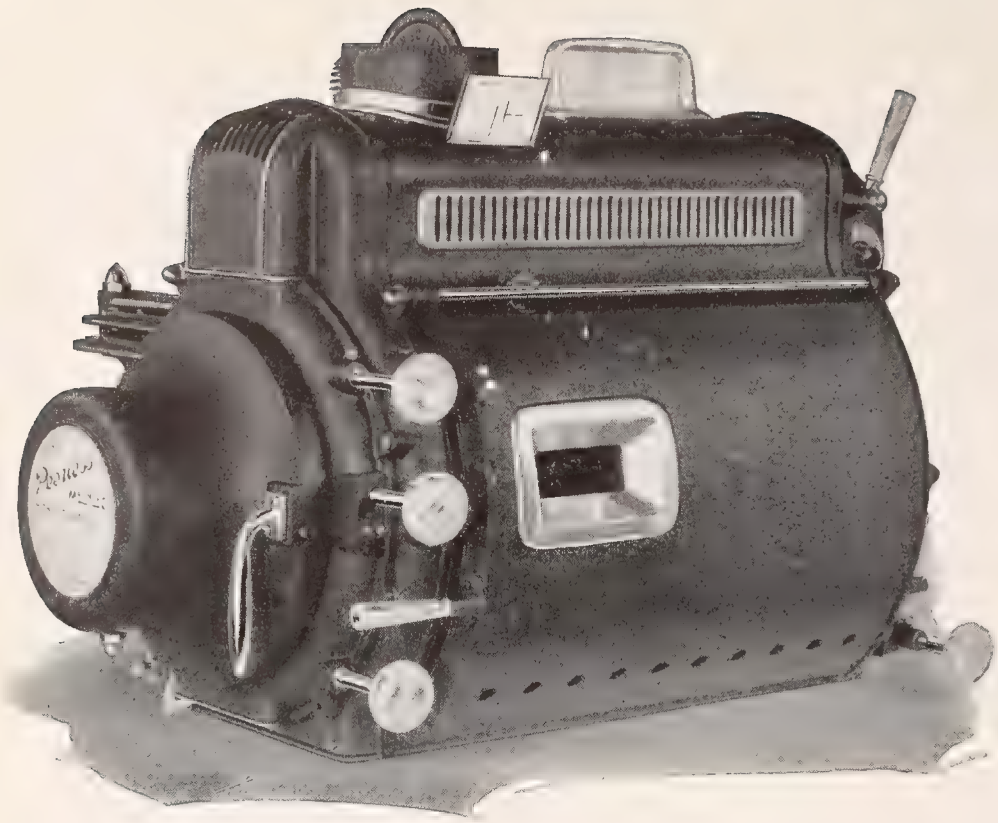
MOTION PICTURE HERALD

Better Theatres

IN THIS ISSUE: The Waldo Theatre—representing the designing of a theatre to express definite local character without over-stylization and sacrifice of modern functional values—is described in word, picture and plan drawings . . . In his leading article, J. T. Knight, Jr., urges more methodical estimates of construction costs, and describes the various types of contracts employed . . . New theatre construction reported in 1936 reached a total of 531 projects—the figures are on page 5 . . . Modern theatre lighting methods are classified and described in an article by Ben Schlanger . . . These features in addition to the regular departments.

JANUARY 9, 1937

In Two Sections—Section 2



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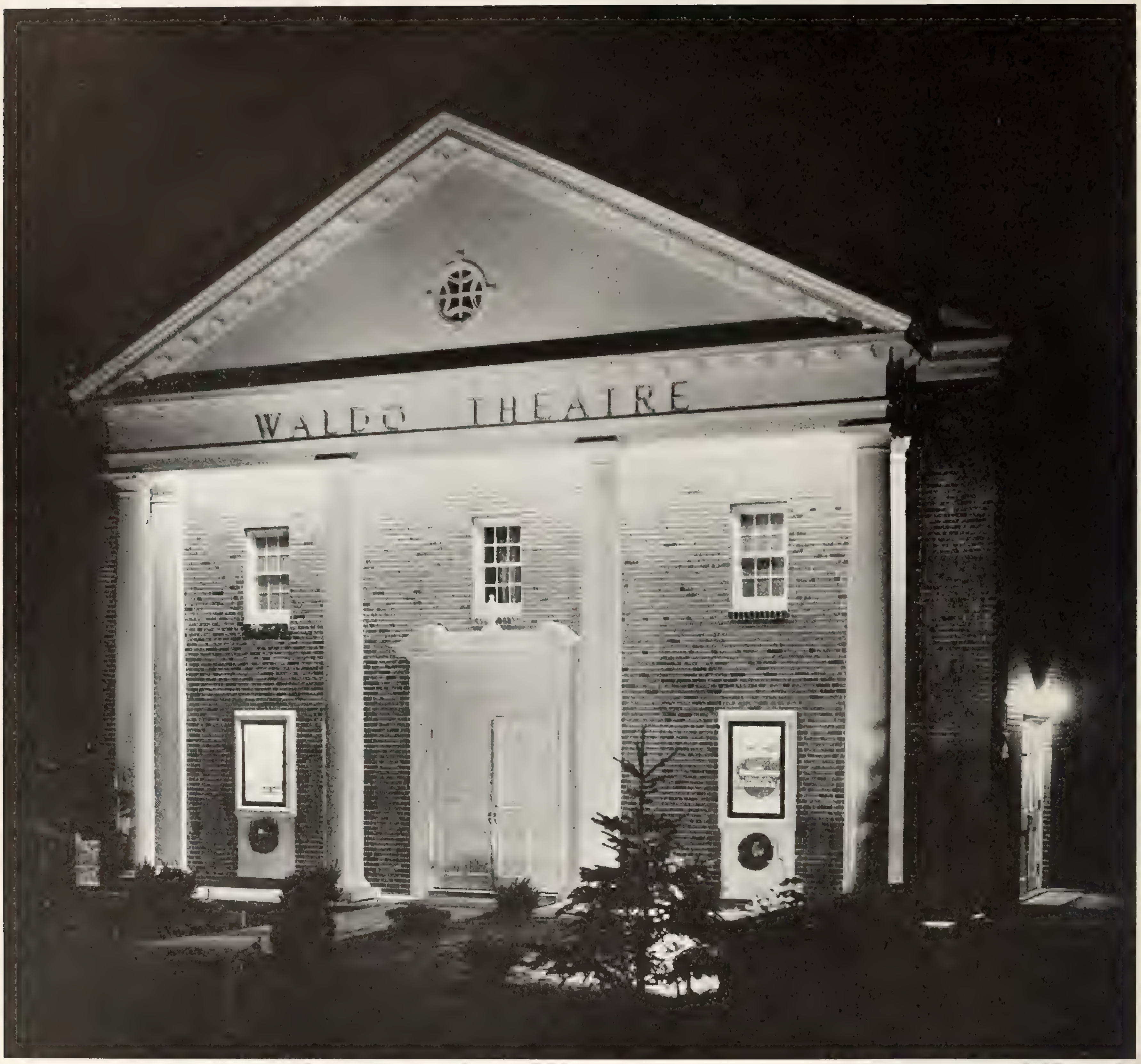

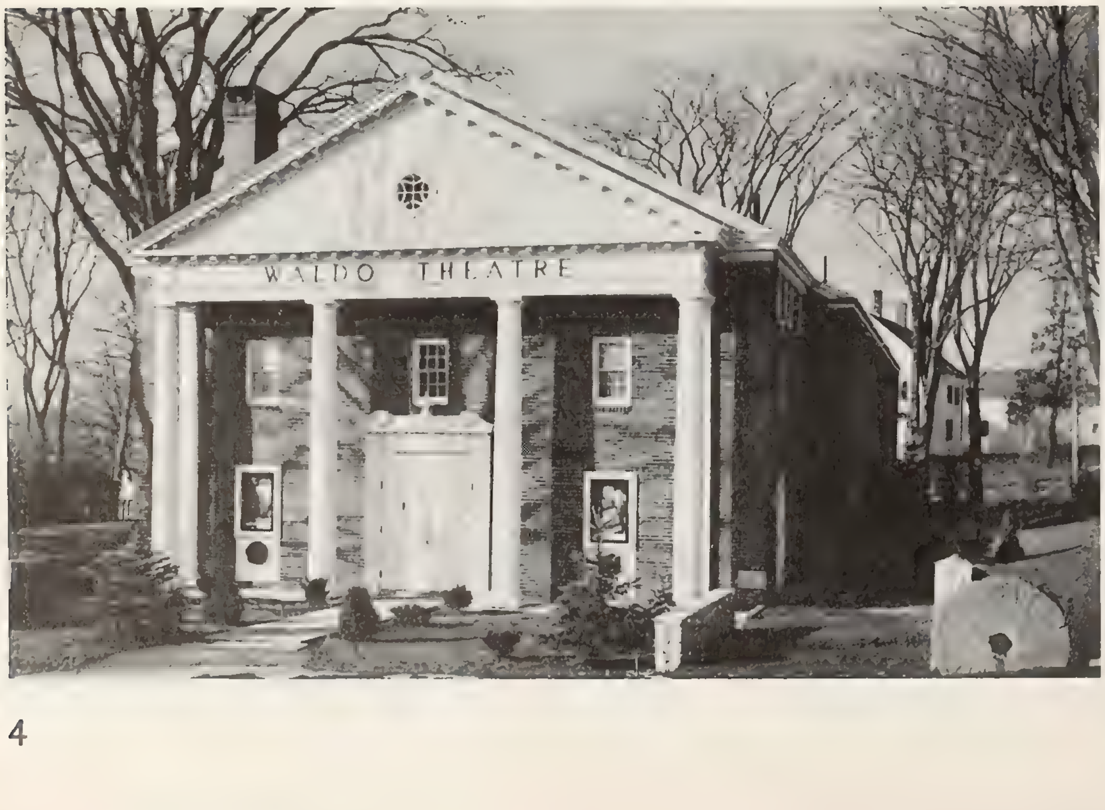

MODERN BUT IN LOCAL TRADITION

■ Two views of the exterior of the Waldo theatre in Waldoboro, Me., a small town in which old New England has been faithfully preserved. The upper view of the facade at night, shows the modern touch given the Georgian Colonial architecture by illumination from sources hidden in shrubbery and in cornice troughs. Note the display frames, a slight theatrical adaptation advised by the absence of a marquee. The doorway at the side is for the "motor car trade." This theatre, owned by Carroll T. Cooney of Waldoboro, and designed by Ben Schlanger of New York, is fully described beginning on page 7.

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 126 JANUARY 9, 1937 NUMBER 2

New Theatre Projects In 1936 Totaled 531

A TOTAL of 531 new theatres were placed under construction in the United States, or definitely planned during 1936, according to a count of reports received during the year from BETTER THEATRES correspondents covering every key city and surrounding territories. Allowing for a small number of projects postponed or abandoned, a check of the reports against those of general construction agencies shows that the figure 531 approximates the total number of theatre projects for the year. New projects reported during the year 1935 numbered about 300.

The East North Central group of States reported the greatest number of projects—92. The West North Central was next with 75. The Middle Atlantic, which includes New York, reported 67. Totals for other sections were New England, 31; South Atlantic, 62; East South Central, 21; West South Central, 41; Mountain, 17; and Pacific, 55. Totals for each State are given in an adjoining tabulation.

Engineers to Probe Theatre Air-Conditioning

A PROGRAM of research to be conducted during the next two years has been decided on by the American Society of Heating and Ventilating Engineers, as part of a broad plan of technical investigation. The aim of the research, according to Col. W. A. Danielson, chairman of the committee in charge, is "to find out just what constitutes comfort or discomfort in air-conditioned enclosures frequented by a large number of persons." In announcing the program, the society issued a statement saying, in part:

"As the result of preliminary tests made last summer and to be continued in 1937, it is expected that standards can be set up for the guidance of theatre owners which may go far to eliminate complaints or loss of patronage due to real or fancied grievances directed against the air conditioning system.

"All last summer the research laboratory of the society conducted tests in three different parts of the country—in Pittsburgh, Pa., Toronto, Canada, and in the state of Texas—to measure the 'comfort reaction' of hundreds of persons subjected to an air-conditioned environment in the hot summer weather. Seventy per cent of the voluntary human guinea pigs in Toronto were comfortable at effect temperatures from 68.5° to 71°; in Pittsburgh from 69.5° to 75°; and in Texas from 71° to 74°. Effective temperature, the committee points out, is a composite index of the dry-bulb temperature, relative humidity, air motion and other factors entering into the condition of the air."

THEATRE CONSTRUCTION REPORTED DURING 1936

NEW ENGLAND	
Connecticut	15
Maine	17
Massachusetts	35
New Hampshire	11
Rhode Island	8
Vermont	5
MIDDLE ATLANTIC	
New York	37
New Jersey	11
Pennsylvania	19
SOUTH ATLANTIC	
North Carolina	13
South Carolina	9
District of Columbia	6
Delaware	4
Florida	7
Georgia	11
Maryland	7
Virginia	10
West Virginia	5
EAST NORTH CENTRAL	
Illinois	23
Indiana	8
Michigan	11
Ohio	33
Wisconsin	17
EAST SOUTH CENTRAL	
Alabama	9
Kentucky	2
Mississippi	7
Tennessee	3
WEST NORTH CENTRAL	
Iowa	14
Kansas	10
Minnesota	14
Missouri	24
Nebraska	8
North Dakota	2
South Dakota	3
WEST SOUTH CENTRAL	
Arkansas	3
Louisiana	7
Oklahoma	6
Texas	25
MOUNTAIN	
Arizona	1
Colorado	4
Idaho	1
Montana	3
Nevada	1
New Mexico	3
Utah	3
Wyoming	1
PACIFIC	
California	34
Oregon	13
Washington	8

According to the data secured by the research laboratory of the society, an effective temperature of 71° is indicated for areas having about the climatic conditions common to Toronto, while 73° effective temperatures are more suitable for localities having summer temperatures as hot or hotter than Pittsburgh. This includes the Middle Atlantic States, the South and Southwestern regions.

Operating costs will also be studied.

Temperature Limits Set By Health Authorities

INDICATING THE increased attention being given the effect of air cooling in theatres and other public and semipublic buildings, by authorities, the health department of Cincinnati has made a regulation respecting temperatures, while in New Orleans the board of health is considering similar restrictions.

Although temperature is only one factor in the determination of healthful and comfortable air conditions, both cities consider only temperature. In Cincinnati the inside air must not be greater than 15° lower in temperature than the outside air, and penalties of from $25 to $100 for violation are provided.

Concerning the proposed New Orleans regulation, Dr. J. M. Batchelor, health superintendent, expressed the opinion that the minimum temperature for New Orleans theatres and similar buildings should be 74° in summer, and the winter maximum should be 80°.

Marquee and Sign Restrictions Proposed

A PROPOSED resolution amending the city building code of Wilmington, Del., restricting the erection, construction, and maintenance of signs and marquees, and giving the board of directors of the street and sewer department the power to grant permission for erection of signs, advertising, and ornamentation upon marquees, has been given first and second reading. The proposed resolution is the result of consultation with legal counsel on the advisability of amending the building code following the request of the Stanley-Warner Company, operating five theatres in Wilmington, for information regarding the erection of signs on theatre marquees, and the request of the Ace theatre, independent neighborhood house, for permission to maintain a sign-type neon marquee which has already been installed.

A. J. Vanni, Warner Bros. zone manager in charge of the Wilmington Warner houses, and Louis S. Black, manager of the Aldine theatre, appeared before the board requesting the information. Previously Benjamin Shindler, manager of the Ace theatre, appeared before the board and asked to be allowed to keep a sign-type marquee. Through a misunderstanding between Mr. Shindler and the directors of the street and sewer department, the Ace manager had the marquee erected after the building code became effective.

New Theatre Projects Carry Far into 1937

PLANS FOR NEW theatre construction continue to be reported in substantial number from all parts of the country as the new year begins, supporting predictions heard in many theatre circles that 1937 would make even greater contributions than 1936 to the gradual replacement of the industry's exhibition plant. Nor do these plans include remodeling, which is also expected to maintain its 1936 pace during the present year. From reports received during the latter part of December and the first week of January, the following have been selected as representative of the sizes and types of theatres projected, and location of the greatest activity.

Walter Reade and associates have started construction on Washington Street, Toms River, N. J., of the first of a group of so-called "model" theatres which this circuit plans to erect in small cities not now adequately supplied with screen entertainment. Construction is expected to start shortly also on a house at Broadway and William Street in Saratoga Springs, N. Y. Both theatres will seat more than 1,000. Reade said he expects to have ten of the houses completed by July 1.

Nicholas J. Basil, president and general manager of Basil Brothers Theatres, has announced purchase of land in Niagara Falls, N. Y., on which a 1,200-seat theatre will be erected. It will be completed in August and will be known as Basil Brothers' LaSalle.

Joseph Reed, vice president of Allied Theatres of Connecticut, and operator of a Washington Depot house, plans to build a modern 500-seat theatre on the main street of Ridgefield.

D. R. Bly of Conneaut, Ohio, will build a new 500-seat theatre in Ashtabula, Ohio, from plans drawn by Potter & Bremer of Cleveland. It will be a two-story structure of brick, steel and Haydite, with office space on the second floor, and is expected to cost approximately $20,000.

A new $75,000 theatre is being built at Hull, Que., for Interprovincial Theatres, Ltd., and Famous Players Canadian Corporation.

Louis Berkoff, operator of the La Tosca and Dreamland theatres in Los Angeles, is building a new house to be called the Kinema.

Work has been started on a new theatre in Galveston, Tex., at 21st and Church Streets, which will become part of the Interstate circuit, of which Galveston Theatres, Inc., is a local unit. Later a Galveston neighborhood house will be erected by the same company.

Plans have been drawn for a new theatre to be erected in Boone, N. C., and construction is expected to start soon. A. E. Hamby and W. Ralph Winker are in charge of the work.

Plans are under way for the construction of a theatre on West 72nd Street between Columbus Avenue and Broadway, New York City. The property was recently acquired by Fenden Realty Corp., headed by George W. Anger.

Construction has been started by the Leff-Meyers circuit on a new 600-seat theatre, to be called the Terminal, at 170th Street and Grand Concourse, New York City.

Bids were opened recently for the erection of a new theatre in University City, Mo. Plans, prepared by O. W. Stiegemeyer, St. Louis, call for a one-story building of brick construction.

A new theatre will be erected in South Boston, Va., as the result of a recent fire which caused damage amounting to approximately $150,000. The Lee theatre, a new structure, owned by U. W. Carper, operator of two other theatres in Martinsville, was destroyed.

H. B. Ram, managing director of the State Theatre Corporation, announces that work will commence next July on a new theatre at Aiken, S. C., to cost approximately $100,000. The front will contain one store building and the theatre entrance. The theatre will seat 800.

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FEATURES OF THIS ISSUE

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CONTRIBUTING CONSULTANTS
J. T. KNIGHT — Physical Operation
BEN SCHLANGER — Architectural Form

Strand Amusement Company, owned by Jacobson & Levine, recently purchased an unfinished theatre in Torrington, Conn., and will proceed immediately to complete it for a February opening. About 1,000 seats are to be installed.

Ground was broken December 23 for the first motion picture theatre in Denville, N. J. Set for completion by April, the new structure will have a frontage of 75 feet and a 125-foot depth. It will be of concrete and steel construction and have a seating capacity of 750.

A. Combs announces that ground will be broken shortly for a new theatre at Newberg, Ore. Announcement is also made by J. T. Francis, who has operated the Francis theatre at Newberg for a number of years, that he will erect a second and larger house in that city.

Fred N. Thompson of Charlotte and Raleigh, N. C., has been awarded the general contract to build Raleigh's new theatre, the Ambassador, set for opening next September.

A $500,000 theatre is expected to rise in the Williamsburg section of Brooklyn, New York City, next fall. Frisch and Rinzler have secured the plot, which fronts 150 feet on Meserole Street with an entrance on Graham Avenue.

Heater-Speaker Unit For All-Year Drive-ins

A COMBINATION speaker and heating unit that may make open-air theatres a year-around possibility in cold climates as well as warm, is being completed by Edward Comi, owner of the Theatre Service and Supply Company in Boston. The unit will operate from sockets placed along the ramps behind which the automobiles park.

The device, for which patents are being sought, incorporates a loudspeaker and a heating unit so that the passengers of the attendant automobiles will not have to open the windows of their machines to enjoy the programs. The volumes of both sound and heat can be controlled by individual knobs on each device. It is also asserted that the separate loudspeaker system will do away with synchronism difficulties brought about by the outdoor conditions and the largeness of the space.

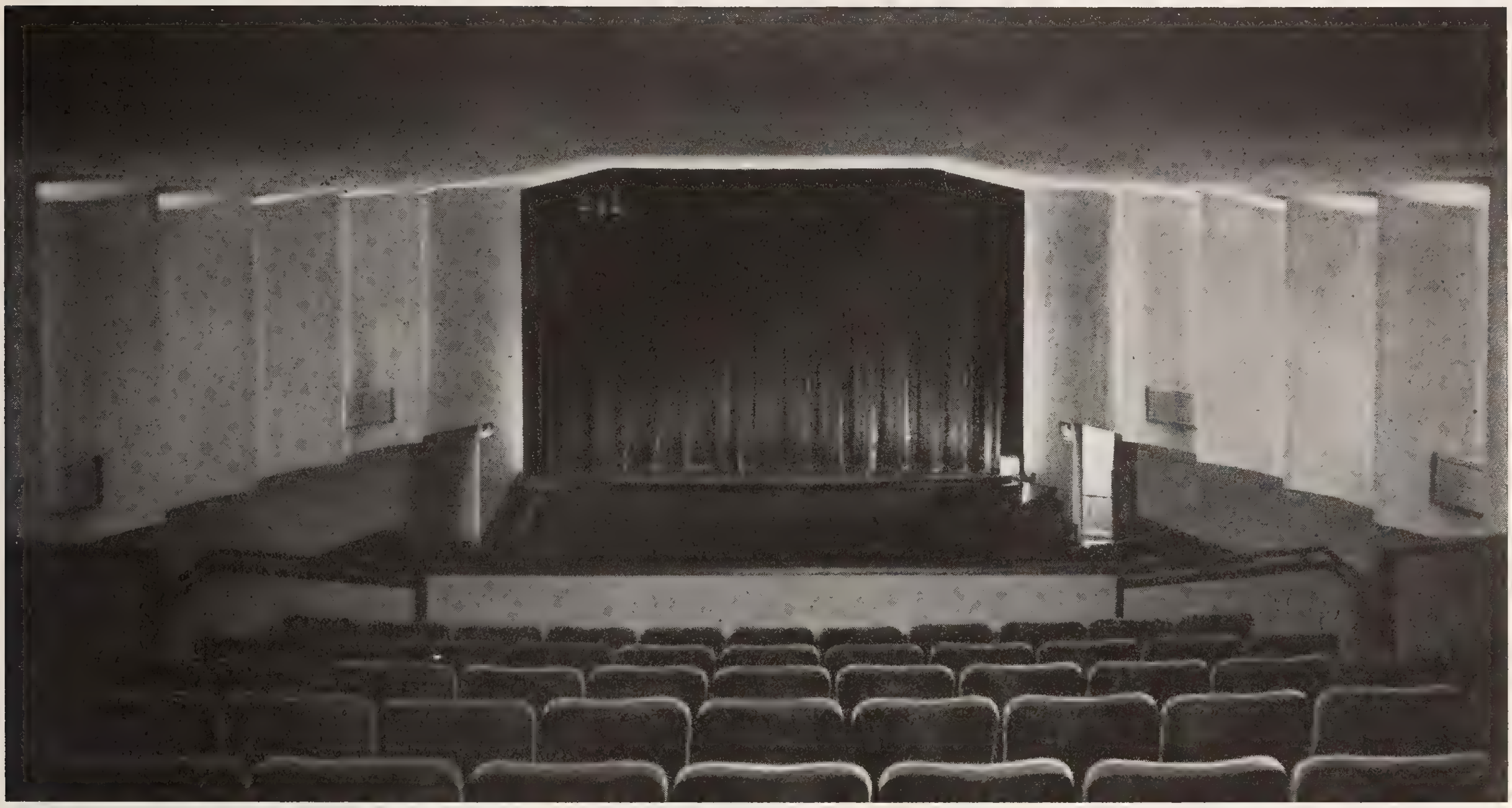
Boost Reproducer Price

A GENERAL price increase of 10 per cent, effective February 1, will go into effect on all contracts for Western Electric "Mirrophonic" sound equipment. The increase, according to C. W. Bunn, general sales manager of Erpi, is due to rising costs of production and operation.

Articles Postponed

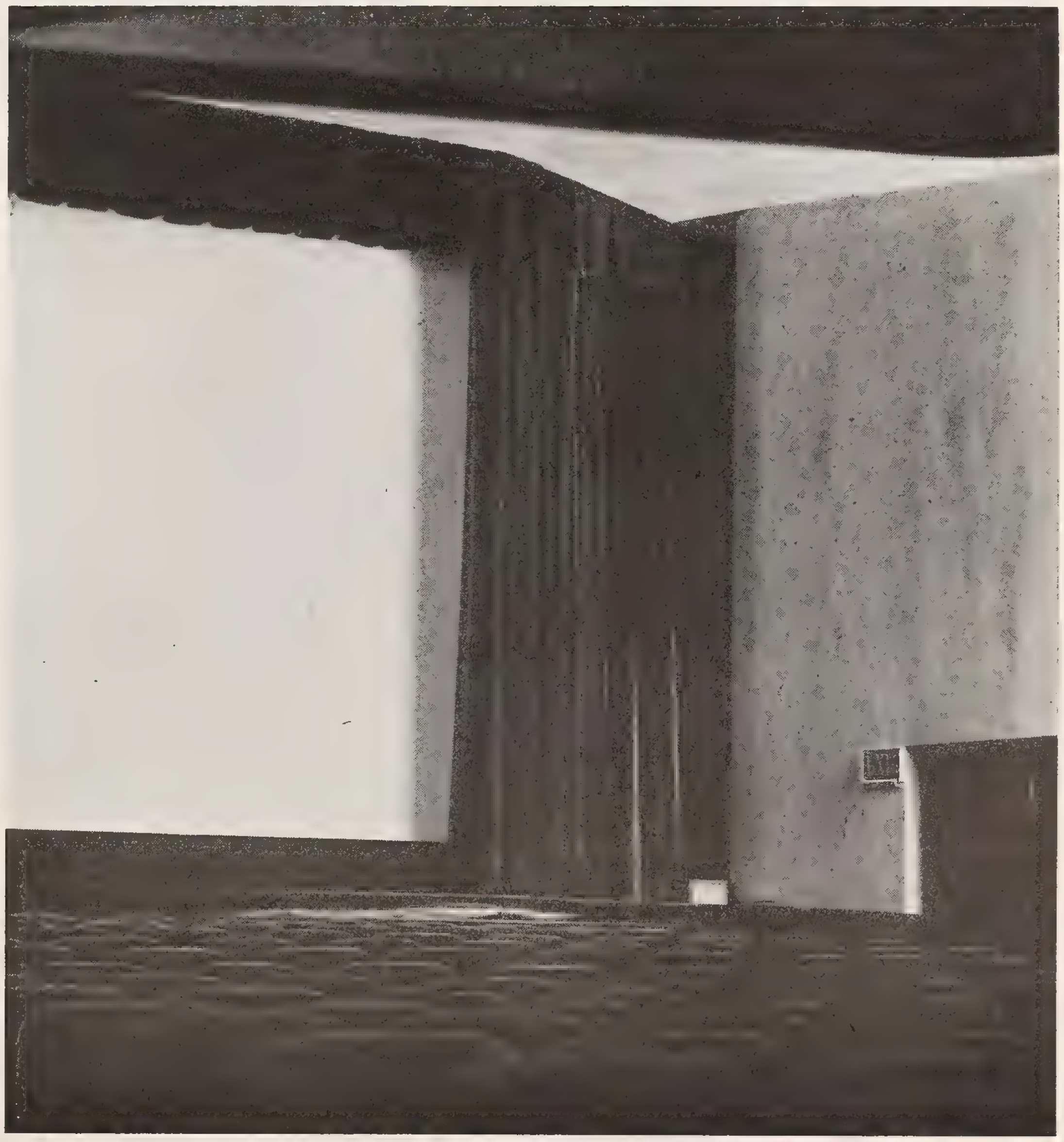
An article on lighting, as well as another on the operation of negro theatres, originally scheduled for this issue of BETTER THEATRES, had to be postponed because of revisions in illustrative material, which were delayed by the holidays.

Modernism Adapted to Local Scene



• Describing the Waldo theatre in Waldoboro, Me., a 450-seat house designed to express enduring New England tradition without sacrificing the functional values of modern treatments

Two views of the auditorium. Above is a general view taken from the modified balcony, showing the decorative effect of the walls attained entirely with light issuing from coves facing the proscenium arch. Below is a detail of the screen area, expressing the simplicity of the treatment.

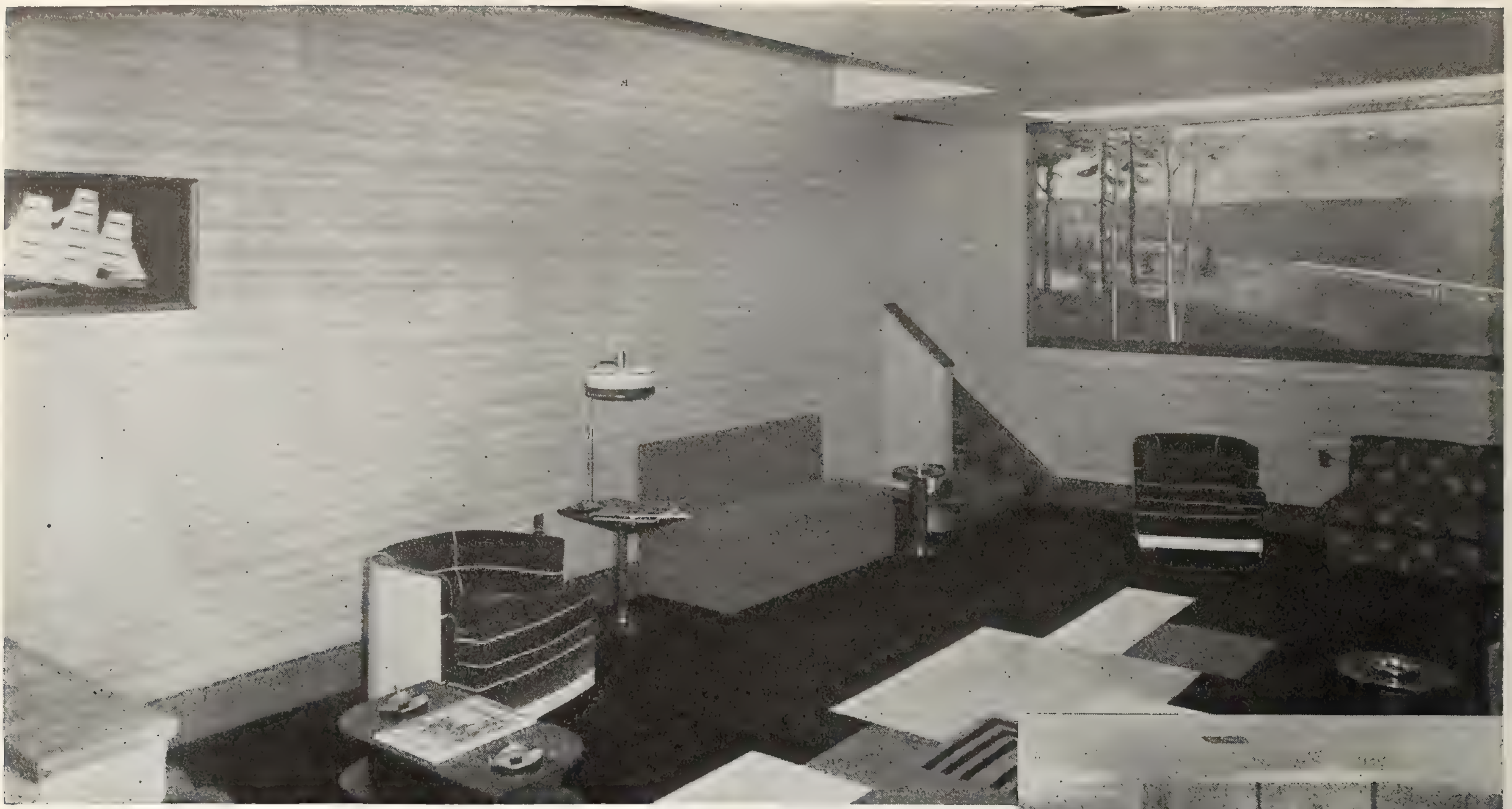


THE WALDO THEATRE in Waldoboro, Me., represents an architectural attack on problems presented by the technological factors of motion picture exhibition as much as upon those of pure architecture, considered aesthetically. And there was a distinctive aesthetic problem as well to be solved, due to the special character of the local scene.

Waldoboro is a small town in which old New England has remained as a tradition told in every tree-lined street and every building, and in the attitudes of the inhabitants as well. Waldoboro, moreover, is a summer resort, and to it come people who have been drawn by this region's rural Yankee charm. The house was built and is operated by Carroll T. Cooney, of Waldoboro, and is his first venture in show-business. Ben Schlanger of New York was the architect.

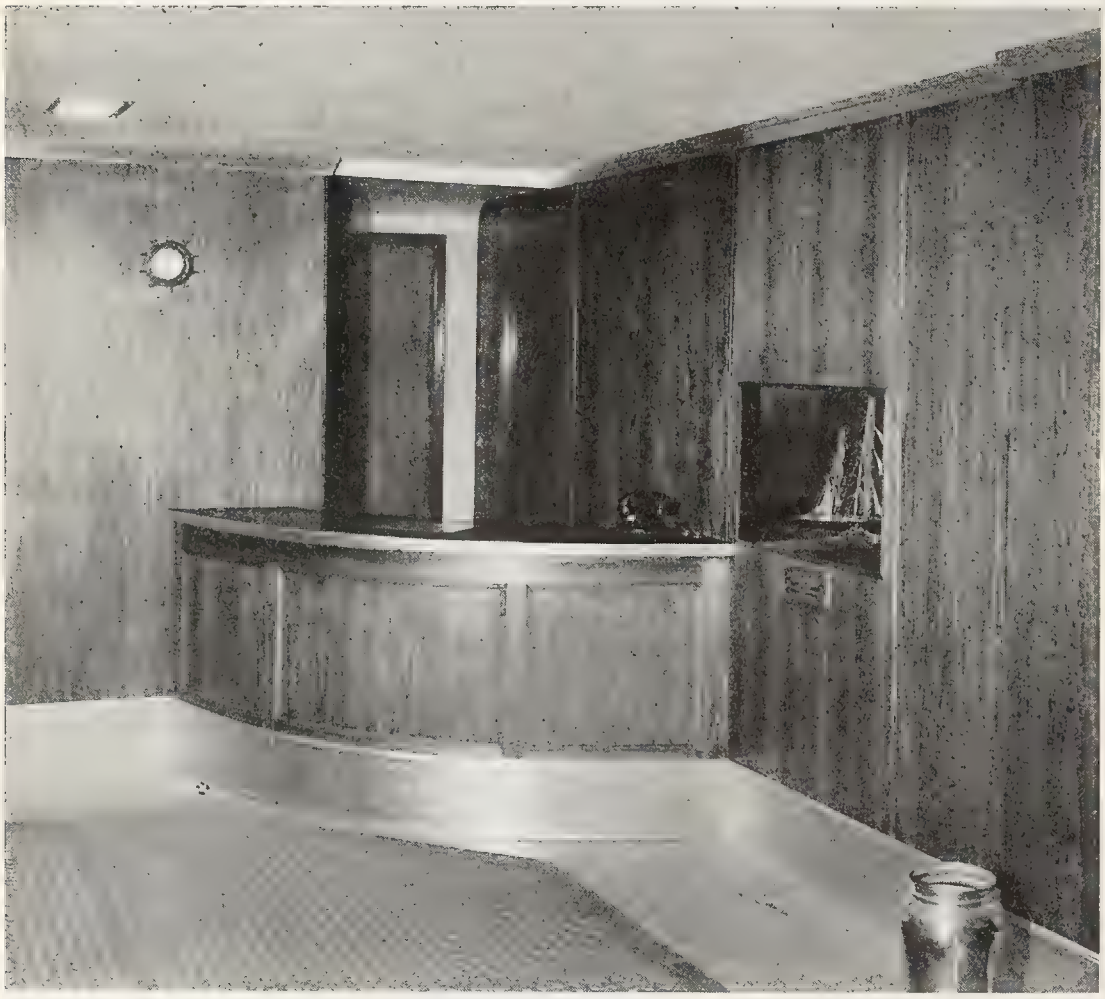
The conditions presented to the architect may be indicated as follows:

1. There was no limitation as to the physical shape or size of the plot.
2. The theatre was to seat 450 patrons,



Section of foyer-lounge. Staircase at corner leads to men's and women's rooms in mezzanine.

Traffic lane direct to all seating areas.



Corner of lobby. Note wicket-less ticket counter, adopted for its greater intimacy.

each seat having to be a good seat for viewing motion pictures.

3. While the building had to have a limited size and cubage, its final plan had to give both the feelings of spaciousness and intimacy in its various parts.

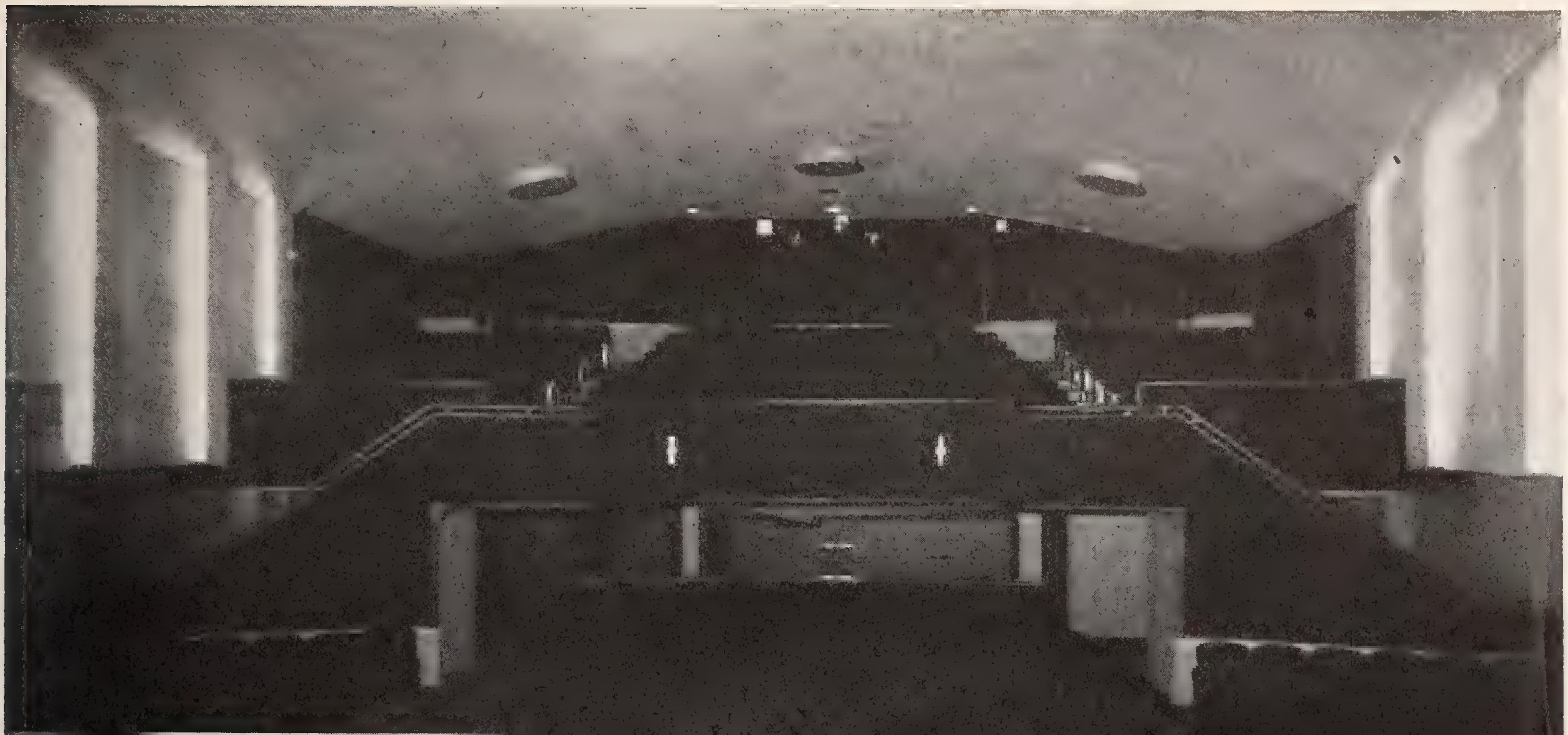
4. The usual cold approach from the street to a lobby used for advertising and thence to the theatre chair was to be avoided.

5. From a technical and efficiency standpoint, the theatre had to function with the precision required of the mechanical and physical sciences involved in the presentation of the motion picture; in spite of the limited budget set forth, this theatre was to meet each substantial requirement for properly enjoying to the fullest extent the presentation of films.

Another condition was that the exterior of the Waldo theatre had to conform with the architecture of the local community, a requirement which could have been carried out with an equal degree of dignity in any of the architectural styles. On the other hand, it was decided that the interior of the theatre could best be expressed by using simple modern forms which would complement the film presentation, rather than compete with it, as would have been the case with stylistic architecture.

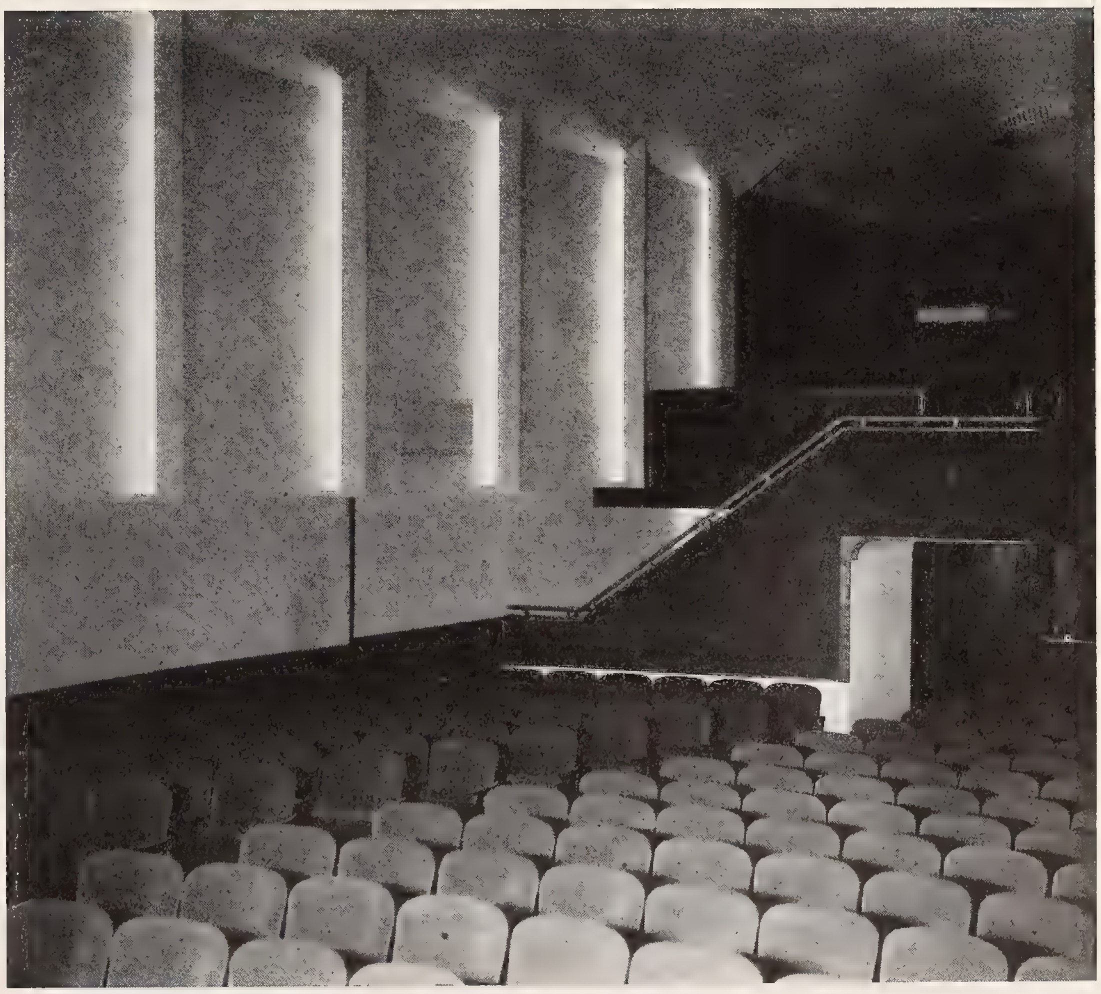
The plan of the Waldo is notable for the amount of accommodations compacted into the limited structure size. Spacious lobby, foyer, lounging room, rest rooms, promenade and the two levels of seating are all developed within an average internal height of approximately 22 feet. There is no excavation, with the exception of a boiler room and space for the ventilating trenches.

The placing of the main lounge, foyer



View of auditorium towards rear, showing modified balcony plan reached from auditorium.

Looking from standee area towards foyer.



View of rear corner of auditorium showing balcony stair approach and lighting cove system.

and promenade in the advantageous locations shown in the accompanying plans, was accomplished by placing the rear half of the seats on a raised mezzanine level, thereby releasing the space below this upper level for these purposes. The upper level of seating also insured better unobstructed vision of the screen from these seats. The inclusion of two levels of seating within such a limited height was made possible by the use of the reverse floor slope, as originated by Mr. Schlanger.

The seating plan was shaped to eliminate all objectionable seating locations. The mezzanine seats are easily and quickly accessible by means of two stairways of short runs (*see accompanying photographs and plans.*) The mezzanine seats occur at an advantageous level for viewing the screen, the screen being just slightly below these seats.

A driveway adjoining the theatre leads to parking space at the rear.

A feature of the seating plan to be remarked is the provision of extra-wide seats in various parts of the auditorium for unusually large people. Rows and seats in the Waldo are numbered, and the large patron may be readily directed to a suitable chair upon entering.

A handsome souvenir booklet which pointed out among other features of the theatre, this unusual provision to opening night patrons, also told of facilities for calling any patron from the audience in case of an inquiry at the door. The patron expecting such an inquiry may so announce upon entering, and a number is provided. If there is a call for the person, the number appears on a small electric sign above an exit door toward front of auditorium.

[SPECIFICATIONS ARE GIVEN ON THE NEXT PAGE]

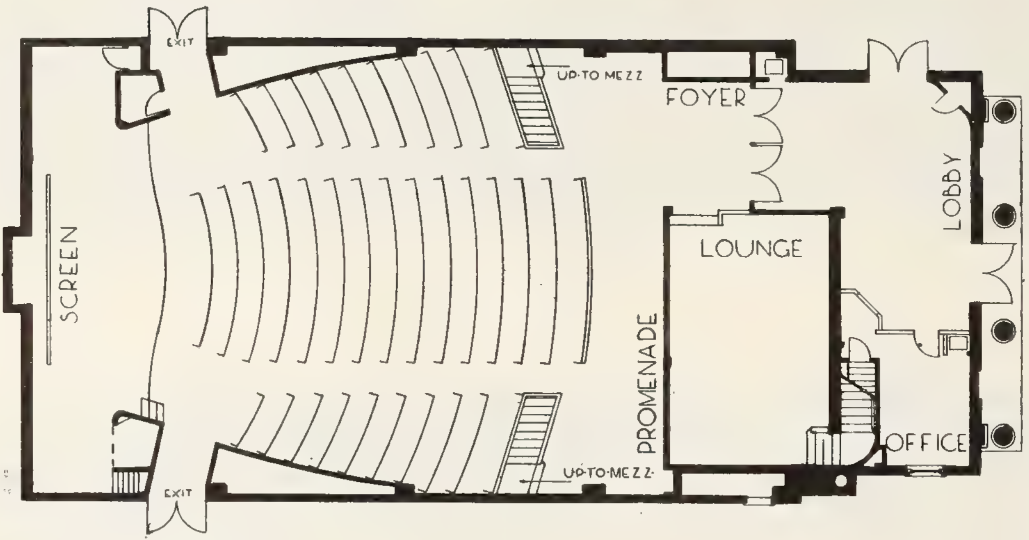
MATERIALS AND EQUIPMENT

WALDO THEATRE, WALDOBORO, ME.

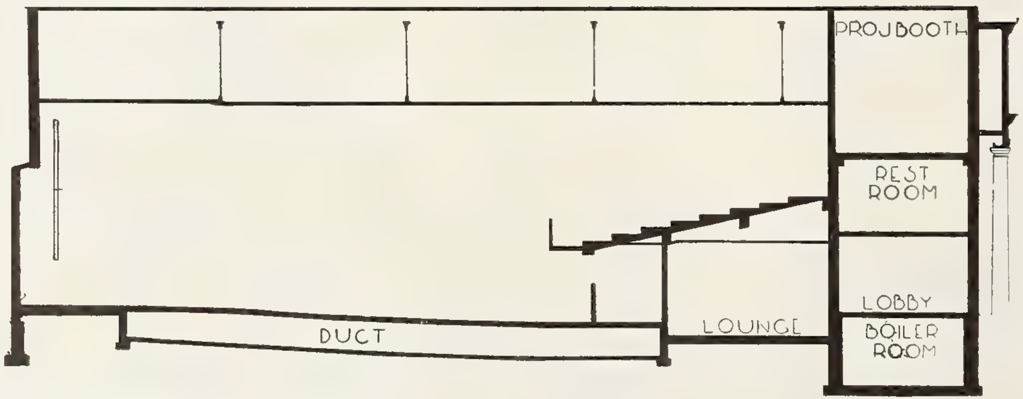
Owner: Carróll T. Cooney. Architect: Ben Schlanger.

Construction and Plan: The building is of brick and steel construction (steel frame mezzanine and roof trusses), semi-fireproof. It is 97 feet long, 46 feet wide and has an average height of 24 feet. The site is 150 feet from the main business street. The building is set back so that the front is 20 feet from the street walk, affording space for trees and shrubbery. Two floodlights concealed in the shrubbery, and indirect lighting from sources located under the cornice illuminate the front. A special side entrance opens into the lobby from a driveway on the right side of the building which admits to a parking area at the rear.

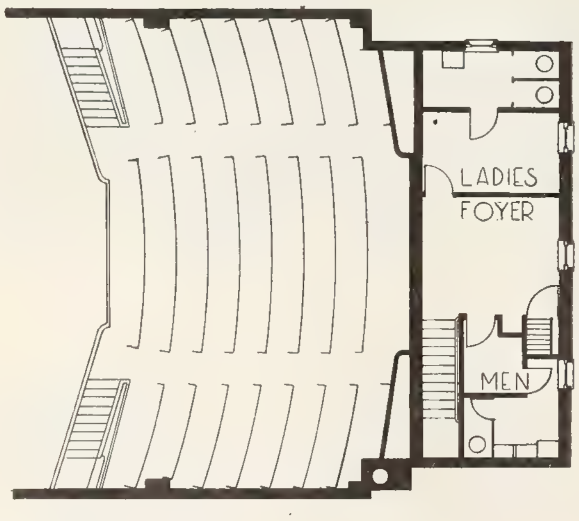
Front: The facade is of Georgian Colonial style, executed in brick and wood. There is no marquee, but two display cases have been built into the front wall.



MAIN FLOOR PLAN



LONGITUDINAL SECTION



BALCONY PLAN

WALDO THEATRE

Waldoboro, Me.

BEN SCHLANGER
Architect

Lobby: This is plain in form, with wall finish in walnut veneer and cornices and base of aluminum. The ticket booth is located in a corner of the lobby, but is merely a curved open counter, without a wicket. As an element of decoration a ship model is set in a recess to one side of the ticket counter, reminiscent of Maine's seafaring history. Flooring covering consists in rubber mats (by Goodyear Sundries Company) set in a recess bordered by terrazzo. Illumination is entirely from cornice lighting troughs.

Foyer-Lounge: The room is entered from the lobby and leads to the auditorium and, by a staircase at one corner, to the mezzanine level. Illumination is from ceiling lighting troughs, built in. Extending across one side wall is a mural representative of life in Maine, both past and present. Elsewhere wall treatment is in Salubra wall paper. The floor is entirely carpeted, while modern furniture (by Modernage, New York) completes the appointments.

Men's and Women's Rooms: These are on the mezzanine level, reached from the foyer-lounge. The toilet rooms are off a central area treated as a lounge, with full-carpeting, wall finish in Salubra paper, and furniture of Colonial style in maple.

Auditorium: Width at widest point is 45 feet. Depth from rear wall to stage is 78 feet. Height at first row of seats is 20 feet. There are a total of 450 seats, 189 in the stadium and 261 in the orchestra. There are two aisles on either side of the middle bank of seats. Distance of first row from screen is 16 feet. Chairs are by American Seating Co., full upholstered with spring edge seat, of grey green mohair. Rockwool blankets one inch thick covered with raisin colored fabric are used on front facias of mezzanine and mezzanine stairs, also on rear wall of mezzanine, this material being furnished by George R. Hall & Sons, New York City. Interior surfaces are sand-finished, grayish buff-tinted plaster. Illumination of auditorium consists of three color indirect lighting built into a series of closely spaced vertical lighting troughs. There is also screen and curtain footlighting, and a continuous hidden horizontal lighting strip under the vertical troughs. The vertical wall surfaces are so shaped as to give diffusion of light.

Projection: Projection room is 13½ by 19 feet, with toilet and washroom provisions. Color scheme is buff and cream. Construction is brick-steel-concrete. Angle of projection is 4 degrees and distance of throw 80 feet. Size of screen image is 17½ feet wide. Two R.C.A. unit sound projectors are employed with complete R.C.A. sound system. Projection lighting is by suprex-type high intensity. Copper oxide rectifiers are used. Hearing aids are provided for 20 patrons.

Air-Conditioning: Complete indirect heating system and ventilation supplying 30,000 C.F.M.

Lighting Equipment as Applied To Modern Auditorium Forms

● A discussion of the various types of lighting used in theatres, their specific functions and methods of making each best serve its purpose

By BEN SCHLANGER

MOTION PICTURE auditorium lighting may be divided into four separate classes according to purpose, as follows:

(1) Effect, (2) Presentation (at screen area, but not projection), (3) Emergency, and (4) Utility.

The requirements of each of these phases of lighting are distinctly different from one another. Too often no special consideration is given to these separate uses, the installation providing only one means of lighting that is expected to serve all purposes. This is not by any means a criticism of the use of certain lighting equipment which can be put to several uses; on the contrary such a method is to be recommended if the equipment is designed and placed in the plan of the theatre with this thought in mind.

EFFECT LIGHTING

An analysis of the functions of these separate phases of lighting will indicate the importance of providing equipment capable of producing the various types of light necessary. First, *effect* is the lighting used before, after or between performance. Effect lighting is used *to create a mood,* provide in a way a sort of entertainment which sometimes is used in conjunction with music and all of which is supposed to serve as a *transition* into the motion picture performance (for example, a prologue). There is plenty of leeway in the selection of types and methods of lighting to be used for this purpose. Usually this lighting is overdone and without taste, especially when used to silhouette and panel-light poorly designed architectural forms.

PRESENTATION LIGHTING

Presentation (screen area) lighting is by far the most important phase of motion picture auditorium lighting. It is the lighting that could and should be used during the screen performance. It must be designed so that it will, in no way compete with the screen; on the contrary, it should help to make the screen appear more natural. It does this chiefly by eliminating sharp contrast between the dark interior of the theatre and the brightly illuminated screen.

Recently constructed theatres, and recent research work carried on by the Society of Motion Picture Engineers and others, have proved the value of this type of lighting (see diagrams). Difficulty in obtaining proper design, due mostly to its comparatively new use, and current consumption costs in some localities have a tendency, for the time being, to limit somewhat the popularity of this type of lighting. Current consumption costs are high because long lines of continuous indirect or concealed light are the essential elements in the scheme. However, there seems to be a definite tendency towards lower lamp and current cost, especially in volume use. The use of neon tubing, concealed, would be ideal from a cost standpoint if economical means of dimming could be developed tor neon lighting. Judicial economy in the use of presentation lighting can be effected also by limiting its use to the performances of fuller capacity, letting an agreeable form of emergency lighting suffice for the remainder of the time.

EMERGENCY LIGHTING

The *emergency* lighting, consisting in exit, chair and certain other minimum illumination which, in addition to being connected to the regular service, is also connected to a set of batteries or a separate service, needs the same careful study which is required of the presentation lighting because this lighting, too, is on during the performance and therefore must not compete with the projection illumination of the screen.

Utility lighting useful for cleaning, or for occasions when the auditorium is employed for purposes which make a large quantity of light necessary for reading, etc., should be achieved, wherever possible, by suitable direct types of lighting to effect the necessary economies.

LIGHT PLACEMENT

Before referring to the various methods and equipment needed to achieve the lighting discussed, an understanding of lighting

(*Continued on page* 33)

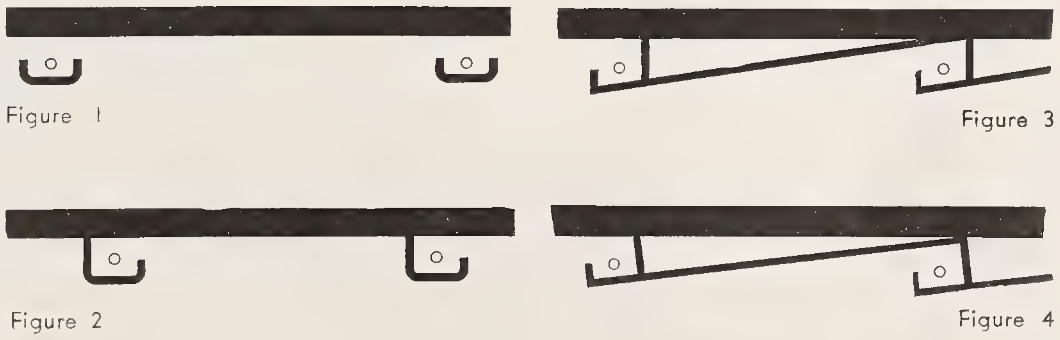


Figure 1

Figure 3

Figure 2

Figure 4

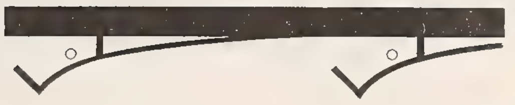


Figure 5

Diagrams 1 and 2 show the methods of indirect lighting commonly used in recent motion picture auditorium lighting. There are two objections to these methods—first, the shields covering the lamps form dark areas (referred to in the text); second, the light is not evenly spread and fades at the end farthest from the light source. Diagrams 3 and 4 show the methods of indirect-lighting which eliminates the dark bands present in the schemes indicated by Diagrams 1 and 2. The even illumination is also difficult with these methods. Diagram 3 shows a somewhat better method by slanting the surface to be illuminated towards the light source. Diagram 5 shows an indirect lighting method which completely eliminates dark areas, as in the case of Diagram 1, and also produces an even amount of light for the entire surface by means of a curve which faces the light source increasing in curvature amount as the distance from the light source increases.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Mr. and Mrs. George Lockwood of the Irvington Theatre, Portland, Ore., have contracted with Western Theatre Equipment Company, for major improvements, including electrical fixtures, carpets, chromium steel furniture, Preddy lamps and Forest copper oxide rectifiers.

Art Adamson has reconditioned his Mission theatre at Vancouver, Wash., including installation of Peabody seats, Wenzel projectors and Preddy Luminarc lamps.

L. C. Ehlers, manager of the Minden theatre, Minden, Nebr., has been elected president of the chamber of commerce there.

The Plaza theatre in Stamford, Conn., has been equipped with lobby and lounge furniture, by Modernage, New York.

The Dixie theatre in Newport News, Va., has been equipped with an Artkraft V-type marquee, 20 feet wide. Tom Duncan is manager of the house.

Advancements and changes in the personnel of San Antonio Interstate theatres were announced at a special meeting late in December by R. J. O'Donnell, vice president and general manager. Raymond Willie, city manager of the Majestic, Aztec, Texas, Empire, State, Uptown, Highland and Harlandale theatres, has been advanced to headquarters in Dallas in an executive capacity, supervising the operation of a group of theatres. William O'Donnell, present manager of the Aztec, has been named to succeed Willie as local city manager. Other managerial advancements announced involve Homer LeTempt, who leaves the Texas to manage the Aztec; John T. Floore, who leaves the Empire to manage the Texas; and George Tucker, who is transferred from the Uptown to the Empire. V. D. Welker, treasurer and assistant manager of the Majestic, succeeds Tucker at the Uptown.

Initiation of the new Lamar theatre in South Park, Beaumont, Texas, took place on Christmas day. Charles F. Law built the theatre for the Jefferson Amusement Co. from plans drawn by W. L. Pitts. Seating capacity is 778. F. F. McHenry, brother of J. H. McHenry of Orange, former manager of the Tivoli theatre, is manager of the new Lamar. Mr. McHenry comes from the Pines theatre at Lufkin.

The Grove theatre in Gering, Nebr., has installed, at a cost of $3,000, a new marquee with three tiers of Adler silhouette letters and trim of neon.

Harold Gleken and Jeremiah Swaebe, the latter a member of the Price Theatre Premiums Co. sales force, will open the Pepperill theatre in East Pepperill, Mass., within a short time, it is announced. Mr. Gleken will be resident manager.

The inaugural session of a course in projection recently instituted at the University of Florida. The course is being offered by a special branch of the university devoted to adult education. R. G. Gavin of Local 511, Gainesville, and George E. Raywood of Local 316, Miami, assisted the university in organizing the studies. Attending the first meeting were Projectionists John B. Prine of Orlando; L. A. Gamage, Palm Beach; J. M. Davis, St. Petersburg; A. G. Hurton and J. A. Scobin, Sarasota; J. B. Fette, T. H. Grodon and H. Wegmann, Tampa; C. B. Forsythe, Daytona Beach; L. A. Cash, Ft. Lauderdale; J. E. Sanders, Bradenton; A. D. Bowden, Lakeland; C. M. Boyd, O. T. Brakin, J. A. Campbell, R. B. Day, T. E. Holcomb, R. E. Lewis, T. R. Ragland, G. E. Raywood, A. S. Sands, J. Shafer, H. L. Bates and W. R. Thagard, Miami; and J. W. Cummings of West Palm Beach. Representatives of various manufacturers attending were J. E. McAuley, C. C. Kauffman of Erpi, Harry Strong, Karl Brenkert, C. C. Dash of the Hertner Electric Company, L. R. Abbott of Motiograph, P. A. King of the National Carbon Company, J. K. Elderkin of the Forest Manufacturnig Company, and C. J. Swinney, H. M. Leighley and J. C. Faulstich of RCA. C. D. Porter of the Wil-Kin Theatre Supply Company also was present.

The Third Avenue Theatre in Portland, Ore., has complete new projection equipment purchased from Western Theatre Equipment Company, including Wenzel projectors, Preddy low-intensity lamps and Preddy soundheads.

Jack Williams of Ilwaco, Wash., has contracted with Western Theatre Equipment Company, to recondition his two theatres, located at Ilwaco and Longbeach, Wash.

Myrtle Jane Thorne of Klamath Falls, Ore., was the Holiday bride of E. L. Clawson, operator of the Hartman theatre at Bandon. Temporarily Mr. Clawson is at the Venetian Theatre in Hillsboro.

A V-type prefabricated Artkraft marquee, 20x7 feet, has been installed by E. W. and E. T. Kelly on their Kelly theatre at Montgomery, W. Va.

George S. Brantley, one of the pioneer motion picture theatre owners of Charleston, S. C., died recently at Durham, N. C.

Charles W. Koerner, division manager of RKO with headquarters in Boston, has named Richard Mahn, formerly of the managerial staffs of both Keith's Memorial and the RKO Boston, his executive secretary.

Louis Glenner has been appointed manager of the recently reopened Broadway theatre in Chelsea, Mass. Glenner was formerly assistant manager at the Olympia in Chelsea.

Sol R. Worthington, staff artist at the RKO division office, Cincinnati, and Miss Florence M. Wocher, commercial artist's model, were married recently in Cincinnati.

Archer M. Bowles, manager of the Northern California division of Fox West Coast Theatres, has been made a director of Bay Expositions, Inc., under whose direction the Golden Gate International Exposition will be held in 1939.

The Laurel Theatre in New Orleans, La., suffered water and fire damage to the extent of $3,000 last month. The house is operated by Philip A. Sliman.

Henry Goldenberg, for four years manager of the Fox theatre in San Francisco, has been made manager of the new

Berkeley theatre in the suburban city of Berkeley. This theatre supplants the old Berkeley, dark for years. It has been fitted up by Joe Blumenfeld of the Blumenfeld circuit, and Al Moore, builder of the U. C. theatre, and who has operated both the California theatre and the old Berkeley theatre. The house was rebuilt from plans of S. Charles Lee, Los Angeles architect.

G. F. Wallace will open a theatre at West and Broad Streets, Cloverdale, Calif., upon completion of a new building.

George M. Mann, president of Redwood Theatres, Inc., has announced that the theatre at Fortuna, Calif., which was badly damaged by fire late in November, will be rebuilt.

James E. Tibbetts has been named assistant to Anthony Zinn of the managerial staff of the RKO Boston in the Hub. J. W. Mansfield moves up to chief-of-service as a result of the change. William Breen advances to assistant chief.

J. D. Santamore, Vermont circuit operator, has taken over the Auditorium in Stowe, Vt. from H. Stafford. Mr. Santamore already operates the Manfield in Underhill, the Community in South Hero, the Recreation Hall in Milton, and the Richmond in Richmond.

A. J. Baumier has taken over the Lincoln in Boston as the result of a bank auction. He formerly operated the house under an eight-year lease.

Lives Next to Theatre But Never Saw a "Movie"

Jim Scoville, one of the owners of the Parma theatre in Parma, a town just west of Cleveland, vouches for this one. Next door to the theatre lives a florist, and the other day, having been called to the theatre office on business, he took a quick glance at the screen in passing through the rear of the auditorium. Admitting he had never seen a motion picture before, he remarked, "It's somethin' like vaudeville, ain't it?"

Frederick E. Lieberman, New England independent theatre operator, has added the Riverside in Medford, Mass., to his group. The house was formerly controlled by George Ramsdell.

Balaban and Katz and Sam Meyers, both of whom announced plans for new houses on Devon Avenue, have agreed to build the new house at Devon and Maplewood Ave., and abandon the one at Devon and Campbell, projected by B. & K. organization.

S. H. Northington, manager of the Bluebird theatre in Petersburg, Va., was acquitted recently of violating the blue laws in connection with the operation of his theatre on Sunday.

Stanley Gosnell, manager of Loew's State in Boston, has returned from a vacation in Virginia. Frank Murphy, assistant manager of the State, returned to the house from a roadshow tour to take charge of the location during Mr. Gosnell's absence.

The RKO Royal theatre in the Bronx, New York City, has installed new five-unit Gold Seal General Register ticket issuing equipment.

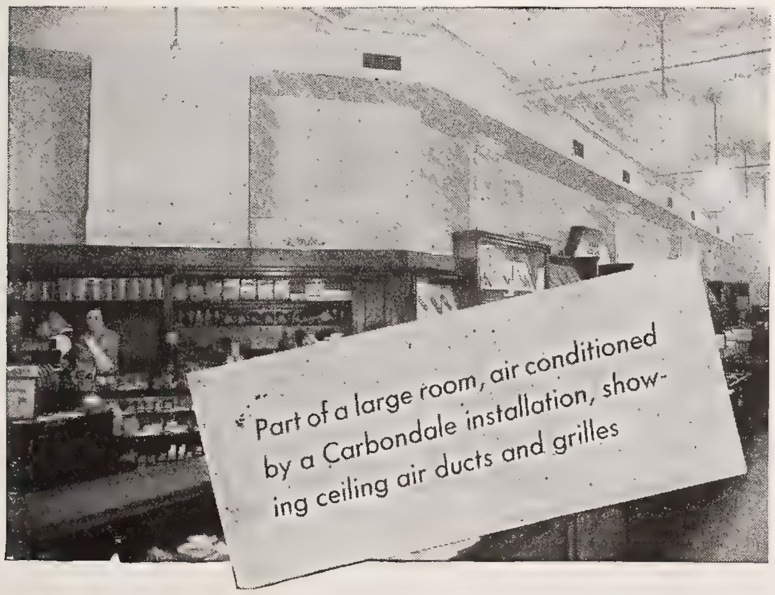
Charles Gottlob is spending about $1500 in remodeling the Sunbeam theatre in Cleveland. Max Weis of Cleveland, is the architect. Alterations include a new marquee, interior decorations and lobby changes.

Joe Kahn, for more than 40 years connected with theatres in Memphis, Tenn., died recently after an extended illness. He was formerly treasurer of the Lyric.

The Welworth Theatre Company of Minneapolis, entered Wisconsin with the opening recently of the Hollywood, 1000-seat house at La Crosse. Headed by Edmund R. Ruben, the circuit is now operating ten houses, others being in Minnesota and the Dakotas. Ted Bolnick has been named manager of the Hollywood. Lie-

Get ready for 1937

AIR CONDITIONING


Part of a large room, air conditioned by a Carbondale installation, showing ceiling air ducts and grilles

Now is the time to prepare for 1937 air conditioning requirements in . . .

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benberg & Kaplan, Minneapolis architicts, designed the building.

Jake Eskin and L. J. Burkitt have opened the new 500-seat Sparta theatre at Sparta, Wis. Features of the new house are glass encased smoking and "crying" rooms at the rear of the balcony.

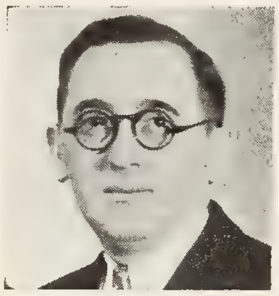
L. A. Dye is opening a theatre at Conquest, La., with a seating capacity of 500.

C. L. Stong has been named sales promotion manager of Electrical Research Products, Inc., heading a new department.

William Patrick Murphy, until recently associated with ERPI's outlying field sales force, has been assigned to the New York metropolitan area. Prior to his joining ERPI, Mr. Murphy was associated with B. S. Moss, Loew's, Inc., and Casey & Wheeler.

H. F. Kennedy celebrated his 25th year in showbusiness with the opening of his 520-seat Bow theatre at Broken Bow, Neb., which his son, C. Howard, will help him run. The house has Western Electric sound, modernistic decorations, silver swirl cloth drapes and a large neon-lighted marquee.

Johnson & Robbins have installed new type Western Electric sound equipment in their Strand theatre in Hamden, Conn. The house has also been completely reseated and redecorated.



Moe E. Horwitz, prominent independent theatre owner of Cleveland, has been chosen Chief Barker of the Cleveland Variety Club, Tent No. 6. He has previously been secretary and treasurer. Other officers elected for the following year are David Miller, first vice president; Frank A. Drew, second vice president; Jack Jossey, treasurer; Frank Boyd, secretary. Elected to the board of trustees are Nat Holt, Isidore J. Schmertz, Harry H. Goldstein and Jerry Friedlander. Other trustees are Col. Harry E. Long and Jack Schulman.

Harry Brandt is acquiring two new houses, the Plaza in White Plains, N. Y., and the Peter Stuyvesant at 14th St. and Sixth Ave., New York City. The former opens in February.

The new Clark theatre in Shelbyville, Mo., was opened on December 27. The house is owned by Russell Armentrout and is the second theatre to be named after his father, Clark Armentrout, of Pittsfield, Ill. He opened the first Clark Theatre at Louisiana, Mo., about five years ago. Dan Roads, formerly manager of the Grand Theatre, is manager of the new house.

Managers of Central States Theatres of Iowa and Nebraska met with A. H. Blank, president of the circuit, on January 5 for a pre-view of screen products. Forty theatre men attended the meeting, held in Des Moines, representing 17 houses in Nebraska and 30 in Iowa.

C. C. Lindsey, secretary-treasurer of the Lindsey Theatres, Inc., of Lubbock, Tex., and associated with the Griffith Amusement Company of Oklahoma City, died December 3 of pneumonia and heart complications. He was 42 years old.

Oliver Humphries is the new manager of the Vienna Theatre at Vienna, Ga., succeeding A. F. Avery, who recently resigned.

Oscar F. Neu, president of the Neumade Products Corporation of New York City, was host at a party to almost 200 on the occasion of the official opening of the company's new shop and offices at 427 W. 42nd Street, on December 30. Festivities started at 1 o'clock, with guests dropping in all during the afternoon and evening. Among those who attended were:

George Riley, Joe Robin, Fred Griswold, Walter E. Green, Earl Hines, J. E. McAuley, Karl Brenkert, Harry Strong, Charles Stratton, Dick Brady, Lou Blumenthal, Harry Blumberg, Al Becker, Frank Drum, K. R. Douglas, S. H. Eller, Trevor Faulkner, N. D. Golden, Major M. E. Gillette, Charles Haring, Joe Hornstein, R. C. Hubbard, Jack Hammond, Oscar Holmes, Lester Isaacs, W. C. Kunzman, Sam Kaplan, G. W. Linden, Ben Lust, Jack Norling, M. D. O'Brien, Joe Pear, George Perkins, Frank Rohrenbeck, Dr. A. C. Schaefer, Harry Strong, S. P. Skelley, E. A. Williford, Louis Brown, Al Liebman, H. R. Pausin, Edwin F. Muller, P. H. Crane, H. Kleindenst, H. F. Rendell, Mrs. Joseph R. Miles, Charles Alicoate, Sam Rubenstein, Herman Schlerer, Eddie Smith, Ray Gallo, Harry Nadel, George Hornstein, Frank Hohmeister, Leon Schwartz, W. C. Smith, Sylvan Harris, A. S. Dickinson.

Others were John Mills, J. S. Mac Leod, A. J. Stocker, E. Curley, Bernard Kleid, C. J. Sonin, Max Wolff, D. Peck, Oscar Neufled, Ginger Wagner, James P. Cunningham, E. Hurley, Pauline Rizzo, Nick Tronolone, E. Hemming, I. S. Perse, J. F. Reynolds, D. E. Hyndman, Art Vaughn, J. Tutthill, James J. Finn, George Schutz, J. Frank, Jr., Rudy Kneuer, H. Gereard, Harold Rodner, Jack Smith, A. B. McKenna, J. H. Kenlander, P. Reis, Frank B. Cotter, Jack Canepi, Jack Wuhrman, E. Hoffmann, Billy Gluck, A. J. Goldsmith, J. E. Pollack, W. A. Mills.

Also attending were J. W. Servies, W. J. Turnbull, K. Streuber, Fred A. Storay, F. Mellor, S. S. Lackman, L. Lackman, Joe Malcolm, A. Marks, Mrs. J. Malcolm, A. E. Meyer, Al Kaestner, O. Nolan, A. J. Palmer, D. J. Smolin, W. Grosky, G. Smith, Harry Lott, G. Lewis, H. Griffin, M. V. Carroll, Dr. L. E. Jackson, O. E. Williams, Al Hoffmann, Charles Pati, Martin F. Bennett, Jr., W. A. Mullins, S. Rydell, H. B. Smith, Jack Benjamin, W. J. Westberg, H. Bursch, John Liptay, R. Hilton, H. Jones, Orton H. Hicks, W. C. Graham, H. E. Wanamaker, Al Firestone, Frank Leyendecker, Ivy Hulm, G. A. Guerdan, Jack Harrison, Max Grendal and Harold Jarrow.

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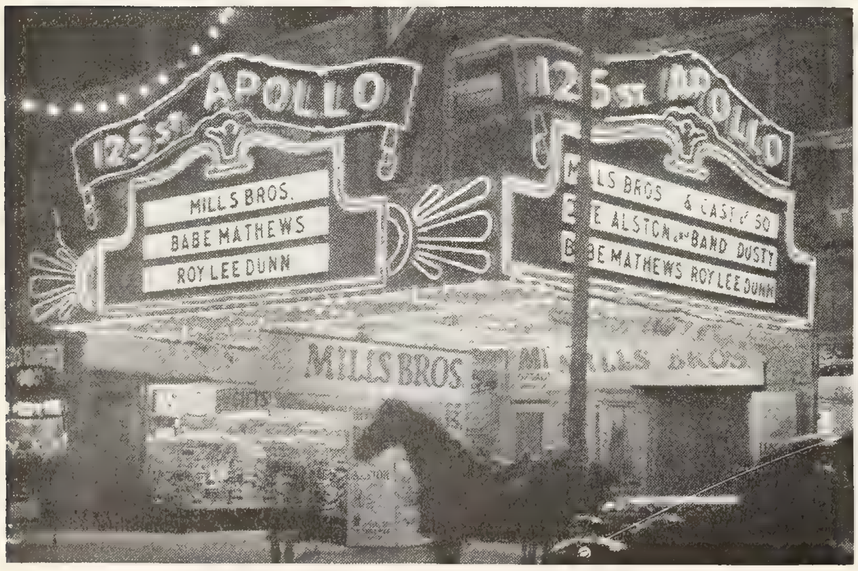

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CONDUCTED BY J. T. KNIGHT, JR.

Determining and Controlling Theatre Construction Costs

● How the theatre owner desiring definite budget assurances should proceed in getting estimates and letting contracts for new building or remodeling

DURING THE PAST year the theatres of this country reinvested large sums of money in the improvement of their properties. Of course, the total amount of expenditures for such repairs, renewals and improvements, plus new construction, is not available at this writing, but it would be surprisingly large. There is every indication that even larger sums will be expended during 1937.

With this thought in mind, it might be advisable to discuss some of the problems of remodeling and new construction from the angle of contracts, estimates, and the steps in the letting of bids, rather than a further discussion on designs and new materials.

In the first place, many architects who have never previously designed a theatre, are being commissioned to remodel and construct new theatres, which usually have seating capacities of less than 1500 rather than more. There are at least two reasons for this—first, the architects who were well known prior to 1929 are now associated with high costs and the era of the three and four thousand-seat motion picture theatre; hence exhibitors seem to feel that those firms cannot gear themselves down to the smaller and less expensive type of theatre, which is so popular today. Secondly, the less well known architects have displayed a very high degree of ingenuity and resourcefulness and a willingness to face the theatre man's problem of low construction costs. They have also shown a flexibility and desire to learn something about *theatre* requirements.

In my opinion, the real handicap in theatre construction today and the greatest hazard of all, is that the art (if we may call it that) of *estimating* has apparently been lost from the architect's bag of tricks. It used to be that any architect's office of reasonable size maintained a capable estimator; but today, after the lean years of the depression, there are few such individuals. The architect too frequently relies on his own knowledge or that of one of his draftsmen to do the estimating; or he has a friend among the contractors who comes in on call and "guestimates" the job. I really mean *guess,* because one seldom sees today the "old-fashioned" detailed take-off of material, quantities and man-hours or days of labor.

One of the excuses for this failure which is most frequently heard, is that prices are rising or changing so rapidly that such an estimate means very little. Prices have always fluctuated, perhaps not quite so much as at the present time, but there has never been a time when, during building activity of any real proportions, prices have remained static.

Further discussion with the architect will disclose that he is handicapped because theatre men are slow in making up their minds; that they demand myriad changes, and that there is no *one* man who seems to have the final say-so. In this complaint there is some foundation; theatre men should realize that all delays add to the cost which ultimately must be borne by them; moreover, it seriously complicates the problem of completing details and specifications.

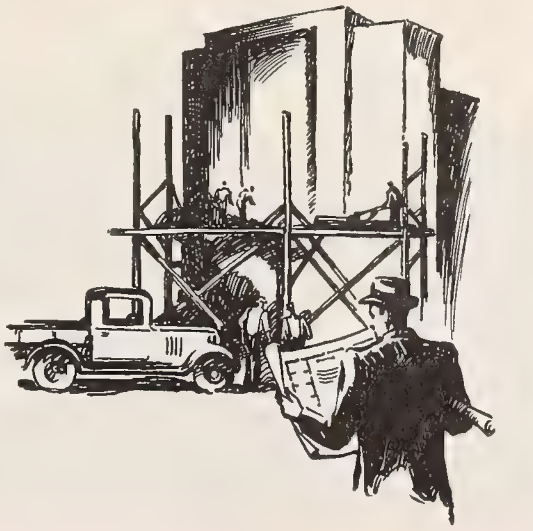
Only too frequently, jobs are started on bids based upon incomplete drawings and incomplete specifications. Under such conditions, the contractor makes sure to protect himself by keeping his bid plenty high, and in spite of that, the extras usually almost nullify the investment possibilities of the new work, with the result that both parties to the agreement are in undesirable positions.

PLAN FOR MAKING COST ESTIMATES

IT IS PROBABLY too much to expect that theatre men will change their methods, because in most transactions involving theatre operation, they are preceded by weeks and months of "off and on" consideration; then, at the eleventh hour, a decision is made, calling for the job to be completed in record-breaking time. This seems to be one of the characteristics of our business, and, presumably, it must have made more money for us than it has lost. However, the architects can, and should, do something to improve this condition, and one of the things which will help is to turn out workable, accurate estimates which will rebuild the confidence of prospective builders.

The best order to follow in making these estimates, is the order of construction starting with wrecking, followed by excavating and finishing, with painting and hardware. If the plans and specifications have been completed in all details, the estimate may follow the order of the specifications. In this way one can be sure of not omitting any item called for in the specifications. In following the specifications, the estimator, of necessity, refers to the plans and details for quantities. Each item, as taken from the plans, should be neatly checked, so that there is no chance of including the same item under two classifications of materials.

The estimate should be made on suitable forms, with spaces to show the classification of materials, the units and unit prices, and the extended total costs. By placing the estimates on special forms, it facilitates back checking, *which is absolutely a necessity.* An estimate once compiled along this plan can be altered from time to time as



changes are made in the plans and specifications, so that when they are approved the estimate is practically ready at the same time, thus eliminating the necessity of waiting ten days or two weeks for revised estimates. Each sheet of the estimate should be footed up separately and the sheet totals carried directly to the summary sheet instead of carried forward to the following sheet. This obviates the necessity of changing all the footings and amounts brought forward should an error be discovered on any one sheet.

ESSENTIAL ITEMS

In pricing estimates, each item should be priced at its exact cost, whether material or labor; no overhead or profit should be added. Overhead and profit are added at end of estimate to cover the entire job.

To the total of the estimate and the overhead and profit should be added such items as compensation and liability insurance, fire and (in some instances, at least) tornado insurance, contractor's bond, travel expense, equipment rental, field supervision, field office if necessary, photographs and, finally, the architect's fee.

The foregoing is a brief description of a proper architect's estimate. None of the architects which I had occasion to contact during the past two years have gone into this detail, but I believe it is within the province of the owner or builder to demand such an estimate. With such an estimate before him, an exhibitor can with some degree of confidence arrange financing, sign leases and plan the whole project.

CONTRACTOR ESTIMATE

There is one more important use to be made of such a detailed estimate: If the general contractor is required to make a similar estimate, then the two estimates can be checked, one against the other, before the job is finally let. Frequently, such checks will prove worth while in reducing costs.

It is possible that the owner or builder might have trouble in getting a general contractor to divulge his estimated costs. Their attitude, of course, will to a large extent depend on just how they are invited to bid on the job. For instance, in some localities, when bids are submitted in the form of an "upset price figure," thereby absolutely limiting the liability of the owner to one fixed sum, the contractor is within his rights, should he be the low bidder, not to show how he figured the job. In a strict analysis of the situation, this might be all right; however, if any suspicion exists on the part of either the owner or the contractor, the refusal to divulge the contractor's cost estimates is the contractor's only protection, whereas the owner has the right to turn to another contractor. But if the owner expects the contractor to make a fair profit, and the contractor is satisfied with a fair profit, there is no particular reason why both should not lay their cards on the table. They certainly can agree on what amount or percentage constitutes a fair profit. If they can't, each has the right to withdraw from the negotiation.

CONTRACTS AND THEIR VARIATIONS

THERE ARE several types of general contracts. One is the upset cost, as above mentioned, wherein the contractor agrees to build as per plans and specifications for a fixed sum; if the job runs over, the contractor pays the overage. In this type of contract, one can expect a high figure, because the contractor must protect himself against contingencies. Also, in the upset cost contract, the owner faces the problem of careful field supervision in order to be assured that he is getting what the plans and specifications call for.

FIXED-FEE CONTRACT

Then there is a *fixed-fee* contract, based upon the estimate. In this case, the owner pays the overage should there be any. A variation of this contract is a fixed fee for the contractor and the contractor participating in the savings if the total expenditure is less than the estimate.

COST-PLUS CONTRACT

Finally, there is the old *cost-plus* contract or a variation of it, which is cost-plus with a guaranteed top figure for the job.

There are several variations and combinations of the above three basic forms of contracts, which need not be gone into here. Any of the above may be used with a *penalty and bonus clause* for completing the job on a definite time schedule. The penalty requires the contractor to pay to the owner a specified amount of money for each day that the time schedule is exceeded, and calls for the owner to pay a bonus of so much money per day for each day that the contractor is able to better the time schedule.

COST-PERCENTAGE TYPE

Perhaps one of the nicest ways to let a contract is on an *agreed estimated cost* and an *agreed percentage for the contractor,* the contractor's percentage to be figured by this formula: (2 x Estimated Cost—actual cost) x Percentage = Contractor's Fee.

By analyzing this formula, it will be seen that this is in reality an estimated cost and percentage contract, with a penalty and bonus feature, without any fixed amount stipulated, and based upon keeping the cost of the job *within the estimate,*

UNIT HEATERS IN THE THEATRE

● There are a number of the older theatres, particularly those of small seating capacity, that have always had inadequate heating systems, in many instances poorly designed, and for their size, rather expensive to operate. Several such conditions have been very satisfactorily corrected by the use of equipment known as unit heaters.

The unit heater is a heat exchange coil or series of tubes through which either hot water or steam from a central boiler plant flows. Behind this heat exchanger there is an electric fan; in front there is an automatic louver which opens when the fan is in operation and is closed at other times. There are other heaters with preset louvers which are adjustable and which can be locked in any position to give a fixed distribution.

There are also unit heaters which are directly fired by gas, generally called gas steam unit heaters. These have to be vented to the outside.

Unit heaters of the types described can by short runs of duct to the floor line become highly effective as a recirculating heat medium. In many instances two unit heaters located in the false proscenium on either side of the stage, have proved adequate for theatres up to 800 and 900 seats.

This method of heating has proved somewhat more satisfactory than the location of direct radiation along the side walls of an auditorium, in that the temperature throughout the auditorium is very much more uniform with the unit heater.

The cost of unit heaters as compared to the installation of additional direct radiation, is about an even stand-off, except that the installation is easier to accomplish with a unit heater with less disturbance to the operation of the theatre.

Unit heaters are also very satisfactory for use in cold, chilly lobbies and foyers. So frequently in the spring and the fall of the year, all that is needed in the lobby is a little heat, and with adequate warming of the air there is no necessity for heating the auditorium.

The movement of air caused by the fan is very pleasant, clears up stagnant spots and, as earlier mentioned, tends towards a more uniform overall temperature.

Unit heaters may be purchased without any ornamental embellishment for installation in certain locations where they may be boxed in and treated architecturally to conform to the theatre. This type of installation renders it inconspicuous without detracting from its effectiveness. There are other types on the market which are enclosed in very good-looking cabinets, and really they are not the slightest bit objectionable.

Unit heaters, with the movement and circularization of air, have proved highly satisfactory for restaurants, stores and areas where direct radiation located along the walls has given a spotty temperature condition.

Substantial savings can be made by the judicious installation of this type of equipment in theatres. There are at least fifteen reputable concerns manufacturing this equipment in all sizes, shapes and designs.—J. T. K.

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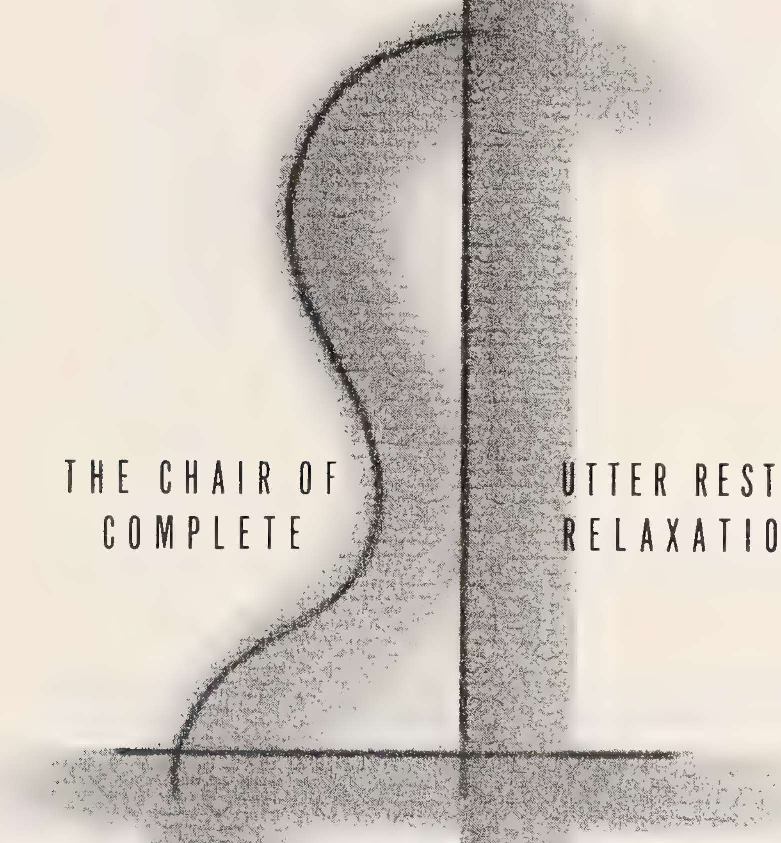
A NEW SEATING COMFORT



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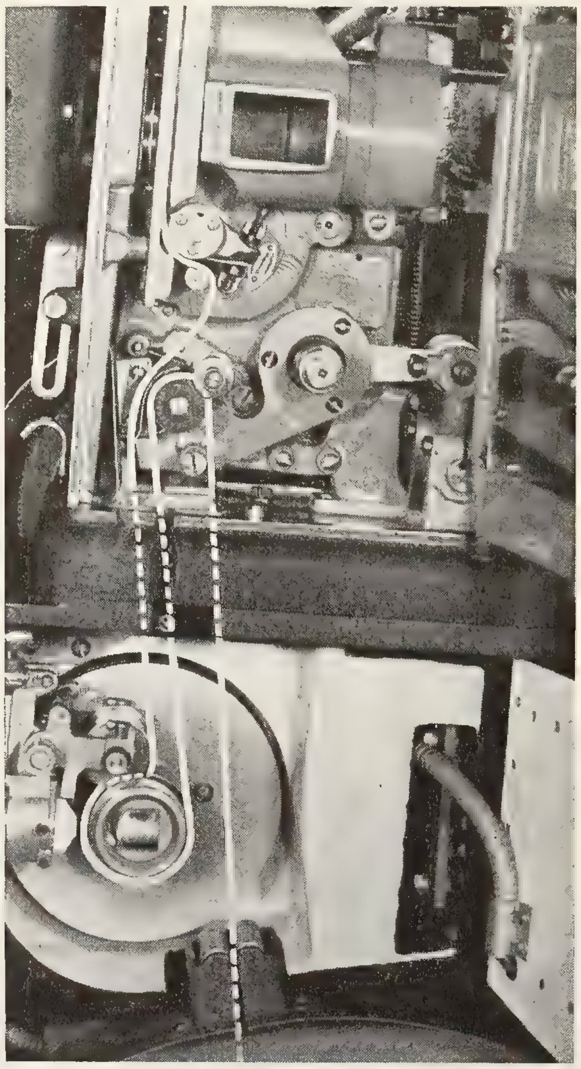
rather than basing the bonus upon the time of completion.

STEEL CONTRACT

In every theatre where steel is required for the frame of the building, the question usually arises as to whether or not the structural steel contract should be a part of the general contract. There are few general contractors who are also structural steel contractors, so in most instances the general contractors only sublet the structural steel contract, and for this he is paid his overhead and profit on the structural steel contract. The owner certainly has the right to let the steel as a separate contract and save the added overhead and profit of the general contract. This procedure is to be recommended in cases where the steel estimate is substantial. This practice will often times be resisted by the general contractor, but on the other hand, a general contractor is sometimes happy to be relived of the responsibility.

If those theatre operators who contemplate building theatres in 1937 will demand complete plans and details and carefully drawn specifications, written in clear, concise language, combined with architect's estimates and contractors' estimates, they will be definitely assuring themselves of the best job for the money and will be aiding every other builder of theatres.—J. T. K.



View of projector mechanism and Western Electric "Mirrophonic" soundhead installed on Motiograph projector, showing adaptation of the Motiograph design to the new W. E. equipment. Reverse direction had to be given to the takeup sprocket within the mechanism, and the gear action accordingly reversed also. The superimposed white lines indicate the path of the film. The adaptation applies to all models of Motiograph.

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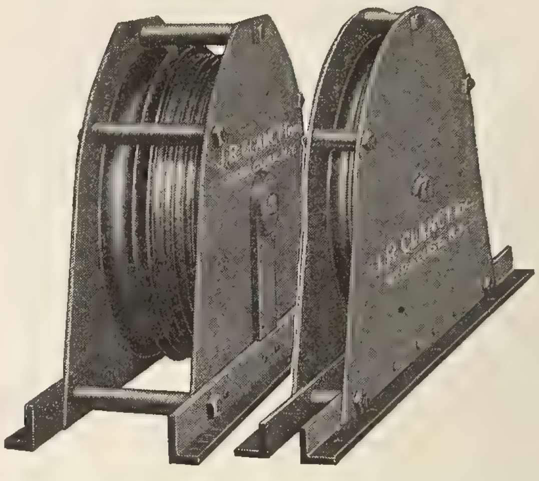

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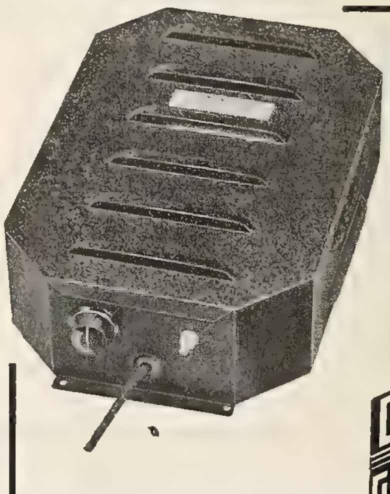

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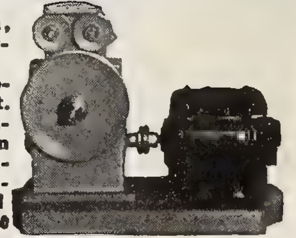

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News Notes on the • THEATRE EQUIPMENT MARKET •

• The Carbondale Machine Corporation, manufacturer of air-conditioning equipment, has been absorbed by the Worthington Pump & Machinery Corporation of Harrison, N. J.

• Included in installations of the latest type RCA Photophone sound systems reported during the past month are thirteen in Fanchon & Marco theatres in St. Louis and Illinois, four additional installations in Warner theatres in Pennsylvania and Ohio, and twelve Fox theatres operated by the National Agency Corporation and located in Wisconsin and California.

• A New York office, stocked with Adler silhouette letters and attraction board equipment, to supply the Eastern area, has been opened by the Adler Sign Company of Chicago. The office, located at 1457 Broadway, is in charge of A. Rosenbaum.

• Late reports of installations of ticket registers reported by the General Register Corporation of New York cite four 3-unit Gold Seal registers in theatres of the Interstate circuit of Boston, one 2-unit Master Gold Seal type in the Princess, Hildinger circuit house in Trenton, N. J.; and one 2-unit Model "H" register in Rialto, West Palm Beach, Fla., Sparks theatre. The installations were made, respectively, through the Capitol Theatre Supply Company, Boston; National Theatre Supply Company, Philadelphia and the Wil-Kin Theatre Supply Co., Atlanta.

• The Dayton Safety Ladder Company of Cincinnati, reports purchase of Type "A" safety ladders, for changing marquee lettering and lamping, and general utility, by the Annex and Luxor theatres in New York City, Carlton theatre in Jamaica, L. I., Shubert in Brooklyn, N. Y., and the Warner theatre in Youngstown, Ohio.

• New automatic rewinders (Chicago Cinema Products Company "De Luxe" type) have been installed by Continental Theatre Accessories in nine Warner theatres in Chicago, and one in Hammond, Ind.

• Special "rough-house" machines have been constructed by the Royal Metal Manufacturing Company of Chicago, and are being used to give the effect of extremely hard usage to all imitation leather considered for upholstery coverings of Royal Metal lobby and lounge furniture. The company has also issued a new catalogue displaying its complete line of modern metal furniture, which now feature, for leatherette coverings, a fabric named "Tuf-Tex."

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FULLY PATENTED — ADLER *"Streamline"* SILHOUETTE LETTERS with BEVELED EDGES AND SUPPORTING FRAMES are fully covered by U. S. PATENT No. 2,038,978 granted April 28, 1936. Copies available. Infringers will be prosecuted.

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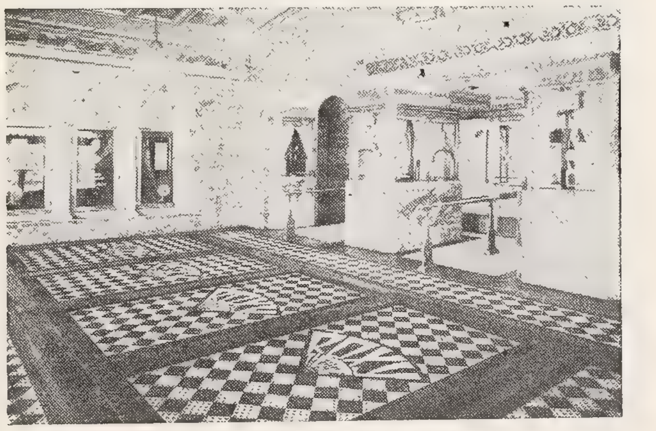

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The Modern Ozone Way
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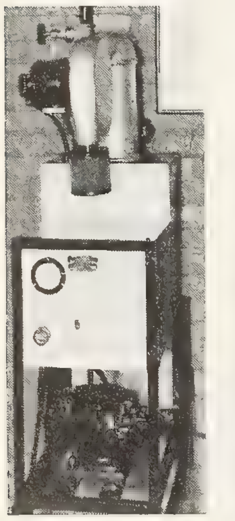

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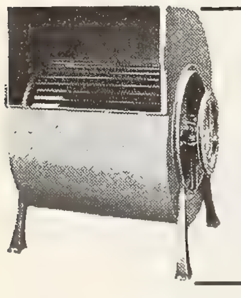

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THEATRE INSPECTION FORM

WITH THE start of a new year it might be well to take precautionary measures which the theatre manager might well take to assure himself that his theatre is reasonably safe and that his staff is prepared to meet emergencies. If by any chance he is neglecting this important responsibility, there is no better resolution for 1937 than to institute an inspection service, patterned somewhat along that outlined in the following form, which should be revised to meet the conditions which exist in each particular operation.—J. T. K.

WEEKLY (OR MONTHLY) INSPECTION

REPORT ON CONDITION OF............................THEATRE.
CITY...............................STATE.........................
FOR YEAR ENDING.......................

ELECTRIC SIGNS:
(a) Is this equipment free of violations and defects?
(b) How often is it inspected, in order to determine whether it is in safe condition?
(c) Are the structural steel supports and frame-work connected with the building painted at regular intervals?
(d) When painting is required do you thoroughly scrape iron or steel supports, rods, guys, etc., and apply red lead before putting on the finishing coat?

MAIN AUDITORIUM LIGHTING FIXTURES:
(a) Is the equipment connected with the theatre inspected at regular intervals?
(b) What is the present condition of the cable and windlass used for the purpose of raising and lowering large ceiling fixtures?
(c) By whom is it inspected?

CEILING:
(a) Is there any sagging, loose or defective plaster in the ceilings in any place?

ASBESTOS CURTAIN:
(a) Is this curtain in good condition?
(b) How long has it been in use?
(c) Has it been subject to the torch test?
(d) Do you know that it is absolutely flame-proof?
(e) Is it raised and lowered regularly at regular intervals?

EXIT DOORS, COURTS, ETC.
(a) Are these doors free of defects and are the panic bolts in such condition that the doors open easily from within?
(b) Are the gates of the courts unlocked during performance as required by law?
(c) Do you keep the courts and fire escapes free of rubbish, snow, etc.?

STAGE EQUIPMENT:
(a) Is any part of this equipment in a defective condition?
(b) Does the stage manager regularly inspect the lines, counterweights, border cables, sand bags, etc.?
(c) Are the stage smoke vents raised and lowered or opened and closed at regular intervals, in order to find out if they are in perfect condition?
(d) Is the stage properly equipped with all auxiliary fire appliances?
(e) Is scenery or properties ever stored in the cellar under stage?

FIRE DRILLS:
(a) Are the employes in the front and back of the house required to take part?
(b) How often is it held?
(c) Are ushers, porters, etc., acquainted with the use of fire extinguishers?
(d) How often do you recharge the fire extinguishers?
(e) Is the water in fire pails and fire tanks renewed at regular intervals?
(f) When were the fire hoses given a pressure test?

ROOF:
(a) Is the theatre covered with a peaked, hipped, or flat roof?
(b) Is this part of the building regularly inspected, so that snow is removed and gutters kept free of rubbish?
(c) Is the chamber attic under the roof included in this inspection?
(d) Is this chamber ever used for storage purposes?

MARQUEE:
(a) Is this structure in a safe condition?
(b) Are the beams and rods, supports, etc., free of corrosion and all other defects?
(c) Is snow promptly removed from roof?

CHAIRS & CARPETS:
(a) Are stationary chairs and the removable chairs in the boxes in fit condition for daily use?
(b) Is the carpet or floor covering in any part of the theatre torn or worn or in such a condition as to be a menace to safety?
(c) Are all steppings safe?
(d) Are all steppings and aisles adequately lighted?

PICTURE BOOTH:
(a) Is the booth equipped with fire appliances, etc., as required by law?
(b) Is it absolutely fireproof?
(c) Is the operator careful and reliable? Has he ever been found guilty of smoking while on duty?
(d) Are the fire shutters, framework, etc., inspected at regular intervals, and operated?
(e) How often is the booth inspected during performances? By whom?

BOILERS:
(a) Are you protected by boiler insurance?
(b) Are the boilers inspected by the insurance company at regular intervals?
(c) At what intervals are actual checks made of safety controls in order to be sure that they will function? By whom?

SIGNED BY...............................

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Tools in the Projectionist's Kit for Regular and Special Use

● Citing implements and instruments needed in the projection room, and those which local unions might well make available for periodic tests

[*The following discussion has been prepared, in response to an inquiry, by Charles A. Dentlebeck, director of projection for the Famous Players Canadian circuit.*—THE EDITOR.]

IN OUR theatres we have a calibre of projectionist who can get good results while at the same time keeping the equipment in good shape for extended periods of time, with very little expense. On the other hand, we have projectionists who can get acceptable results, but so far as equipment maintenance is concerned, their tools might better be thrown away.

I believe the average projectionist gives acceptable performance, but I am of the opinion that when it comes to repairs, both mechanical and projection engineers are required if the equipment is to be kept in proper condition.

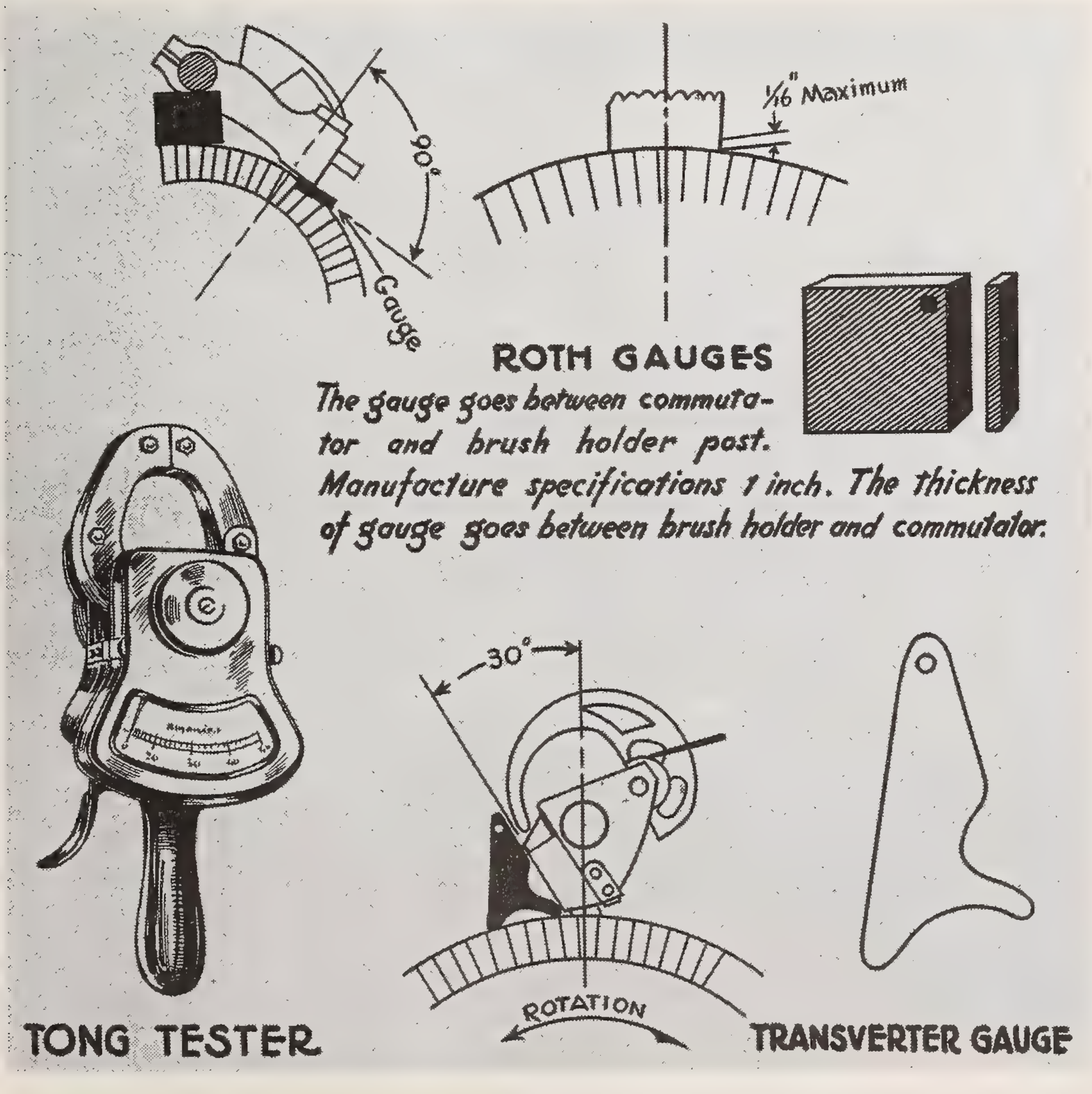
I am not particularly interested in the tools used by the projectionists, but if a local union or other group is desirous of seeing to it that equipment in all theatres under their jurisdiction are kept in good condition, it will discover that it has a very important and rather difficult job on its hands. Such work should be delegated to two or three very carefully trained men. For this work a great number of tools are not required. I will set forth my views as to those an organization should have, leaving each projectionist to select such as he may think desirable for his own use.

First of all, I would commend the test reels sponsored by the Society of Motion Picture Engineers. Naturally, the theatre projection room tool list should include scissors, pliers, screw drivers, oil cans, rags, etc., as well as a supply of jeweler's rouge and optical cloth or paper with which to keep mirrors and lenses polished, though some projectionists use Bon Ami with quite satisfactory results.

One of the items in my own kit that I value highly is an optical aligner, which I made in our repair shop. It is surprising how much a projector optical system will get out of alignment from time to time, and *there should be a periodic, thorough check-up on this.*

A gauge is necessary to maintain proper alignment of the carbon brush holders at right angles with the commutator. This is necessary for the reason that as the commutator wears or is turned down, the distance of the element to which the brush holder is attached thereto alters, hence the angle of the brush with the commutator face is not the proper angle. *To get the best results from a generator an exactly correct angle is absolutely necessary.* Especially for Hertner transverters and Roth generators, it is imperative that projectionists have a gauge of exactly the specific dimensions for his particular need [see accompanying drawings].

The gauge for the Roth generator is one inch square, $\frac{1}{16}$ inch thick. It is placed edgewise between the commutator and rod carrying the brush holder, and adjustment is so made that the fit is snug. The holder is then so adjusted that its thickness will


90°
Gauge
1/16" Maximum
ROTH GAUGES
The gauge goes between commutator and brush holder post. Manufacture specifications 1 inch. The thickness of gauge goes between brush holder and commutator.
30°
ROTATION
TONG TESTER
TRANSVERTER GAUGE

]

just allow it to slide under between the *holder* and commutator, whereupon the brush will rest squarely upon the commutator, and when properly fitted thereto as to curvature, all will be well.

The transverter gauge drawings indicate clearly the manner in which this gauge is used. Points *XX* rest upon the commutator, with point *Y* snug against the lower part of the brush holder. In this position, the face of the gauge must be in contact with the upper part of holder.

I submit a list of the entire contents of my own tool outfit, with the remark that it is all my personal property, purchased over a period of years. It consists of a universal fuse and circuit tester, 110-550 volts; an assortment of small washers, screws, tapered pins, nuts and bolts; a 50-foot steel tape measure; a 6-inch scale (short steel ruler).

Other items are a Weston model 280-volt ammeter, Richardson's Bluebook of Projection, a slide rule, a focusing flashlight, a round-nose plier, set of good steel punches, a small cold chisel, a small center punch, six screw drivers of various sizes, one 8-inch pipe wrench. One small T-wrench, one 8-inch pipe plier, one set of "feelers," end cutters, one bulldog plier, one speed indicator, one 4-ounce hammer, scissors, diagonal cutters, a small hand vise, one set of Allen & Bristow wrenches, one blow torch, an opera glass, an optical aligner, an assortment of files, extra long "feelers" to check clearance on generators, one set of box wrenches, one output meter, one milliampere meter, an assortment of shims, solderless lugs, sandpaper and crocus cloth, gauge for checking brush alignment and angle, a gauge for checking position of carbons—and a Tong-Tester, rating from zero to 200 amperes.

The Tong-Tester [see drawing] is an English tool costing $75. It has two scale ranges of 0 to 50, and 0 to 150 amperes (price is somewhat less with only one to 0 to 800 amperes. By merely pressing a trigger, the *tong* encircles the wire, whereupon a correct reading is immediately available. The field that surrounds every wire carrying current is proportional to the amount of current. The instrument is accurate and is used by many of the largest electric companies. It cannot be burned out. It can be manipulated entirely with one hand. This instrument is a thing I would advise unions doing service work to own. The same instrument may be used on both a.c. and d.c.

A highly important point is proper amperage flow for a given diameter of carbon; also proper arc gap—in other words proper arc voltage. As all projectionists know, there is considerable controversy concerning arc voltage, but *if projectionists wish to obtain best results they will adhere exactly to recommendation of the carbon manufacturer in this matter.* Not only will they thus get the best possible results, but these will be obtained with maximum efficiency.—CHARLES A. DENTLEBECK.

What '36 Gave and '37 Promises to Sound

[*The year just passed was probably the most productive of genuine improvement in motion picture sound since its early years. Following are two statements that trace the advancement made, while at the same time indicating the lines along which we may expect this element of the motion picture performance to make further progress during* 1937.—THE EDITOR.]

SOUND IN 1937

By EDWIN M. HARTLEY
RCA Photophone Division
RCA Manufacturing Company

EXHIBITORS AND the theatre-going public may look forward to a widespread improvement in motion picture sound during the coming year. In 1936, many important technical advances in sound bridged the gap from the great engineering and research laboratories to the recording studios of the major motion picture companies, the leading film processing laboratories and to hundreds of theatres throughout the country. The tireless engineers and laboratory research workers will witness the fruition of their great efforts in 1937 and the years to come.

Edwin M. Hartley

In the field of recording, an important development has been the use of push-pull recording for master negatives; another, the ultra-violet system of recording. Briefly, the push-pull system eliminates "ground" or hissing noises, permits full definition of the various shadings of volume, and greater fidelity. The sound waves are halved into two separate and symmetrical sound tracks, one negative and the other positive, automatically eliminating the black unused portions of the sound track on which dust particles and scratches cause noisiness. The immediate application of push-pull is to the recording field rather than to reproduction in the theatre; it is particularly valuable in making the master negative from which the necessary re-recordings to standard track may later be made. However during the past year one of the major picture companies released two of its roadshow feature pictures with the push-pull sound track. A minor change was necessary on the projection equipment to accommodate the double sound track.

I believe the trend will definitely turn to a general adoption of this type of track as soon as some of the distribution problems are worked out. In that case, only a simple modification is necessary on existing equipment to reproduce the new track.

The ultra-violet light system eliminates the unnatural lisping and hissing effects which have marred the speaking voices of many talking picture stars, and improves the quality of musical reproduction. High-quality sound in motion pictures has become largely a problem of photographing as faithfully as possible a picture of the original sound. Ordinary white light as used in the recording process is composed of a great many different wave-lengths. It is impracticable to focus all of these wave-lengths exactly at one time, and those of them that are even slightly out of focus, blur the edges of the sound picture and introduce distortion. Additional distortion results when the light penetrates too deeply into the film emulsion and scatters. RCA Photophone engineers discovered that by restricting the light focused on the film negative to a narrow band in the ultra-violet range, it was possible to focus the lenses better and control the penetration of the light on the emulsion.

The advent of the improved sound pictures in the coming year will be of great importance to the theatre owner. It has already been demonstrated that good sound makes for "good box-office." Formerly recording engineers have had to hold down the volume range on the negative in order not to "overshoot" and distort. The new recordings change all this. Theatres will therefore require greater power to handle the climactic moments that highspot the pictures, without distortion. This means high-quality amplifier systems.

The year 1936 witnessed another great technical contribution to better sound in the theatre with the introduction of the cellular type of loudspeaker. High frequency sound in the upper registers are highly directional. Thus with ordinary speakers the best sound reproduction is heard in a direct beam from the center of the screen. The multi-cellular construction of the new horns insure a uniform distribution of both the high and low tones to every part of the auditorium. The past year also witnessed the universal recognition of the importance of the rotary stabilizer as a part of the soundhead movement of the film past the reproducing photoelectric cell and eliminates the distortion which film flutter and speed variations formerly caused.

There is every indication that in the coming year the major motion picture studios will cooperate in establishing uniform recording standards in keeping with the new and improved sound technique. Motion picture producers are spending vast sums of money to improve their product in every technical respect, of which sound is only one important part. It is natural to expect, therefore, that suitably high sound *reproducing* standards should also be established for theatres so that these great expenditures will not have been in vain.

NEW STANDARDS

By C. W. BUNN

Electrical Research Products, Inc.

MORE THAN twenty thousand theatres throughout the world look to Hollywood as a source of constantly improving sound motion picture entertainment—and the producers are keenly aware of this responsibility. As proof of their alertness, witness the many factors involved in sound production practice which have undergone radical changes during the past year.

C. W. Bunn

The process of re-recording, for example, has been vastly simplified through the adoption of machines designed specifically for this highly specialized function. Printing, too, has received much attention and modern practice calls for special "pre-equalizing" to compensate for the losses of the higher frequencies normally experienced in transferring the negative sound image to the release print.

As a result of these and similar changes, the release print frequency range has been greatly extended with a marked potential increase in both naturalness and *presence,* or the illusion of sound depth. But probably the most important and spectacular change brought about in 1936 has been the marked increase in the use of dramatic sound effects. Earthquake scenes, violent explosions, crashing buildings and similar massive sound values all were made possible commercially last year by virtue of modifications in the speed of noise reduction unit operation, changes in the geometry of the light valve "slit" and refinements in film processing.

Reproducing equipment is now available to the exhibitor by means of which he can avail himself of the full technical advantage provided by the new product and at a cost ridiculously low compared with the prices of yesterday. Reproducer sets have been refined until they challenge the finest of Hollywood's recording machines. Amplifiers are available that not only transmit the complete audible spectrum, but that are capable of delivering sound energy equalling the original in intensity. And in the new di-phonic loudspeaker, which forms a part of Western Electric's new Mirrophonic sound system, a radiating mechanism is found that, within the limits of a monaural sound system, approaches the ultimate.

The exhibitor has been entirely justified in his exacting demands of Hollywood, but this interest in the production phases of the business should not be permitted to obscure the possibilities of increased boxoffice dollars to be found in completely modernized projection facilities.

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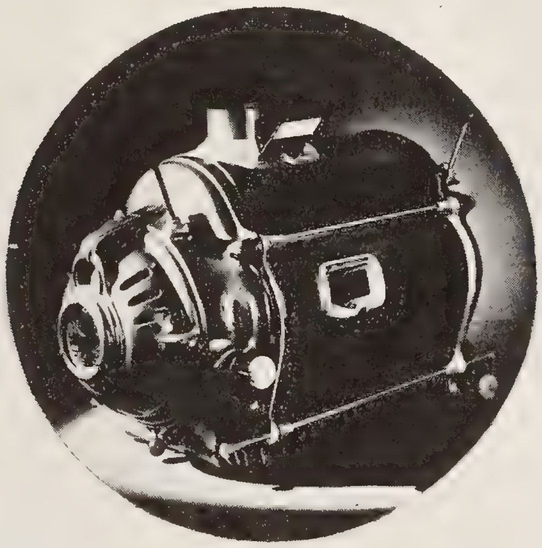

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COMMENT ON PROJECTION AFFAIRS

. . including discussions by readers and answers to inquires

A COMMON PROBLEM IN SCREEN ILLUMINATION

AN OLD AND much-argued question is raised in a letter received the other day from Francis E. Hersey, chief projectionist of the Elsinore theatre in Elsinore, Calif. It is: How much light best serves the needs of projection?

I have many times said, and still do say, that it is not feasible to set up any standard of screen brightness, as measured in lamberts or foot-candles, unless a rigid standard is set up to govern not only auditorium illumination, but everything that can reflect light to the screen or into the eyes of the audience—in other words, a general standard of auditorium light level—inasmuch as a motion picture image has effect only because of contrasting shades of light, which means very much more than merely the amount of light reflected from the screen.

Brother Hersey tells me that because of the observation that there is a tendency toward dense films, and also because of the expectancy of more color films in the near future, the management of his theatre is considering the replacement of low-intensity lamps which have seen seven years service, with lamps for suprex type carbons.

His view is that the new type lamp will not supply too much light and can readily give more light when and if it is needed. The management has been advised, however, that suprex arc lamps will supply too much light, and it has been suggested that the present lamps be replaced with new low-intensity lamps with 10½-inch mirrors.

"Am I wrong, or are they?" asks Hersey. He gives the following data concerning the conditions:

Screen image, 16 feet, 8 inches. Projection distance, 86 feet. Screen masked dead black. Distance from last row of main floor to screen, 58 feet; from last balcony row, 94 feet. Width of seating area, 52 feet at front, 58 feet rear. Top balcony seats about 20 feet above screen center. Screen kept dusted, and is three and half months old. Hersey inquires further:

"If suprex arc lamps should be installed and the light proved to be too much, could not the auditorium illumination be increased to neutralize the screen brightness?"

The problem presented is of a common type, and an absolutely correct answer is not easily to be arrived at (it belongs to a group of problems concerning which our engineering bodies have been slow in developing data on). Here we have an image 16 feet, 8 inches wide masked a dead black. The masking tends to increase screen brightness and also compensates somewhat for the drop-off of brightness from screen center to edges. The viewing distances require no very brilliant illumination for rear seat patrons of normal eyesight to see image details, even though a highly diffusive screen surface is necessary.

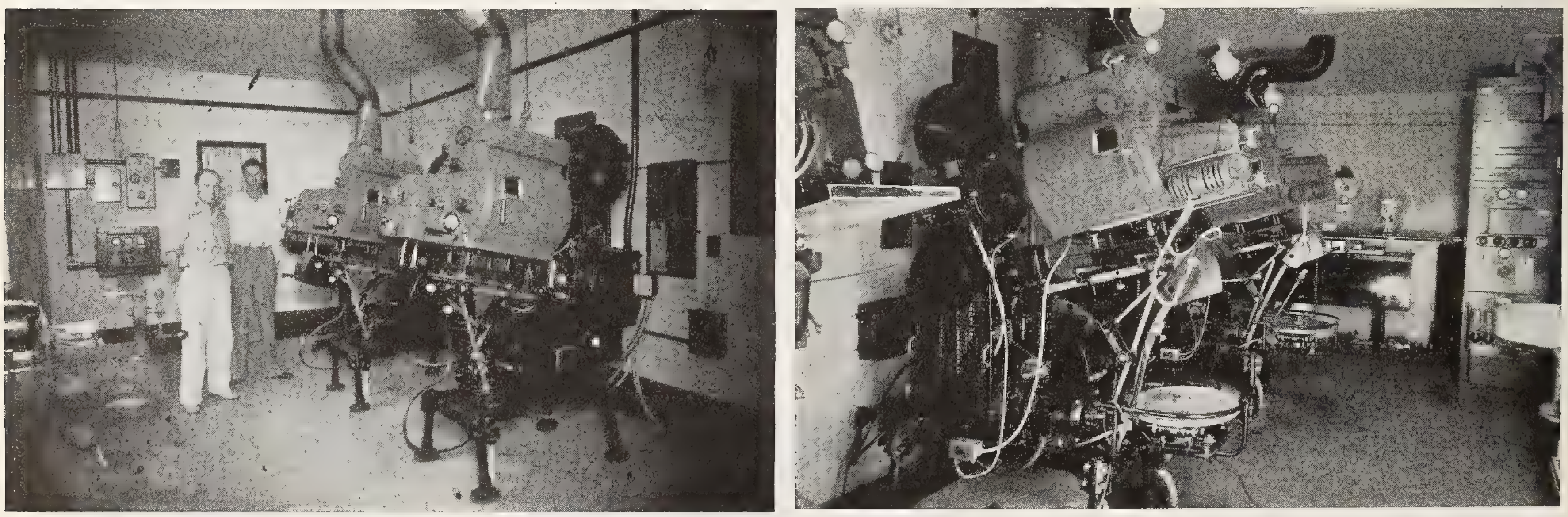
Under these conditions, a light source of medium power should suffice, provided the light source is properly adjusted, the projector optical system well selected, aligned and cleaned, the screen has good reflection characteristics, and provided the auditorium illumination does not interfere. Now this man Hersey is obviously a chap who knows his job, and I think the management of the Elsinore would do well to rely upon him pretty much for a decision. I cannot determine procedure in a case of this kind at this distance. I will, however, make a few suggestions.

The suprex arc is well suited to auditoriums having the conditions found in the Elsimore, and it gives a light of better quality than that obtained from low-intensity light sources. For regular films, a five-six carbon combination could be used, and when the feature film is in color or is unusually dense, the combination could be changed to six-seven.

It occurs to me that the supply dealer from whom the lamps were to be purchased might be willing to install a low intensity lamp equipped with a 10½-inch reflector on one projector, and a suprex arc type on the other for a day or two, so that decision could be based on actual tests.

INTERFERENCE FROM AIR VIBRATION

JERRY GAGE, projectionist of the Globe theatre in Betram, Texas, writes, "I have been employed in this theatre since it opened in August, 1935.



Two projection rooms which recently were partially re-equipped. The left-hand view is of the projection quarters of the 800-seat Ruffin theatre in Covington, Tenn., owned and operated by W. F. Ruffin. The projectors have new Brenkert Enarc lamps, installed by the Monarch Theatre Supply Company of Memphis. They are supplied by a new Roth motor-generator set. Projectors are Simplex, while sound is Western Electric. Shown in their place of busines are Paul Harrington, chief projectionist, and his assistant, Walton Bonds. The projection room of the Starland theatre in Winnipeg, Manitoba, is shown in the other picture. These projectors also have new Brenkert Enarc lamps, installed by Western Theatres, Ltd., of which J. Miles is president. The lamps are supplied by a Crompton-Parkinson motor-generator set (manufactured in England). The Starland has 1500 seats; the throw is 106 feet.

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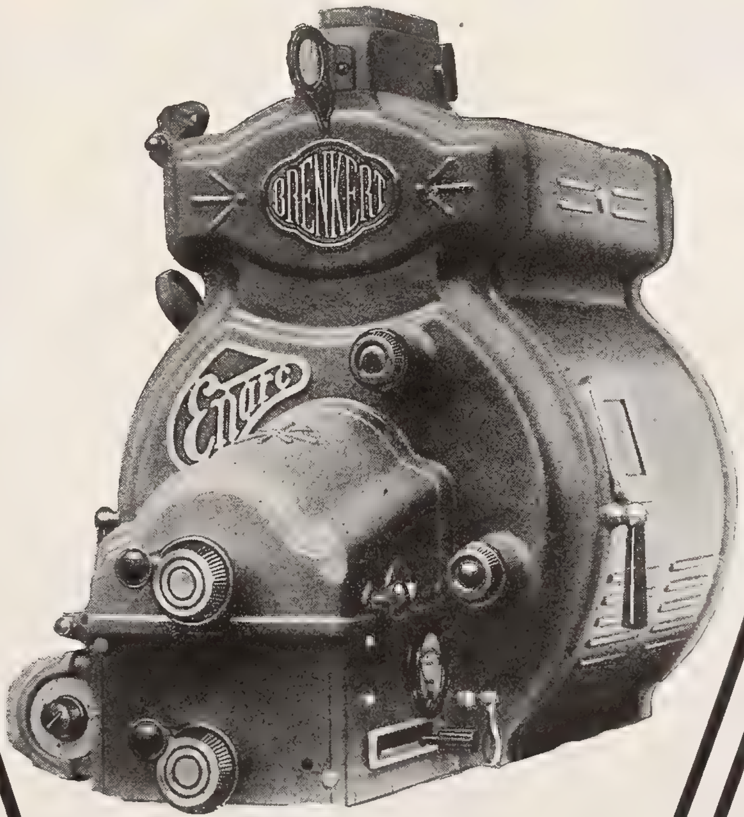

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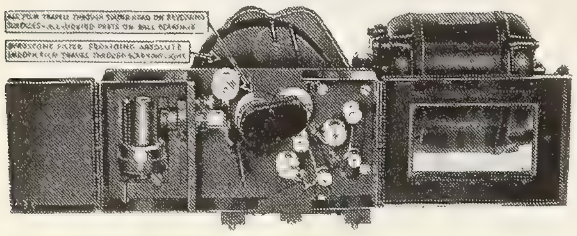

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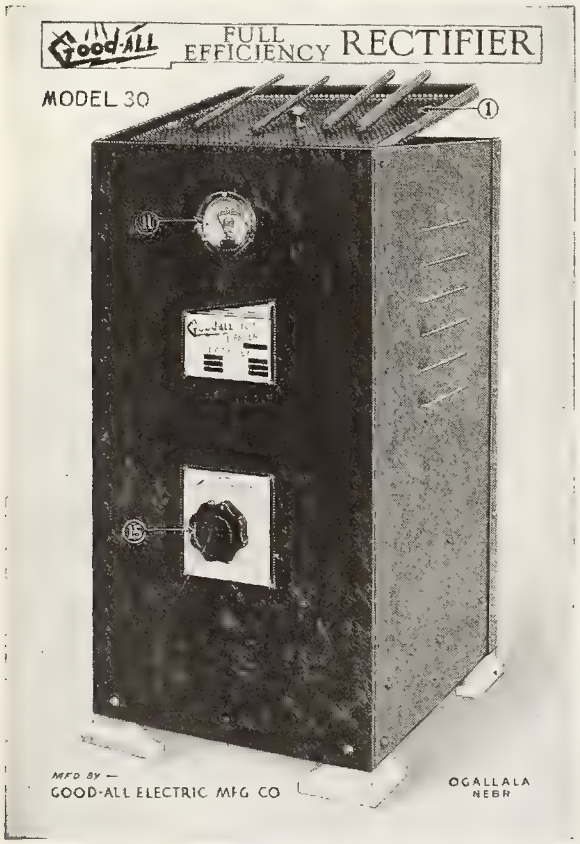
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GOODALL ELECTRIC MFG. CO.
OGALLALA, NEBRASKA

Have something that has been a problem, and still is. Have not asked advice for the reason that I wanted to eliminate it myself, but to date nothing I have been able to think of has helped. Here is the problem:

"In all but very dark scenes there is a visible effect that I do not believe could be classed as a flicker. Have you ever noticed on a hot day how the heat waves are reflected above a sheet iron roof? Well, that is exactly the effect. It shows up on both old and new film and film that is dirty or oily or clean."

You have, in effect, stated the answer yourself, I think. Unless I am in error, somewhere between your observation ports and the screen is a radiator, or some opening from which comes hot air, and it is that hot air that causes the effect you describe. I have had quite a few inquiries of the same sort during winter months, and always that was the answer. If such radiators or openings exist, cover them over and you may find the trouble ended.

TAPPING IN NEW MAGNET TYPE MONITOR

E. G. WIESELMANN of Wieselmann Theatres, Palisades, Col., writes, "The reason for this being my first letter to you seeking advice is not that I have not many times needed it. Heretofore I have always consulted you through the medium of your splendid Bluebook of Projection, and it is what you say in the book about matching speakers that causes this letter.

"In one of my theatres we are attempting to hook in a permanent magnet type speaker to be used as a projection room monitor. The stage speaker in use has an 8-ohm voice coil. The amplifier output transformer has six taps, providing for the following combinations: 1-2, giving 4 ohms; 1-3, 8 ohms; 1-4, 12 ohms; 1-5, 16 ohms; 1-6, 500 ohms.

"We have tried various methods of hooking this extra speaker in, with both good and bad results. The present hookup is as follows: The 8-ohm voice coil of the stage speaker across taps 1 and 3; the 2-ohm voice coil of the monitor coupled through a transformer, having 8 ohms on the primary and 2 ohms on the secondary, also to taps 1 and 3. To my mind this is not correct, although there is no apparent impairment of sound quality from the stage speaker. However, it is my desire to be absolutely correct, therefore I ask: How would you hook the speakers up? The stage speaker is not of the permanent magnet type."

The engineering department of Erpi, to which I referred this question, replies, "The question of loudspeaker connections depends somewhat upon the relative amounts of electrical speech power required by the stage and monitor speakers to provide adequate acoustic volume.

"If, for example, the projection room monitor speaker requires almost the same amount of power as does the stage speaker, in order that proper acoustic output be

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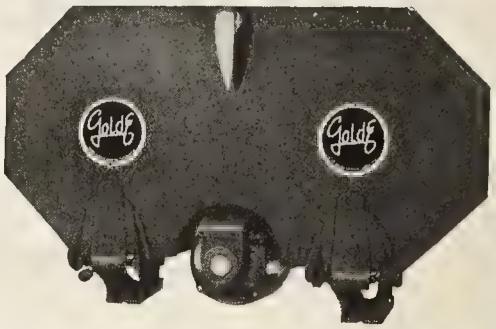

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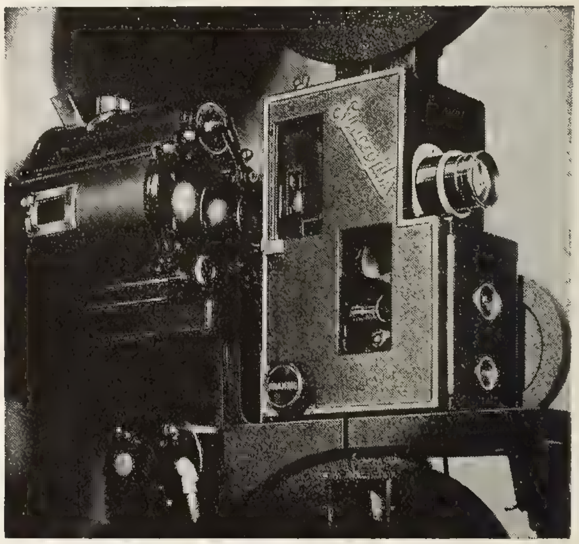

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provided, then the stage speaker (8 ohms) should be connected across taps 1-2 (4 ohms) of the amplifier output. The 8-ohm side of the transformer, which Mr. Wieselmann indicates is available, should also be connected to taps 1-2 of the amplifier output. The 2-ohm side of the transformer should be connected to the 2-ohm voice coil of the permanent magnet type monitor speaker. A series rheostat, preferably of the tapered type, may be connected in series with the 8-ohm side of the transformer, in order to provide such monitor volume control as may be required."

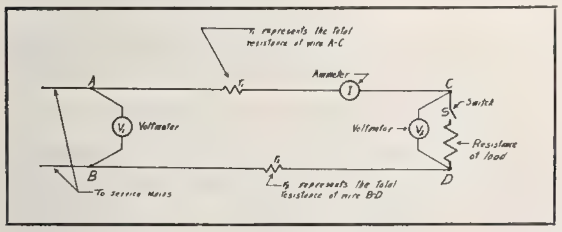
PRESSURE CONSUMPTION IN AN ELECTRIC CIRCUIT

FROM W. W. GILREATH of Austin, Texas, comes this interesting criticism and analysis:

"I find that either P. and L. Felt did not make their meaning clear in answering Question No. 47 of the 'Bluebook School' in MOTION PICTURE HERALD, or else they are confused. They said, 'We are told that in, for example, the lamp filament, all pressure (voltage) is consumed. Yet under overload both wires of a circuit become heated on both sides of the load. Query: If all pressure is consumed in the load, what shoves the current along the conductor on the no-load side, and often with sufficient force to heat the conductor?'

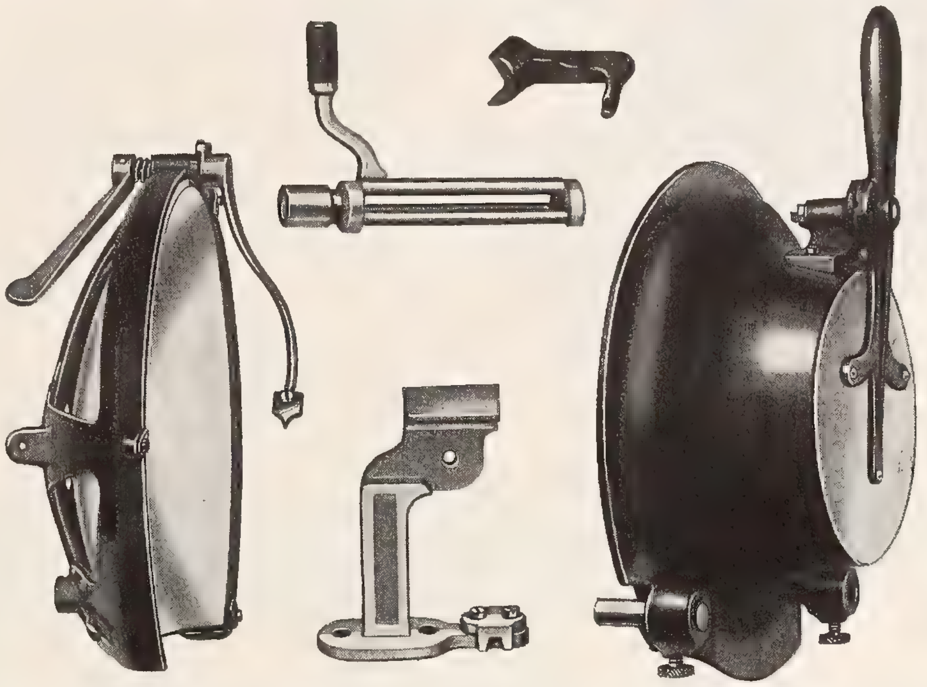
"I think probably the 'no-load' is a typographical error, since at no-load no current flows, hence the conductors will not heat. It is not claimed that all pressure is consumed in the lamp or 'load,' but that all pressure not consumed in some other part of the circuit is consumed in the lamp or 'load.' In short, in any closed circuit the algebraic sum of all potential drops and potential rises will be equal to zero.

"A brief discussion of the accompanying diagram will answer this problem, as well as perhaps some others. Examining the diagram, let us assume it to represent a circuit extending from a transformer out in the alley, to points AB located on the theatre stage, and that the installing electricians have extended this circuit from points AB to points CD, the latter located in the front of the theatre, and has there connected points CD with an incandescent lamp of low wattage.


r₁ represents the total resistance of wire A-C
A
r₁
Ammeter
I
C
Switch
S
V₁
Voltmeter
Voltmeter
V₂
Resistance of load
B
r₂
D
To service mains
r₂ represents the total resistance of wire B-D

"Both of these wires will of course offer resistance according to their length and diameter, assuming them to be composed of commercial copper. The amount of resistance under the load named will of course be small, but every inch of length does offer resistance in certain, definite amount.

"Assuming the circuit to be 'open,' if we connect a voltmeter across points *AB*, and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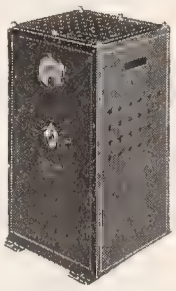
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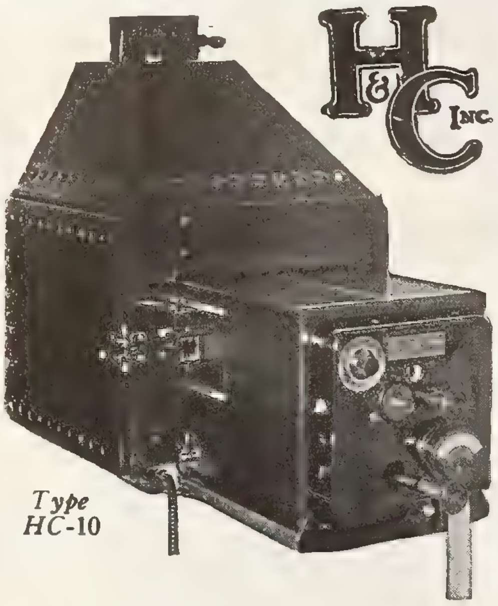

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another across points *CD*, the voltage will register exactly the same at both points, disregarding the extremely slight current flow through the instruments themselves. An ammeter connected in at any point between *AB* and *CD* will register nil—no current flowing.

"But if we now close switch *S*, the lamp instantly lights and the ammeter registers current flow equal to the lamp capacity, whereupon, if we have extremely sensitive voltmeters, we shall find the one at *CD* to register less voltage than the one at *AB*. True, the difference caused by the low wattage lamp will be small, but it will exist just as surely as a fly lighting upon a massive steel beam will cause a deflection.

"Let us now examine into the causes of lowered voltage at *CD*. As we know, a definite voltage pressure is delivered at points *AB*, a portion of which is used up or employed in forcing the current through the wires to points *AB*. A tiny part is used up in forcing current through the ammeter resistance, a tiny bit to force it through switch *S*, some to force it through the lamp terminals, some (a lot) to force it through the lamp terminal, and the remainder to force it through the wire back to the transformer.

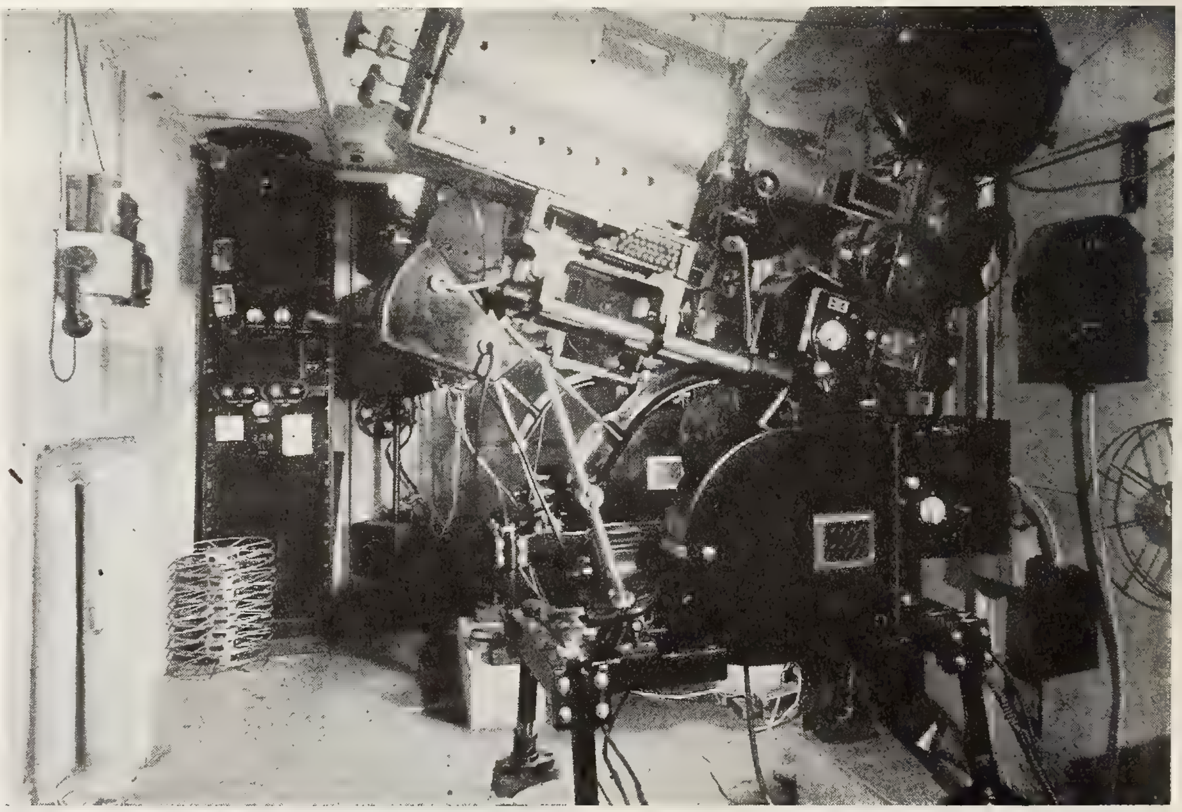
"Every inch of wire and every item of equipment the current must flow through in making its circuit from *A* to *B* demands its share of the power represented by voltage pressure. If the wires have ample capacity, the difference of reading between the two voltmeters will be very small. For practical purposes we may say the voltage applied at *AB* is the voltage applied to the lamp, but nevertheless that is not true, for reasons before cited.

"Now let us substitute a lamp of sufficiently greater wattage so that the circuit is overloaded. There then will be a very considerable difference of registration between the two voltmeters. The temperature of the circuit wires will rise, perhaps quite high, by reason of the fact that a considerable amount of voltage is being used to force the current through their resistance, and this used energy is transformed into heat, which same must be thrown off or dissipated, which may only be done with sufficient rapidity if there be a considerable amount of radiating surface. Under such a condition, neither the lamp nor the circuit as a whole will operate efficiently, as may readily be understood, the heat generated representing loss of power. The lamp itself will be inefficient because it will not receive proper voltage.

"Perhaps all this may seem very elementary and unnecessarily long to many of your readers, Brother Richardson, but it should be remembered how very mystifying all this elementary stuff was to us not so long ago.

"There is one more thing in this general connection I would like to bring out; namely, most electrical apparatus must have the ability to radiate a considerable amount of heat, which calls for ample radiating surface if it is to be well done. The present trend in design is for economy of material. This of course means less bulky apparatus, which in its turn calls for necessarily higher operating temperature per watt of power generated or consumed. Under this condition, it is always possible that with a poorly designed terminal arrangement, both receiving and outgoing wires close to the machine may be heated by conductance from the apparatus itself. This is especially true if there is any overloading of the apparatus.

"It then behooves those who wish for truly efficient operation to watch their step when selecting equipments, demanding at least some guarantee of maximum operating temperature at maximum load, which



Richard C. Welch, projectionist at the Comique theatre in Camden, Me., has sent in this photo of his projection room. Projectors are Simplex, sound is Western Electric, light sources are Peerless low-intensity drawing 21 amperes from a Hertner Transverter. The projection angle is 16 degrees.

may be given so long as the conditions under which the machine must operate are known."

SUGGESTING 2000-FOOT REEL TERMINOLOGY

G. PARK WEAVER, senior projectionist of the Ace theatre in Wilmington, Del., writes, "In this neighborhood house we welcome the 2000-foot reels. We look forward to the time when all features and comedies will be mounted upon them. May we make a suggestion in this connection, that the present terminology be continued with reference to reel footage, continuing to regard the term *reel* or *part* as meaning 1000 feet of film. In other words, when an 8000-foot production is spoken of, it should still be designated as an 8-reel production.

"This idea might be very properly extended by marking the first 2000-foot reel 'Part 1-2,' or 'Part 1-2' at beginning, and 'End Part 1-2' at the end, that marking being followed throughout the production, as 'Part 3-4,' 'Part 5-6,' etc.

"Why? Well, as an example, just recently when threading up, knowing that Part 5-6 should be in order, imagine my consternation when my assistant handed me Part 3! As another example, take a 3000-foot comedy or featurette. Will it be known as a three-reel subject, as of old, or will we term it a 1½-reeler? I raise this question at this time because of the fact that we almost certainly will have the 1000-foot shorts indefinitely, if not always; also the features may not all be mounted on 2000-foot reels for quite some while yet. To avoid complications and misunderstandings, some definite nomenclature should be established, adopted, and by the trade press brought into universal use."

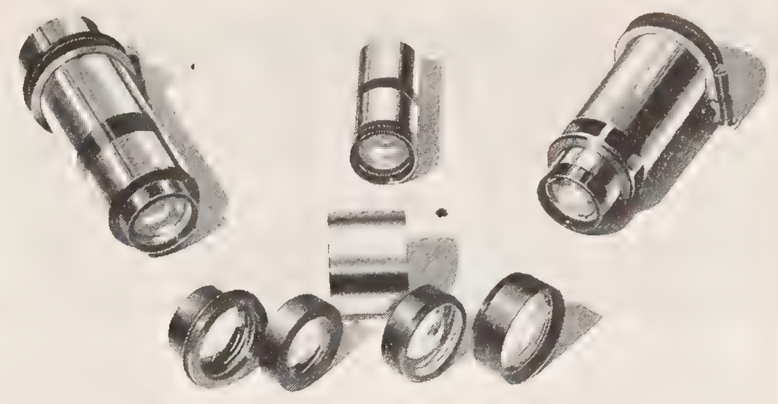
A CLOCK SYSTEM FOR BUSY PATRONS

ON A TRIP to Rochester, N. Y., recently, I noted in a theatre in one of the cities in which I stopped, an arrangement that might well be adopted quite generally. On the wall were two clocks, side by side; one gave the correct time and was so labeled; the other was set at the time the show then running would be through, the latter clock being a dummy.

Now why would it not be a good plan to place a clock beside the ticket booth, or in its window, with another real clock beside it, *set ahead* of the first by just the length of the show, with the first placarded "Correct Time," and with a sign beneath both reading, "If you go in now you can see the entire show and leave at ———," with an arrow pointing to the second clock.

Time indicating provisions of this kind would be highly appreciated by patrons of many theatres, I believe, particularly those in business sections, where patrons frequently have "gone to the movies" while on a shopping trip, waiting for an appointment, etc.

—F. H. RICHARDSON



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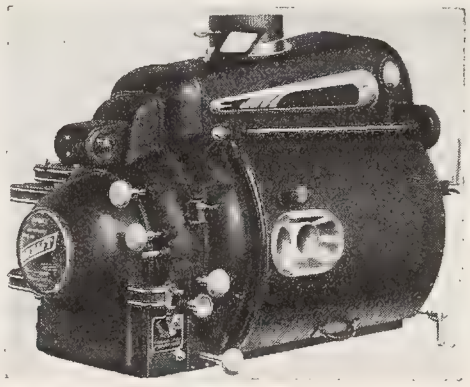

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ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be glad to offer advice, suggestions and criticism. Working plans, hoever, cannot be supplied. All communications intended for this department should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.

THE QUESTION:

I WANT ideas as to how to properly decorate walls of a new theatre. I want panel designs, etc.—L.D.W.

THE ANSWER:

IF YOU WANT a panel design, I presume that you have in mind drape panels. If walls are to be covered with sound absorbing boards or wood-grained sheetrock, the spacing between the panels will be the standard lengths of the materials used. The spacing between top of panels and the length of same is also figured according to standard widths. This is done, so as not to waste any material.

The casing around panels is usually made of wood 6 inches wide and neatly moulded. If drapes are to be used, the background of the panels need not be finished. If panel design in painting is desired, you should consult your decorator, as by seeing actual conditions, he will be able to execute this in proper proportions.

●

THE QUESTION:

I AM PLANNING to erect a concrete building to accommodate a theatre on a lot 40 feet by 100 feet. Building will have a full concrete basement. Would you kindly advise me as to the ideal height of auditorium ceiling and as to the most practical arrangement of stage, screen, box office, lobby, foyer, rest rooms, seats and slope of floor. Also, what would be the most ideal size of screen?—R.W.

THE ANSWER:

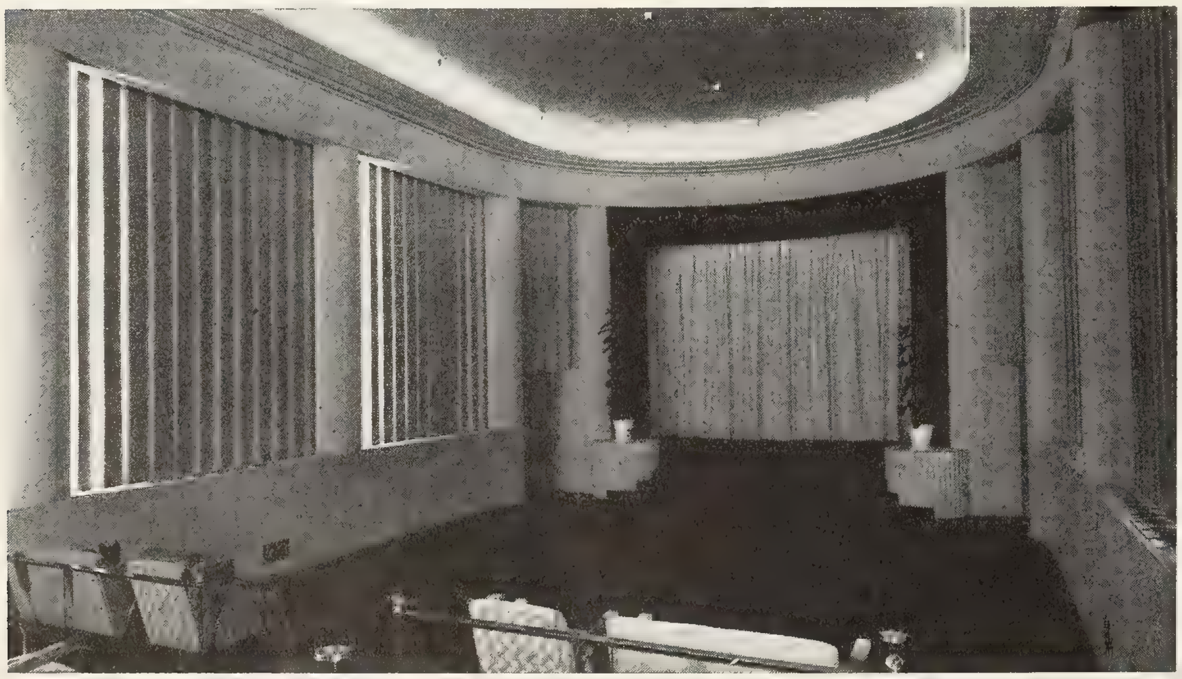
IF NO BALCONY is to be incorporated in your plans, the ceiling height at the high point of auditorium floor should be not less than 17 feet. The proscenium arch should be 24 feet wide, and the screen should be set back as far as possible, about 3 feet 6 inches from rear stage wall. Plans for flare walls on a 45° angle on each side of proscenium, the exits on each side of stage to be placed in same.

Place ticket booth between entrance doors, and set doors flush with back of ticket booth, so that they will not project beyond face of building when open.

Lobby should be at least 10 feet deep. This will provide space for women's and men's rooms on each side of lobby. These rooms should be entered from foyer. Width of foyer should be not less than 8 feet.

Seating should be arranged with a center bank of 12 seats, with an aisle on each side, and two wall banks of three seats each. The slope of floor should not be less than 4 feet.

The largest screen you can use in your theatre will be 13.5 x 18.7, and we believe projection experts would advise one much smaller than that—probably one with a width in the neighborhood of 12 feet.



Suggestion for an "intimate theatre" auditorium? This is the interesting studio-theatre recently installed at the Warner plant for private previews. Lighting is from vertical troughs behind fluted wall panels, and from ceiling coves.

●

THE QUESTION:

WE ARE contemplating remodeling a building 100 feet long, 22 feet wide and 18 feet high, into a theatre. This has to be done as cheaply as possible, yet we want to get the maximum in seating and also would like to get as much flash as possible into the front.

We plan on raising the floor and using ramps in some way on the way into the auditorium.—G.H.A.

THE ANSWER:

TO OBTAIN the largest seating capacity in a theatre 20 feet wide, a center aisle should be used. This will give five seats on each side of the aisle. After deducting the *necessary* space required for platform, lobby and foyer, there will be space left for 25 rows of seats, making the total seating capacity 250 seats. The floor slope should not be less than 3 feet 6 inches.

To obtain a good flashy exterior economically, cover front wall with structural glass or porcelain enamel, using color in some neat pattern. Design the ticket booth with entrance doors on each side as one unit. Provide neatly designed and illuminated recessed poster cabinets, also a well designed marquee incorporating lighting in color and silhouette letter attraction boards.

To obtain a nice interior at the lowest cost possible, cover walls and ceiling with sound absorbing tiles or boards. This material does not require decorating. The use of drape panels on side walls will also add to a pleasant atmosphere.

●

THE QUESTION:

WE ARE contemplating building a new theatre. Size of lot is 64 x 100 feet. Want to have two small stores on each side of lobby in order to help reduce rent. What would be the best seating arrangement, to get maximum seating capacity, without building on balcony?

On account of high water in spring of

the year, only 2 feet in depth can be excavated, which would mean that the heating room would have to be built on the main floor.—M.W.M.

THE ANSWER:

THE MOST economical seating arrangement for a theatre 64 feet wide would be a center bank of 14 seats across with aisle on each side, and two wall banks, each of 7 seats across. There will be some waste space, as a building 60 feet wide is the proper width for such a seating arrangement. I am not familiar with your state code, so you had better find out if more than 14 seats may be used in a section with an aisle on each side, and more than 7 seats in section with an aisle on one side only. If it is not permissible, use wider seats, as the suggested arrangement is figured on the use of 20-inch seats. Or you could reduce the width of the building.

After deducting spaces for lobby, foyer and stage, or apron, there will be left room for 25 rows of seats, making the total seating capacity 700.

As you state that you experience trouble on account of high water in the spring of the year, be sure to have the auditorium floor and foundation walls waterproofed. The heating room will also have to be built above high water level. This room may be built on side or rear of stage. If an oil burner is to be used, the space required for this room may be very small.

●

THE QUESTION:

COULD YOU give me an idea as to cost and equipment of a new building for theatre? Have a lot in mind 50 feet wide, 70 feet long. Would like to equip it as reasonable as possible—not expensive materials. It's located in a small town, and can get same built if the price does not run too high. I would want a concrete floor, used seats or cheap new ones, new machines, screen, air purifying machine, heating plant (oil or coal), etc.

Could I get 420 seats in this space, or could I put in 450 with two more rooms added? Would you kindly advise me on cost of building and furnishing?—W.C.H.

THE ANSWER:

THE COST of the theatre, as described by you, will be about $16,000. This includes general contract, plumbing, heating, ventilating, electric wiring, painting and decorating. The equipment you mentioned will cost from $7,500 up, according to the kind and quality of each item selected. Most of the chair manufacturers would be able to supply you with reconditioned used chairs at a low price, if you prefer them.

Looking over your sketch, I find that 20 rows spaced 30 feet from back to back will bring the front row of seats rather close to the screen, as the lobby should be at least 10 feet deep. This can be easily remedied, as you can obtain more seats across the width of of the auditorium than shown on your sketch. I suggest that you

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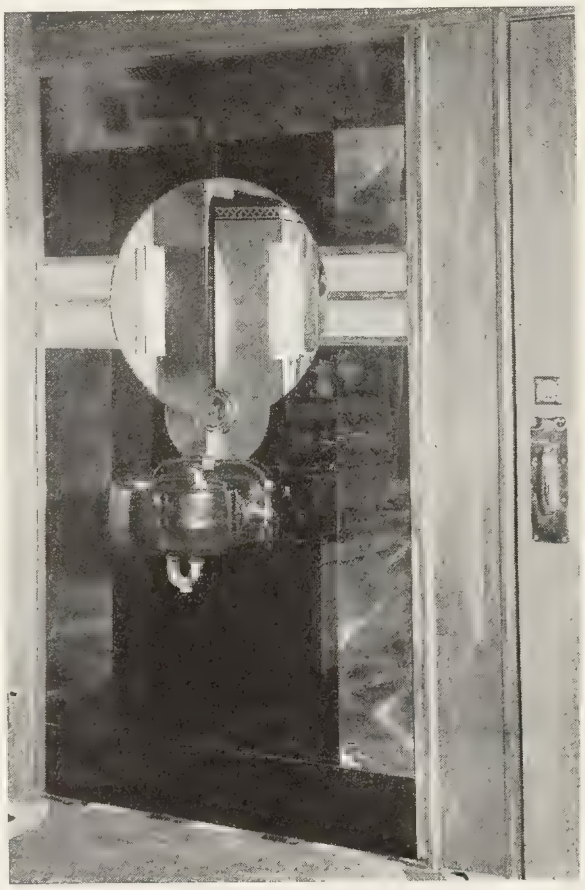

Illustrated here, however, is a type of fountain standardized by one manufacturer—the Voigt Company of Philadelphia—as equipment suited to the modern interior scheme. It is designed to set in recess, and provides a mirror and in general is of ornamental character. Lumiline lamps are set against the circular mirror to supply illumination. The fount bowl is of black vitreous china, and valve and bubbler, which is of stream ejector type, are of chromium. The water ejector is equipped with a guard to give further protection against contamination. The fountain is available with complete electrical and plumbing equipment for installation by local labor.

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Lighting Equipment as Applied To Modern Auditorium Forms

(*Continued from page* 11)

methods generally is necessary. Lighting, and especially motion picture auditorium lighting, is usually inadequately thought of only as direct or indirect lighting, whereas it should be considered as confined spot, outline or panel as against overall surface lighting. All of these terms need clarification.

It is commonly believed that the use of indirect light overcomes all objectional features of auditorium lighting because, as in the case of indirect light, the source of light (the lamp itself) is concealed, and only reflected light from the surrounding surfaces is depended upon. It is true that the glare of the lamp itself is thus eliminated, but equally important objectionable features may yet remain. If the elimination of glare were the only factor, it would be more efficient to conceal the lamp behind a material having suitable translucence, such as glass or one of the modern synthetic materials.

OVERALL LIGHTING

Overall surface lighting is lighting which is fairly evenly distributed over a predominantly large ceiling or wall surface. This lighting can be achieved by either the direct or indirect methods, the indirect being the more economical to install and maintain where low intensity is desired, as in a motion picture auditorium. It should be noted here, though, that direct lighting properly designed for this type of illumination could be highly complementary, and in no way be disturbing to the pictorial values of the screen performance, whereas it is possible that certain forms of indirect lighting may be most objectionable, particularly if they are developed as confined spot, outline or panel lighting.

LOCALIZED LIGHT

Confined spot, outline or panel lighting is lighting which leaves isolated areas of light against a comparatively dark background. It may be from a direct or indirect lighting fixture, or a border of concealed lights within or surrounding a panel; or it may be panels of light separated by unlighted margins, the effect being that of alternate dark and light areas. Even though the light areas may be subdued in intensity and color, this method of lighting is annoying to the spectator because the isolated areas of light within his range of vision compete with the screen. An entire side wall may be evenly and completely illuminated to about as much as 2 foot-candles and not interfere as much with the screen as a small 6-watt lighting fixture isolated on a dark wall surface. A large theatre recently erected in New York has a side wall treatment of lighting panels separated by dark vertical bands. On account of the alternate dark and light areas, the lighting, if used at all, is dimmed down to such an extent that it is rendered almost useless (*see diagrams*).

Greatest care should be taken to avoid spotty or alternate lighting areas on the surfaces which come within the range of audience vision. Advantage should be taken of all wall and ceiling surfaces *which do not come within the range of vision* for placing of otherwise objectionable isolated areas of light that yet are desirable for economic reasons.

METHODS OF APPLYING

Effect lighting outlined above, unlike presentation lighting, needs the play which isolated and alternating shades of light will offer. It is effective to use the general presentation lighting by means of dimmer controls and varied colors to obtain the alternate dark and light and shading effects. Footlights, concealed overhead lights, and spotlights and stereopticons in the projection room, are all part of this lighting scheme and should, whenever economics indicate, be reduced in favor of suitable general *presentation* lighting.

Emergency lighting is the lighting which must be on during the whole performance at all times, whether the general presentation lighting is being used or not. While the purpose of this lighting is chiefly a practical one, that of supplying sufficient light for patrons to move about safely at all times, its effect must be considered part of the aesthetic character of the interior. It must not, as stated before in the case of presentation lighting, compete with the screen, and it must present a pleasing architectural effect when on by itself or used in conjunction with other lighting.

Emergency lighting has been very poorly applied in the past, the method largely used being the objectionable application of isolated wall or ceiling fixtures annoyingly intruding along the line of vision. In designing emergency lighting, advantage should be taken of surfaces not within the patrons' line of vision for the placing of the sources. A generous amount of aisle lights on chair standards, and lowbuilt-in light boxes at all stairs and changes in levels are most advisable. They tend to cut down the amount of light necessary at higher levels.

A very good scheme for emergency light would be an indirect line of light very close to the floor which would light the floor properly, so arranged that at the same time it threw a soft glow of light upward on to the wall.

[*The author is a New York architect who long has specialized in the designing of motion picture theatres. He is a member of the Society of Motion Picture Engineers and contributing consultant to Better Theatres.*—THE EDITOR.]

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Air conditioning, complete
Air washers
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Amplifier tubes
Architectural materials (specify purpose for which material is wanted)
Automatic curtain control

B

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C

Carbons
Carpets
Carpet cushion
Chairs, theatre
Change makers
Changeable letters
Changeovers
Cleaners, vacuum
Color hoods
Cutout machines

D

Dimmers
Disinfectants

E

Effect machines
Electric signal and control devices
Emergency lighting plants
Exciter lamps

F

Fans, ventilating
Film rewinders
Film splicing devices
Fire Prevention Devices, projector
Fire extinguishers
Flashers, electric sign
Flood lighting
Floor cleaners
Floor surfacing material
Fountains
Frames, lobby display

G

Grilles, ventilating

H

Hearing Aids
Heating systems
Horns

L

Ladders, safety
Lamps, incandescent projection
Lamps, projection arc
Lenses
Lighting, emergency
Lighting, decorative
Lifts—organ, orchestra

M

Marquees
Mats and runners
Microphones
Motor-generators
Motors (specify purpose)
Music stands

O

Organs

P

Paints, lacquers, etc.
Perfumers
Photo-electric cells
Portable projectors
Portable sound equipment
Projectors, motion picture (specify kind)
Public address systems

R

Rectifiers
Reflectors, projection arc
Reflector shields
Regulators, mazda
Reels
Rewinders, film
Rheostats

S

Safes, office
Screens
Screen masks and modifiers
Screen resurfacing service
Seat covers
Signs, directional
Signs, theatre name
Shutters, projection port
Soundheads
Speakers
Splicers, film
Stage lighting equipment
Stage rigging
Stereopticons
Switchboards

T

Tickets
Ticket booths
Ticket issuing machines
Transformers

U

Uniforms

V

Vacuum cleaners
Vending machines
Ventilating systems
Ventilation control instruments

[12-12-36]

"BETTER THEATRES" DIVISION, Motion Picture Herald,
Rockefeller Center, New York

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(Refer to items by name, as listed above)

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Remarks (or any items not listed above): ....

Name .... Theatre .... City ....
State .... Seating Capacity ....

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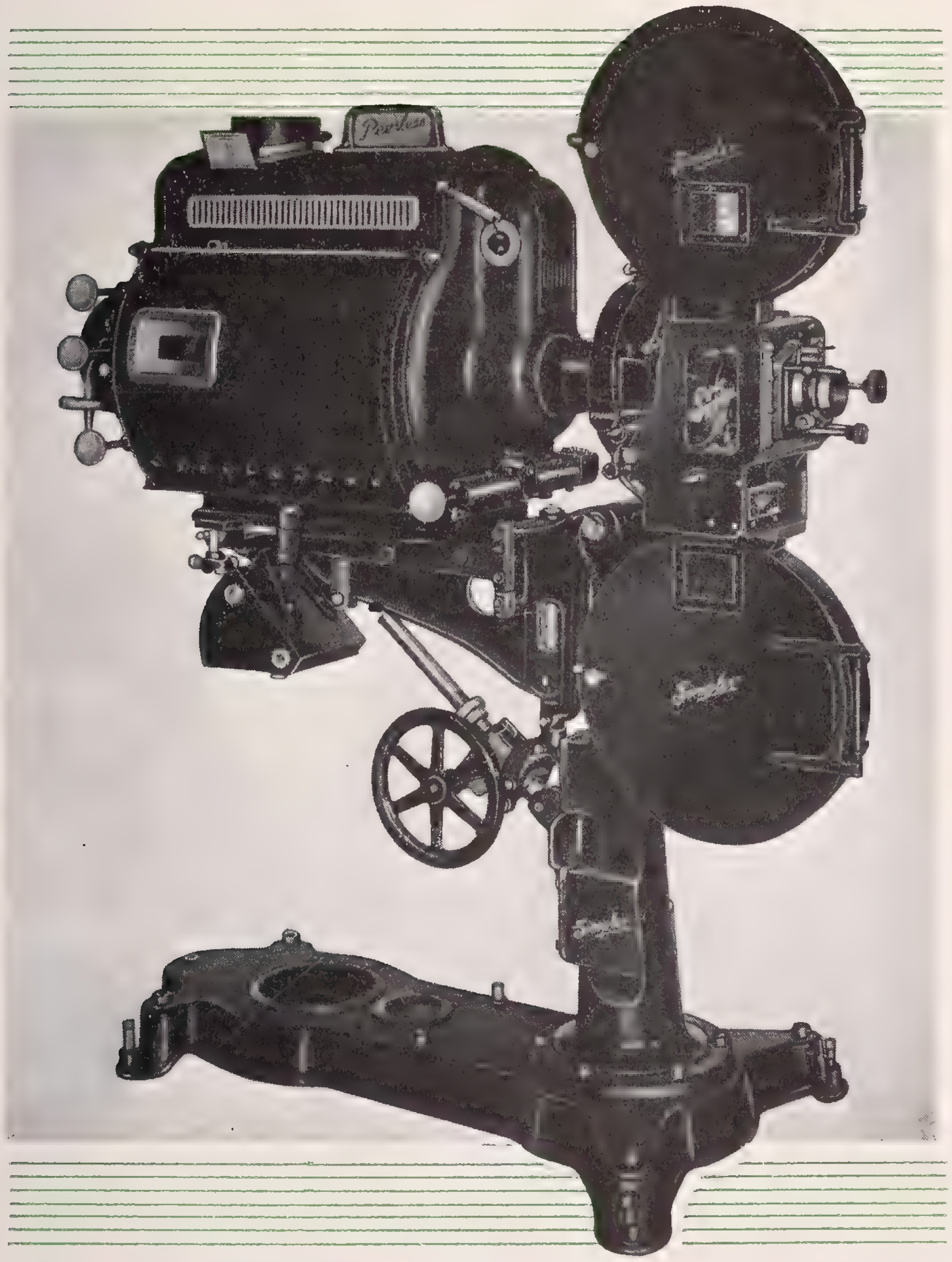

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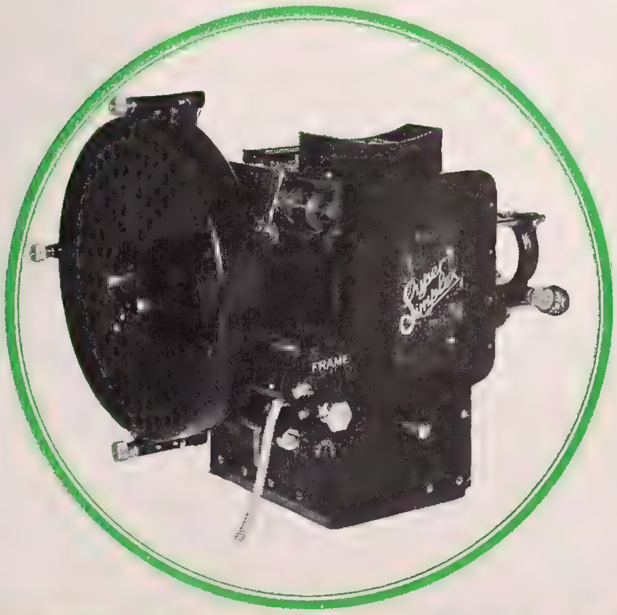

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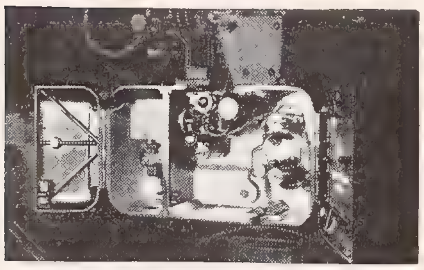
They are just as sound-conscious as the patrons of the largest houses—and therefore they demand sound that only RCA Photophone, with the famous Rotary Stabilizer, can produce. So that's why I'm strong for RCA Photophone—they first developed the Rotary Stabilizer, and you get it with *all* their equipment.



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BRITISH POLLS OF MONEY MAKING STARS

VOL. 126, NO. 3 JANUARY 16, 1937

Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York. Subscription, $3.00 a year. Single copies, 25 cents.

HONORS FOR LEO!

TOPS FILM DAILY "TEN BEST" POLL

"Mutiny on the Bounty" selected as Best Picture of the year by 523 American film critics. M-G-M gets 4 out of Film Daily's Annual "Ten Best" for 3rd successive year.

M. P. HERALD BOX-OFFICE CHAMPIONS!

M-G-M retains lead with nearly one-third of all hits voted by exhibitors since survey began in 1930.

(31 out of 111)

11 YEAR SURVEY BY FILM DAILY

M-G-M has one third of all hits voted in Film Daily "Ten Best" vote for eleven years.

(35 out of 110)

"NATION'S" HONOR ROLL FOR 1936

M-G-M is the only film company mentioned in "The Nation's" honor roll of American achievements in '36, an annual feature of this magazine.

MONEY-MAKING STARS IN M. P. HERALD SURVEY

M-G-M leads exhibitor poll with 4 out of 10.

LEO TOPS VARIETY'S ANNUAL CHECK-UP

M-G-M leads in top money films, in top money directors. In Worldwide Star Survey M-G-M leads with 4 out of 10.

SURE HE'S THRILLED!

More M-G-M honors this year than ever before!

BUT LEO'S BUSY!

There's no time for taking bows! There's work to do!

"AFTER the THIN MAN

Beating phenomenal "San Francisco"! Isn't it de-lovely!

PICTURES TALK!

Sure, Leo loves the honors but HITS are his life work!

"CAMILLE"

Biggest Garbo business in 5 years! Happy New Year!

1937

The Lion on the screen means lines at the b. o.

COMING!

The Biggest Barrage of Hits since Leo's first

ROAR!

THE PRODUCERS OF FOUR OF THE TEN BEST PICTURES OF 1936 NOW WRITE THE FIRST CHAPTER OF THE HISTORY OF 1937... IT IS WRITTEN IN COLOR ON THE NEXT PAGE

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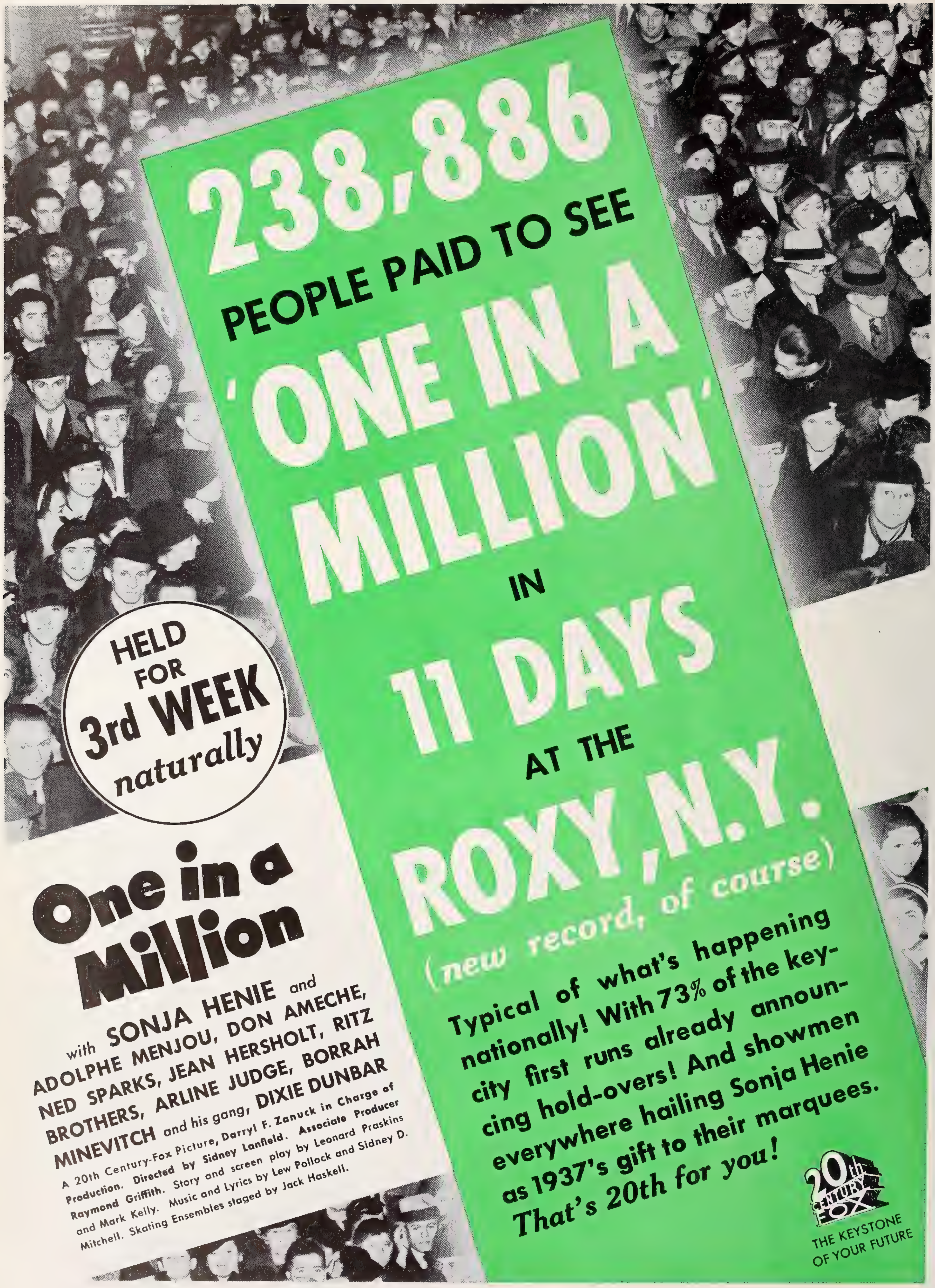

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A 20th Century-Fox Picture, Darryl F. Zanuck in Charge of Production. **Directed by Sidney Lanfield. Associate Producer Raymond Griffith.** Story and screen play by Leonard Praskins and Mark Kelly. Music and Lyrics by Lew Pollack and Sidney D. Mitchell. Skating Ensembles staged by Jack Haskell.

Typical of what's happening nationally! With 73% of the key-city first runs already announcing hold-overs! And showmen everywhere hailing Sonja Henie as 1937's gift to their marquees.

That's 20th for you!

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 126, No. 3 January 16, 1937

MR. CULLMAN DISCUSSES LIVE AND DEAD ISSUES

MR. HOWARD S. CULLMAN, trustee of the Roxy theatre, New York City, invites attention to an address he delivered last week in a motion picture course at New York University. Although at times we have despaired of satisfying Mr. Cullman's robust appetite for public attention this is one occasion when despite his only incidental connection with the motion picture business it will be a pleasure to accommodate.

It may be, relative to the address with which we are here concerned, that we should point our remarks to Mr. Cullman's ghost-writer because, admittedly, it is difficult to conceive of a person of Mr. Cullman's present connection and previous association taking of his own initiative the attitude assumed in the lecture which bears the significant title, "Propaganda or Profits." But it seems undeniable that on the one occasion of delivering it at least the manuscript must have been read by the accredited author. So it seems reasonable to conclude that Mr. Cullman accepts responsibility for it.

That which challenges attention in Mr. Cullman's address is by no means novel or original. It is the familiar patter enunciated vociferously at the slightest provocation by the prophets of the New Social Order. The striking thing is to find Mr. Cullman, who might be mistaken as a representative executive of the motion picture industry, carrying this banner.

MR. CULLMAN'S address pecks away assiduously, behind a smoke-screen of sociological terms and the chatter of Union Square, at several fundamental policies of the American motion picture industry. He speaks of "social awareness" as being a distinguishing mark of our times, admitting of general discussion of various sociological, economic and political questions. He then rises to lament that the motion picture is not fulfilling the mission of a propagandist in the espousal of causes arising out of these questions. Here he displays an ignorance on a point which is probably well understood by any usher in the theatre temporarily under his direction; namely, that the function of the theatrical motion picture is entertainment—not propaganda.

Superciliously Mr. Cullman states that perhaps some explanation of the errant policy of the industry may be found in an examination of the Production Code of the Motion Picture Producers and Distributors of America, Inc. He says that there should be reasonable expectation that this code would reveal the producers' attitude toward "the important questions of the day." And what does he find?

"Upon careful scrutiny of this interesting manifesto," he says, "we find that it has little or no relation to the special problems of our age, being concerned entirely with our moral rather than our social attitudes.

"Thus it embraces such topics as Crimes Against the Law, Sex, Vulgarity, Obscenity, Dances, Profanity, Costume, Religion, National Fellings, Titles, and Repellant Subjects. . . . This document therefore leads us to believe that the movies are concerned with protecting our sensibilities rather than stirring our social conscience."

MR. CULLMAN should perhaps be congratulated on his perception in so quickly discovering that the Production Code is not a platform of political, social and economic policies. Having discovered this it is unfortunate that his quest did not lead him to learn also that the code as an industry policy is not concerned mainly in protecting the public's "sensibilities" unless by that word persons in The New Social Order mean what old-fashioned people still refer to as Lawful Conduct, Morality and Decency.

With evident contempt of what the Production Code stands for, Mr. Cullman continues:

"Thus we are safeguarded from detailed views of brutal killings and from complete nudity or lecherous notice thereof by characters on the screen. Our eyes will be spared scenes showing a disrespectful treatment of the Flag, the illegal use of drugs and seduction as an attractive pastime. Illicit amours will never be treated as comic themes nor will custard pies be thrown at ministers of the clergy. We get no detailed pointers on the technique of safecracking, the branding of animals, surgical operations, arson or white slavery.

"As we peruse the detailed prohibitions of the Hays manifesto, it is distressing to realize that in spite of all these precautions such phenomena as crime and disrespect for the American Home still persist in our national life.

"Certainly, we cannot blame the movies for this," continues Mr. Cullman and, making plain where he stands, "unless we harbor the disloyal thought that the perpetual glorification of the properties produces a sinister reaction.

"Although there may be some doubt about the result we

(*Continued on page 9*)

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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and Fame, the Box Office Check-up, both published annually.
to the New York Office. Better Theatres, devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, Teatro al Día, Spanish language quarterly in the theatre and equipment field, and International Motion Picture Almanac

This Week

Test Cases

Chance games, during the six years in which they have grown to their present stature, have accumulated a mass of conflicting rulings and decisions, ranging from state supreme court decisions to opinions by municipal police and legal authorities. In spite of these it is impossible to determine the legal status of the giveaways even in those states in which high courts have handed down decisions in test cases. Bank Night, the leader in the field, has been the subject of most of the decisions.

A resume of litigation and a list, alphabetical by states, of important decisions bearing on the subject are given in the story starting on page 16.

License Step-Up

Chicago exhibitors this week pondered glumly over information that the city council is shortly to fix at 50 per cent the promised increase in theatre license fees, to be effective July 1, computing resultant increase in city revenues at $100,000 annually and arguing that Chicago fees already are higher than those charged in New York and other large cities. Concurrently, the police department assigned an officer to duty in each theatre during operating hours with instructions to keep lobbies and aisles clear at all times, duties normally discharged by the fireman regularly stationed in each cinema.

Golden at Monogram

Edward A. Golden this week resigned as head of sales for Chesterfield and Invincible Pictures to rejoin Monogram Pictures as general sales manager, a position he held for quite some time up until a short while ago. Mr. Golden became general sales head of Republic Pictures when Monogram merged with that company and with the revival of the latter organization by W. Ray Johnston, president, he returnes to his former desk.

Details of Monogram's production plans also are found on page 56.

Spearing Dies

James O. Spearing, first motion picture editor of the New York *Times*, and automobile editor of the same newspaper, died at his Manhatttan home last Saturday of pneumonia. Mr. Spearing, who was 49, had been ill only two days. He had been with the paper over 20 years, leaving it twice to join production staffs in Hollywood, first with Universal and later with Paramount. He also assisted Clyde Elliott in making "Devil Tiger" for Fox in 1934.

See page 21.

Italian Regulations

The official consent of American motion picture distributors to the new financial and quota regulations to govern the importation of films into Italy, and the withdrawal of revenues obtained from these pictures, was received in Rome this week. At the same time, the quota on films imported into the country was set at 250, a number reported to have been satisfactory to the American companies.

See page 50.

◆ ◆

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British Financing

While British financing is growing more conservative, money is as readily available as ever for definitely solid film projects, despite the furore caused on the weekend by appearance of "scare stories" in three London newspapers to the effect that production financing had collapsed, stories just as promptly branded as untrue by three other newspapers. One possible result seen is encouragement for governmental supervision of the industry as recommended in the Moyne Report.

Further details appear on page 48.

Fox and the Courts

The financial troubles of William Fox, being revealed in a bankruptcy hearing in Atlantic City with repercussions in half a dozen different courts, were added to this week when Hiram Steelman, trustee in receivership, asked the United States Supreme court to set aside an injunction restraining him from starting suit against All-Continent Corporation. All-Continent is owned by Mr. Fox's wife and daughters and his creditors claim that it is a concealed asset.

The legal convolutions are reviewed on page 42.

Paramount Profit

Wall Street this week reported that Paramount Pictures' net profit for the fourth quarter was expected to approximate $2.80 per share on the 1,610,452 shares of common stock outstanding, or approximately $4,500,000. If the reports are borne out, the company's 1936 earnings would approximate $6,500,000 despite a second quarter loss of $476,000. Dividend action on the common is also looked for in the near future but the company's second preferred shares are still in arrears for 1936.

RKO Organizations

Affairs of RKO and the Orpheum circuit proceeded this week with the filing of an order in Federal court denying a motion for the substitution of new counsel for the Orpheum circuit. It was indicated early in the week that the first hearing of RKO creditors on the reorganization plan, scheduled for Thursday, would be postponed.

Details are on page 22.

Roxy Plan

A reorganization plan for the Roxy Theatre Company, New York, was released to stockholders this week and January 29th has been set for the first public hearing on the plan.

Details of the capitalization proposed are on page 50.

Salaries and Taxes

The motion picture's higher-bracket salaries are subject to federal and state taxes averaging 46 per cent of the income and in one case as high as 65 per cent, leaving salary figures at a much smaller net income than those gross figures given so much attention in the public press last week when the government made them public in Washington. Mae West, as the highest paid figure was credited with a salary of $480,833 for 1935. Of this normal income tax charges of the state of California and the federal government are estimated at $312,554, leaving a net income of $162,279.

Other estimated net incomes, as well as a list of the industry salaries over $50,000 *for* 1935, *are found on page* 19.

Exhibitor Meetings

At meetings of exhibitor organizations this week a proposal for Sunday motion picture shows in Delaware was deferred, regular monthly luncheon sessions were inaugurated in Seattle, and the first annual convention of the Hollywood Independent Theatre Owners was set for January 25th.

The story is on page 56.

Allied Elections

All offices of the national Allied States Association are subject to election on January 22nd, at the annual directors' meeting, to be held at the Emerson hotel in Baltimore.

The first outline of Allied conference business appears on page 40.

4½ Billion Admissions

The United States Government estimates that 4,500,000,000 admissions to theatres in 1936 grossed $1,000,000,000 at theatre box offices, and that 500 theatres were built at a cost of $27,000,000, increasing the total investment in the business to $2,027,000,000. At the same time the Bureau of Census started to release a series of reports on theatre earnings and theatre salaries paid.

Details of both reports start on page 41.

$30,000,000 Budget

Paramount executives of both production and distribution branches met in Los Angeles last weekend and set a $30,000,000 budget for filming in the next 12 months.

A report on the conference appears on page 64.

Legislation

The opening of Congress was the signal for the introduction of more than 2,500 bills, most of which will be quickly forgotten but many of which will be made the law of the land before the summer. Among them were some directed at the motion picture industry, which has an interest also in the proposals for federal control of industry in general.

A legislative story is on page 17.

Ostrer Silent

Isidore Ostrer, returning this week to New York from Miami, said that he has not given any thought to the matter of the establishment of a separate exchange system by Gaumont British in this country.

Mr. Ostrer's comment is quoted on page 22.

RKO Radio Accepts

RKO Radio Pictures, fifth distributor to reply to the request for a ten point trade practice program offered by the Motion Picture Theatre Owners of America, has agreed to allow an unconditional ten per cent cancellation privilege and approves the establishment of local conciliation boards.

Trade practice news is on page 21.

MR. CULLMAN DISCUSSES LIVE AND DEAD ISSUES

(*Continued from page 7*)

must at least admit that the movies are trying to make us respectable. This basic tenet, however, casts no light on the attitude of the films toward the vital issues of the day."

PERHAPS it should be explained to Mr. Cullman that to a great many people the matter of respectability has not as yet become a dead issue.

Then, proceeding in his address, as if to say that his previous remarks were all in fun, Mr. Cullman declares:

"However, as a matter of well established policy the screen avoids controversial topics."

He deprecates this policy and attributes it to the "usual code of business expediency," perhaps being reminded at this point of the criticism occasioned by the character of some of the advertising used by the theatre under his direction. At another point he applies to the screen the language which the Kremlin philosophers use in their reference to Religion. He says, " . . . the movies stand convicted of being an analgesic to the social conscience and potential unrest of the masses."

Apparently deploring that "such a procedure is not practicable in a society such as ours although it is the logical result of a planned economy without a profit motive," Mr. Cullman explains:

"In Russia, where the screen is utilized as a means of proletarian education, the profit motive has been eliminated and the public is being schooled to regard the films as a source of education rather than simple entertainment. Thus workers' clubs and citizens' advisory committees in Russia participate in serious discussions with the makers of films, with a view to gaining a general understanding of the objectives of the producers and the regime they represent."

ALTHOUGH we have noted published statements of Soviet film leaders which declare that Soviet films are now being made for entertainment and not for propaganda, we shall not undertake to question Mr. Cullman's competency to interpret the current Russian film policy.

We are not concerned here with what political, social and economic beliefs Mr. Cullman as an individual may or may not entertain. We are not interested in his private opinion of the industry's policy of decency in entertainment. We do not challenge his right to mount the soapbox and campaign for the motion picture to become a propagandist for whatever he believes will prove a betterment in the social and economic order. But we think that he may properly be reminded that his position as trustee of the Roxy theatre may be construed as involving a responsibility also to the industry of which that theatre is a part.

We insist that this latter responsibility is violated when in an open address and in subsequent publicity he sneers at the industry policy of decency in entertainment and charges, in effect, that the avoidance of propaganda and insistence upon the entertainment motive is a fraud.

It is not out of such boring from within that the prestige and good-will of the motion picture and the industry can be maintained before the American public.

—*MARTIN QUIGLEY.*

This Week in Pictures

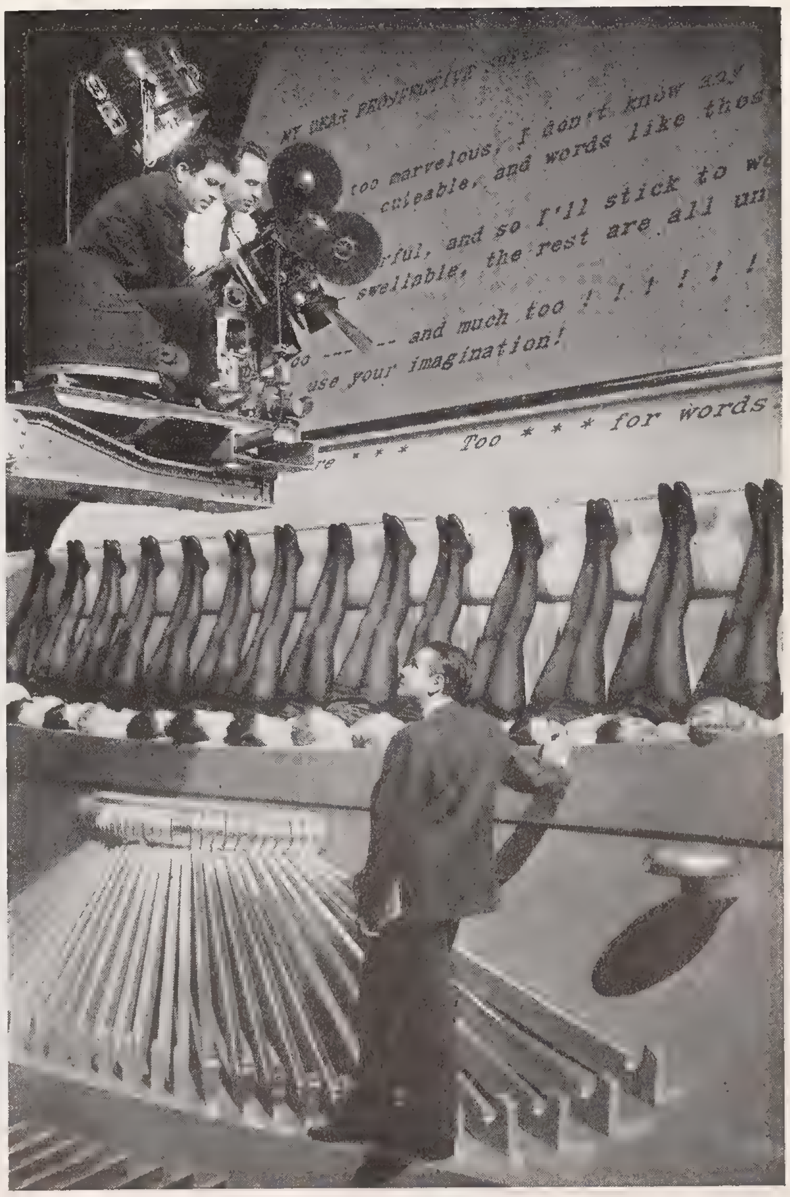
DISCUSS 1937 METHODS. Home office representatives of RKO Radio as they met at the Waldorf-Astoria Hotel in New York to consider changes in branch administrative methods. Left to right: William J. McShea, Elmer Sedin, Joseph P. Skelly, Jack J. Schnitzer, R. A. O'Brien, Michael Poller, John A. Downing, Robert E. Helms, J. Emmet Cashman and A. A. Schubart.

FROM VIENNA. Luli Deste (left), Viennese stage and screen player, arriving in New York en route to Hollywood to make an American picture. She will be starred by B. P. Schulberg in "Flower of France," Paramount release.

FILIPINO FILM. Technicians and players of Filippine Film Productions shooting a scene for a native production entitled "Zamboanga." The story concerns the love of a pearl fisher and a daughter of the king of a Moro tribe.

THE DRIVE IS ON. Meeting of Columbia Eastern sales staffs with home office executives in connection with the "Columbia-Montague Sweepstakes" campaign. Jack Cohn, company treasurer, is shown well-wishing General Sales Manager A. Montague. Others shown are Leo Jaffe, Louis Astor, Joe McConville, Rube Jackter, Lou Weinberg, Max Weisfeldt and Fred McConnell.

INSPECTORS ALL. Real and reel, since that badge on James Cagney is occasioned merely by his role in Grand National's "Great Guy." His confreres, however, are attached to New York's department of public markets.


MY DEAR PROSPECTIVE
too marvelous, I don't know any
cuteable, and words like thes
rful, and so I'll stick to wo
swellable, the rest are all un
-- and much too ! ! ! ! !
use your imagination!
Too * * * for words

TRUE TO TYPE. Something rather extravagant, at right, in office equipment arranged by Bobby Connolly, Warner dance director, for demonstration in "Ready, Willing and Able." Here he is with Sol Polito, chief cameraman.

● Pictures of dinner at which the motion picture industry joined Paramount in honoring Adolph Zukor on his completion of twenty-five years as a producer

A congratulatory group (left to right)—Frank Walker, executive vice president, Comerford Theatres; Cecil B. De Mille, Grantland Rice, sports authority; E. V. Richards, head of Saenger Theatres; A. H. Blank of A. H. Blank Theatre Enterprises; Neil F. Agnew (seated), Mr. Zukor, and Will Hays.

Will Hays making presentation to Mr. Zukor of a massive autograph book containing the signatures and testimonials of leading persons in the business, social, political and artistic worlds of many nations.

M. A. Lightman, head of Malco Theatres, leading Southern circuit, and Mr. Zukor.

Right: Frank Walker of the Comerford circuit in Pennsylvania, with Mr. Zukor.

Among guests—Terry Ramsaye, editor of MOTION PICTURE HERALD; John W. Hicks, Paramount foreign manager; and John Cecil Graham, Paramount manager for the United Kingdom.

Karl Hoblitzelle and Robert T. O'Donnell, Paramount Theatres partners, congratulate him.

Mr. Zukor with Will H. Hays and Terry Ramsaye.

E. V. Richards, head of Saenger Theatres, and Mr. Zukor.

Below: Mr. Zukor with Paramount Theatres partners, Martin Mullen and Samuel Pinanski of M. & P. Theatres.

¶ With every branch of the motion picture industry represented among the guests, many of whom had come great distances for the occasion, the Adolph Zukor Silver Jubilee dinner, held in the immense banquet hall of the Paramount studio, brought together scores of filmdom's leading figures. Assembled to honor Mr. Zukor on his completion of 25 years as a producer of motion pictures, they heard his career reviewed and his leadership lauded by Will H. Hays, president of the MPPDA, who presided; by Cecil B. DeMille, and others. At the conclusion of his remarks, Mr. Hays presented Mr. Zukor an autograph book in which had been inscribed, in testimony of their esteem, the signatures of notable representatives of the business, social, artistic and political life of many countries. An elaborate entertainment was provided, with Jack Benny, radio and screen star, as master of ceremonies.

MEET PRECEDING EXTENDED TOUR. Phil Reisman, foreign sales manager of RKO Radio, with the entire home office staff of the foreign department on the eve of his departure for a four-month trip which will eventually take him to Sydney, Australia. Pictured, left to right, are (front row) C. Colombar, F. Gimenez, B. Leipsinger, H. Weber, C. Flanders, I. Bayer, A. Forman, A. Manfredi, G. Weil, T. Anderson, (second row) L. Klar. H. Ehrreich, B. Merken, B. D. Lion, E. Smith, Mr. Reisman, B. Rappaport, R. K. Hawkinson, A. Balaguer, M. Hoffay, L. Mann, J. Dvorak, (rear row) H. Matheu, C. Gimbel, S. Snyder, L. Fenton, L. Marcus, A. Frank, J. Roselli, G. New, F. Fresno, D. Horne, D. Melamed, A. Duflocq, J. Alexander, M. Abrams and A. Tuchman.

NAMED DIRECTOR. J. Walter Brown, general sales manager of Warners' British subsidiary, who has been appointed to the board of the English company.

AIDS AMATEURS. Mrs. Lela Rogers (left), head of RKO Radio's Young Talent Department (and mother of Ginger Rogers, RKO Radio star), arriving in New York from Baltimore, where she personally directed a "little theatre" production of "Rain from Heaven."

PARIS BOUND. Fernand Gravet, French actor (right), in New York en route to France following completion of his role in "The King and the Chorus Girl" for Warner Brothers.

CHANCE GAMES IN LEGAL TANGLE IN HALF OF STATES

Adjudged Within the Law in Lower Court Decisions in Five States; Barred by the U. S. Postoffice Department

Upheld in Seven High State Courts, and Outlawed as a Form of Gambling in Four Others; Rulings Outlined

Chance games, after six years of operation, are tangled in such a morass of litigation in at least half of the states of the Union that it is impossible to determine from day to day their legal status even in some states where the highest courts have given decisions in test cases, due to new presentations on disputed points.

Bank Night, cash giveaway devised in 1931 by a Denver film booker and one of the many plans designed with the hope of cicumventing municipal and state anti-lottery laws, has outstripped all its rivals in helping theatre managers to cool the something for nothing fever of their patrons. It is conducted at least once a week in an estimated 6,000 theatres throughout the land in spite of repeated arrests, convictions and acquittals on appeal.

Chance games divert from the motion picture industry an annual amount estimated variously up to many millions.

Bank Night's popularity rose steadily until 1935, and its rapid spread since that year has made it almost continuously the subject of conflicting court rulings and legal opinions rendered by state, county and municipal authorities. In the last two years the issue of whether or not the plan is a lottery has been argued in eleven high state courts. In seven of these it has been upheld; in four it has been outlawed as a form of gambling. In five other states the giveaway plan has been adjudged within the law in lower court decisions.

Courts of appeal have declared the game illegal in Georgia and Louisiana, as have the supreme courts of Kansas and Texas, but in New York two decisions handed down by the highest state tribunal have placed the plan within the borders of the law. Its legality has been upheld also in the supreme courts of Indiana, Iowa, Maine, Massachussetts, New Hampshire and Tennessee. Favorable decisions have resulted from cases in the lower courts of Connecticut, Illinois, Missouri, North Carolina, Pennsylvania and Wisconsin in addition to other rulings in those states in which the higher court rulings on the point have superseded the others and set precedents.

Never Federally Barred

Although disfavor has been voiced by federal authorities, Bank Night has not been banned by a federal court decision. In four cases which have reached United States district courts the point at issue has been not the fact of whether or not the scheme is a lottery but whether its copyright has been infringed. In three of the cases Affiliated Enterprises, Inc., owner of the copyright, was denied protection and in only one, in North Carolina, did it win its point.

Important court decisions and opinions rendered by state attorneys general bearing on the legality of Bank Night and other chance games under anti-lottery laws, which have been handed down in the last two years, are listed alphabetically by states on the following page.

Federal courts in Maine and Massachusetts ruled that no copyright infringement was possible and in Denver, Col., a federal judge declared in his decision on a copyright infringement case that Bank Night was so closely akin to a lottery that it was not entitled to protection under the copyright law.

A ruling first promulgated by the Postoffice Department in May, 1935, and since reiterated on several occasions, holds that cash giveaways constitute lotteries and that as such, newspapers or periodicals carrying advertisements for them would be barred from the mails. Postmasters in several states have announced that this ban will hold regardless of state court decisions.

Devised in 1931

Although many varieties of cash giveaways have sprung up, called variously Screeno, Banko, Parlay Cash Night, Ten-O-Win, Dart, Jack Pot or Gold Mine, none has achieved the wide-spread use and legal success of Bank Night. The project was devised in 1931 by Charles Urban Yaeger, then a booker for Fox Colorado theatres, who, in company with a group of Denver theatre men, formed Affiliated Enterprises, Inc., and copyrighted the book of instructions in Mexico and later in the United States.

The plan is sold to exhibitors under franchise for from $5 to $50 a week according to the capacity of the theatre. The exhibitor is provided with a book of instructions, a registration book and a ledger containing numbered slips. On the night of the drawing the ledger containing the numbers is torn up and the numbered slips are placed in a container on the stage. A number is drawn and the patron's name under the corresponding number in the registration book is announced. If the prize is not claimed within a certain time limit it remains standing, to be added to for the next drawing.

Registration Book a Factor

Important in the legal vindication of the plan in most instances in which it has reached the courts is the fact that the exhibitor is instructed to place the registration book in the outside lobby of the theatre where patrons may list their names for participation without buying a ticket of admission. Thus consideration, or price of participation, one of the three elements necessary under the definition of a lottery in the anti-gambling codes of most states, is not present. The accepted legal definition of a lottery is prize distribution in which prize, chance and consideration are present.

In some cases legal opponents of the plan have argued that the plan is obviously a promotion scheme and that the plea that a person does not have to purchase a ticket of admission to the theatre in order to participate is an untenable legal fiction. The elusiveness of the plan, even in the face of this argument, has been proved in several instances, notably in a decision of the Massachusetts supreme court last July that the indirect advantage to a theatre of larger attendance is not in itself a price paid by the participants.

The general trend of most of the court decisions rendered to date on the subject is that the device of allowing anyone to register for the drawings, places the plan within the law. Its alleged closeness to the borderline is indicated in many of the rulings. The latest decision from the New York State court of appeals allowed the legality of Bank Night by a four to three vote of the justices and the majority opinion indicated that the ruling would have been reversed if the defendant had limited the drawing to those who had purchasd tickets.

Now Occupies Two-Story Building

Supported by these decisions, the parent company has expanded to a large scale industry. Mr. Yaeger continues as president of Affiliated Enterprises and Rick Ricketson, manager of Fox Intermountain Theatres, is his partner. The company started in two small office rooms in Denver and it now occupies a two story office building on film row in that city. Included in its holdings are a half dozen theatres, a printing company, a film trailer company and Divvy, another giveaway plan.

Last June the company held a convention in Denver which was attended by 200 salesmen and distributors of the plan. At that meeting it was announced that more than 4,000 theatres were using Bank Night. That figure since has been increased to more than 6,000, according to representatives of the company. Salesmen are reported to be paid a commission of 30 per cent.

Municipal authorities have waged an almost continuous campaign to ban the games and in many cases they have had the support of legal opinions from city and state attorneys. Their fight was begun more than two years ago when in Ohio a forgotten statute was found which enabled patrons who objected to the game to sue for the return of their admission and

(Continued on following page)

INJUNCTION DISSOLVED IN CHICAGO

$50 in damages. The courts refused to uphold the authorities in a test case and the games continued except in Cincinnati, where the police won a case in municipal court when a judge declared Sweepstakes, another form of chance game, was gambling and hence illegal.

Prohibitions in other cases have failed to hold up in courts or attorneys-general have been forced to retract their opinion when test cases have failed. Even in Georgia, Louisiana, Kansas and Texas, where high state courts have banned theatre chance games as gambling, the issue is not entirely clear and exhibitors and premium exponents are planning further legal battles.

Injunction Dissolved

Determined action against chance games in any form in theatres is now being waged in Chicago, where an injunction restraining police from interfering has been dissolved, and in California, where Attorney-General U. S. Webb ruled this week that cash giveaways in any form are lotteries and therefore illegal in the state.

The superior court in Chicago in a decision handed down on Monday dealt a body blow to chance games in that city and ended a chapter in a month-old fight against giveaways by dissolving the temporary injunction obtained last week by the Iris theatre to prevent police interference with the operation of the games. Intervening petitions, signed by 33 additional theatres, under which the games had been resumed after several arrests had been made, also are affected by the ruling.

The court held that Bank Night is a violation of a city ordinance which prohibits chance drawings. He upheld the ordinance which the plaintiffs maintained was unconstitutional.

Circuits and independent operators in the city immediately stopped the games since their operation would result in the loss of the offending theatre's license. A. D. Adcock, attorney for the Iris and for Bank Night distributors, indicated that he would take the case to the state supreme court.

The city did not fight Bank Night as a lottery but introduced the chance games law, making it more difficult for the theatres to fight the case.

Theatre managers were surprised at the sudden change in the tide of the legal battle. A conference held last week between the exhibitors and Mayor Edward Kelly was believed to have resulted in an agreement that the games would be allowed to continue in a modified form. A few days later more summons were given out by police, acting under an opinion given by Corporation Counsel Barnet Hodes, and on Monday the injunction was dissolved.

On Wednesday Judge Niemeyer granted a certificate of importance enabling attorneys for the 34 theatres involved to appeal directly to the Illinois supreme court from his ruling. Mr. Adcock said that the appeal would be filed in time for the April term of the supreme court.

Says They're Lotteries

The California ruling was released by Attorney-General Webb in response to a query from the Modesto district attorney's office, but it is not known whether protests against the games have been received. Mr. Webb said that the cash giveaways, as employed at present in the state, constitute lotteries because payment is made, through purchase of a ticket, for the chance to win. So far judicial reviews in California of Screeno, Bank Night and similar games have been few. All on record have been decided in favor of the theatre operators.

In Boston this week it was reported doubtful that the appeal for a rehearing of the infringement suit brought against Parlay Cash Night by Bank Night will be allowed by the United States circuit court of appeals. The court ruled last month that the Bank Night plan and similar cash giveaways are public property and therefore cannot be infringed.

PREMIUM EXPERT QUOTES INCREASE

Howard W. Dunk, independent consultant in sales promotion plans predicated on the use of premiums, said this week that in 29 years the premium business in all forms as used by American business has increased from an annual expenditure of $25,000,000 to $500,000,000. This does not include theatre chance games but does include all other forms of theatre premiums.

Mr. Dunk has been associated with the largest operators in the premium field for the last 25 years and for 10 years has been secretary of the Premium Advertising Association of America.

Ray Coffin, distributor for Affiliated Enterprises in Des Moines, pointed out this week that a ruling by former assistant Attorney-General Walter Maley of Iowa outlawing Bank Night as a lottery, and quoted last week in MOTION PICTURE HERALD, has been superseded by a decision of the Iowa supreme court establishing the legality of the plan in that state.

In New Orleans, the state court of appeals, which a month ago outlawed Bank Night, has refused to rehear the case.

Following is a resume of the status of chance games by states, with approximate date of ruling;

CALIFORNIA

Theatre chance games ruled legal by Redwood City Attorney under city and county lottery laws. Ruling applicable throughout state. December 28, 1936.

State attorney-general rules cash giveaways are lotteries and therefore illegal in state. January 11, 1937.

COLORADO

United States circuit court of appeals holds that Bank Night so closely resembles a lottery that it is not entitled to copyright protection December 4, 1936.

Four exhibitors convicted of operating lottery in Denver police court because registration cards were given only to ticket purchasers. December 9, 1936.

CONNECTICUT

Greenwich town court dismisses lottery charge. April 18, 1936.

GEORGIA

State court of appeals rules Bank Night violaates state anti-lottery laws whether ticket is bought or not. December 4, 1936.

ILLINOIS

State attorney-general rules Bank Night is illegal and subjects users to fine and prison for conspiracy to commit a crime. December 2, 1936.

Chicago corporation counsel announces chance games constitute chance distribution under city ordinance even though no additional price is charged. Police arrest exhibitors. December 23, 1936.

Injunction granted to Iris and extended to 33 other theatres dissolved by Chicago superior court and all chance games prohibited under city ordinance. January 11, 1937.

INDIANA

State superior court rules Bank Night legal. February 29, 1936.

IOWA

State supreme court dismisses Bank Night lottery case. February 1, 1936.

KANSAS

State supreme court rules Bank Night constitutes lottery within definition of state laws because prize, chance and consideration are present. December 15,1936.

LOUISIANA

State court of appeals rules Bank Night awards are gambling contracts and cannot be upheld in law. December 15, 1936.

MAINE

State supreme court refuses to review test case on ground that lottery is not involved. February 8, 1936.

Rockland City court declares Bank Night is not lottery. April 18, 1936.

United States district court in Maine dismisses infringement suit against Bank Night on ground that no infringement is possible. December 31, 1936.

MASSACHUSETTS

Jury in state supreme court finds exhibitor guilty of lottery because of the element of chance in Bank Night. February 1, 1936.

State supreme court rules Bank Night is not a lottery, because no price is paid by participants. July 5, 1936.

Boston postoffice rules publications containing advertisements or news referring to Bank Night or similar games will be barred notwithstanding court decisions to the contrary. September 5, 1936.

United States circuit court of appeals rules that Bank Night enters the public domain when used in theatres and may be adopted without copyright infringement in dismissing case of Affiliatted Enterprises vs. Parlay Cash Night. The decision supersedes that of the United States district court from which appeal was taken after dismissal on grounds that the game constituted a lottery. The higher court criticized the lottery ruling and said that dismissal on that ground was erroneous. December 29, 1936.

MISSOURI

Jackson County circuit court holds Bank Night is not a lottery. June 23, 1936.

NEBRASKA

City and county attorneys in Lancaster County rule Bank Night is a lottery. July 18, 1936.

NEW HAMPSHIRE

State supreme court rules Bank Night is not in violation of state laws. February 15, 1936.

NEW YORK

New York City magistrates' court rules Sweepstakes and Lucky are legal. September 7, 1935.

Special session court in New York City dismiss lottery charge and prohibits arrests of exhibitors. December 14, 1935.

Appellate division of state supreme court

(Continued on page 22, column 1)

FILMS AMONG SUBJECTS INVOLVED IN 2,500 BILLS BEFORE CONGRESS

Representative Culkin Presents Two Measures; One To Ban Block Booking; Unfair Trade Practice Subject of Another

Hope of Revision in Taxes on Admissions Obscured; Patman Abandons Attempt to Regulate Film Industry; State Issues

Laboring under the burden of more than 2,500 measures introduced as Senate and House were called to order, the Seventy-fifth Congress faces the difficult task of enacting into permanent legislation those parts of President Roosevelt's emergency program which he wishes to carry over.

The President's desires as to legislation were outlined in his annual message, delivered January 6, and the financial program for the fiscal year beginning July 1, as it appears now, was disclosed in the budget message submitted January 8.

Approximately 2,500 bills and resolutions were introduced on the opening day. Only a very small percentage of these measures will ever receive serious consideration, and only a fraction of those considered will get as far as a vote on the floor.

Among the bills affecting the motion picture industry which were submitted at the opening of the session were measures by Representative Culkin of New York, one of them setting up a commission for the purpose of protecting the industry from unfair trade practices and monopoly and for the settlement of trade controversies, the other banning block bookings.

Senator Duffy of Wisconsin announced that he would introduce his copyright legislation, which was adopted by the last Senate but failed to receive action in the House.

Other bills which will go in practically the same form as last session will be the alien actor measures of Representative Dickstein of New York and Kramer of California, the latter carrying a provision for reciprocal exchange with countries which permit the entry of American artists; the Pettengill block booking bill, and the Sirovich copyright bill.

Patman Has New Bill

Abandoning all thought of attempting to regulate the motion picture industry, Representative Wright Patman of Texas, co-author of the Robinson-Patman anti-price discrimination act, announced on January 9 that his new bill, prohibiting manufacturers from engaging in retail distribution, will not include producer-exhibitors.

Although he contended that the motion picture industry needed regulation, Mr. Patman said that he considered pictures a means of communication rather than a commodity and that it would require a special campaign, which he is not prepared to undertake, to secure legislation.

As originally prepared for introduction, the Congressman's bill included a provision that exhibition should be considered retailing.

While the Texas Representative voiced the expectation that some move would be made during the session to divorce production from exhibition, he indicated that he would not be the spearhead of such a drive, feeling that he had enough to do in connection with his own measure. Films, he said, present "a different problem that must be handled separately."

Quenching all hopes for a return to the old $3 exemption for admission taxes after next June, Mr. Rosevelt submitted with his budget message statements showing that the Treasury anticipates a return of not less than $20,800,000 from the admission tax during the 1938 fiscal year, which begins July 1, next. If, on that date, the present 40-cent exemption were abandoned, it was shown, the revenue would be reduced by $15,240,000.

The International Money Makers *

Shirley Temple	First
Fred Astaire and Ginger Rogers	Second
Clark Gable	Third
Gracie Fields**	Fourth
Robert Taylor	Fifth
Joe E. Brown	Sixth
Laurel & Hardy	
Dick Powell	Seventh
Jessie Matthews**	
Joan Crawford	Eighth
James Cagney	
Claudette Colbert	Ninth
Wallace Beery	
Jeanette MacDonald	Tenth
Greta Garbo	
Gary Cooper	Eleventh
Norma Shearer	

**All the players voted the leading Money Making Stars of the American poll, announced in last week's issue, and the British All-Star poll, starting on page 59 of this issue, are represented in the international Winners listing. Relative positions were established by averaging the two polls, crediting ten points for each mention for first place, nine points for second place mention and so on down to one point for tenth place.*

***Gracie Fields and Jessie Matthews are stars of British-made productions.*

The motion picture was not a legislative subject in Congress alone, many state and municipal legislatures turning their attention filmwise in connection with new statutes or the revision of old ones.

Tax measures affecting the industry have appeared in the California legislature. One calls for repeal of the sales tax, with the understanding that income and other taxes would be raised to fill the revenue gap, and that real estate would be assessed at its actual value. Another bill calls for a five-day 40-hour week for all workers in the state.

The amusement tax levy adopted in Savannah, Ga., last week was reconsidered by the City Council and a committee appointed to study the subject following threats by the Lucas and Jenkins circuit to close its local houses if the tax was enforced. The tax was a ten per cent gross levy designed to raise relief funds. John J. Bouhan, attorney for Lucas and Jenkins, told the City Council that the circuit pays taxes on $300,000 worth of real estate in the city, has a payroll of $65,000 and employs 125 people. He urged that a tax not be "saddled on one industry."

Governor Lloyd C. Stark of Missouri is expected to recommend to the state General Assembly that the sales tax rate be increased from one to two per cent. The additional revenue will be used for old-age pensions and unemployment relief.

Continuing requirements for unemployment relief in Pennsylvania will serve as the chief argument for the re-enactment of the amusement tax in that state during the new session of the legislature. The tax of one cent on each 25 cent admission was scheduled to expire July 22, 1937.

A bill has been introduced in the Alabama legislature to amend the revenue act so as to permit theatres to deduct from their gross receipts amounts paid to the state for licenses.

Sunday Shows Weighed

Sunday shows are still the subject of legislative action, referenda and petitions in several localities. In Waynesboro, Va., theatre openings on the Sabbath have been legalized by a vote of 344 to 294.

An initiative petition seeking a change in the city ordinance of Greenwood, Miss., to allow Sunday shows has been rejected by the City Council. The Council took the position that it could not legalize action which violated the state laws.

Hartford, Conn., theatres in a recent lobby poll obtained signatures of 34,000 patrons who registered in favor of 2 o'clock opening on Sunday afternoon instead of 5 o'clock as at present.

Dedicate Warner Theatre

The new Warners Sheridan theatre, located at 6217 Georgia Avenue, N.W., Washington, was to be dedicated this Thursday with Ernest H. Pullman, president of the Manor Park Citizens Association, accepting the house as the latest addition to the city's entertainment mediums. The Sheridan will be the 15th theatre operated in Washington by Warners and the 36th in the Washington zone directed by John J. Payette.

Rubens Denies St. Louis Deal

Jules Rubens, head of Great States circuit, has denied a report that he would join with A. J. Balaban and Fanchon & Marco interests in St. Louis exhibition. Mr. Rubens said that he is with Great States permanently.

"Advice" on "Alcazar" Film Called Belied by Facts

Plummer Takes to Task Writer's Fear of "Glorifying" Defenders

by HARRY CHAPIN PLUMMER

Until October last the correspondent in Spain for Motion Picture Herald, Motion Picture Daily *and the other* Quigley Publications, *with headquarters at the Hotel Ritz, Barcelona, the writer of this article spent three years in Spain and Spanish Morocco. Successively at Tangier and Tetuan, at Sevilla and at Barcelona, he had the editorial and business representation of the European edition of the New York* Herald-Tribune *(Paris) and* Automotive Industries *(Philadelphia). Following the July revolt, he filled an emergency job at the American consulate general in Barcelona.*

Fear is expressed by a correspondent of a British motion picture journal that the forthcoming Twentieth Century-Fox production of "The Siege of the Alcazar," at Toledo, may "glorify" the military defenders of Spain's historic citadel. In an open letter to the producer, Darryil F. Zanuck, he adds a coat of mud to the encrustation of clotted blood, dust and mortar with which the surviving soldiers came forth when finally they were relieved by "Moors, the riff-raff of the Foreign Legion, Nazis and Italians." The besiegers, it seems, were just righteously indignant "home folks" of Toledo City.

In phrases that are a weird compound of effusive compliment and threatening insult to the man and to his profession, he cautions Producer Zanuck against picturing the defense of the Alcazar with any remotest suggestion of that stoical bravery and deathless chivalry which were in constant evidence during the siege.

14-Foot Walls and Bare Hands

Throwing military considerations to the four winds, the voluntary editor, as "a scenarist," outdoes Hollywood's most illogical and most improbable script by injecting a lurid sex theme and motive. "The Siege of the Alcazar" was really a big "lark" of the nationalist soldiery. Insured against attack or capture by walls of 14-foot thickness, they simply stocked up with the munition stores of an entire province and abundant victuals and, kidnapping some helpless maidens of the ancient city, settled down to a picnic of indefinite duration, accompanied by some of their own women folk. The while without the angry citizens, armed only with blunderbusses, fowling-pieces, sticks — and profanity — proceeded to the attack, only to be mowed down by machine-gun fire from the mighty fortress. Casual mention is made of "the giant walls crmbling beneath simple miners" dynamite and the bare hands of the wronged populace."

What the "scenarist" has failed to take into account is that not only the Fox Movietone, allied with Mr. Zanuck's producing organization, but the Anarcho-Syndicalist-Communist-Socialist coalition's own propaganda filming unit "shot" the Alcazar siege in its progressive stages. The operations without the walls, as caught by their own cameras, as caught by Fox Movietone's, revealed an altogether different story.

Modern, high-power rifles and machine-guns were shown. These were imported from France, Russia, Czecho-Slovakia and manned by "volunteers" from the Red hordes of those lands standing shoulder to shoulder with Spaniards, mostly from other parts of the Peninsula. These sustained the attack until the "simple miners" were hustled south from Oviedo, as far from Toledo as Pittsburgh is from New York, or Los Angeles from San Francisco, to apply their dynamite charges. The relieving army corps in the main were Spaniards, but they included Moors and a sprinkling of Germans, Italians and Portuguese.

No Alternative

The military leaders of Spain occasionally may blunder. But they are not mentally deficient. None but an army of congenital idiots would voluntarily get themselves into, or would voluntarily allow themselves to be gotten into, a situation such as the "scenarist" has pictured. Hopelessly outnumbered by their attackers, they had no alternative but to seek refuge in what hitherto had been one of the most impregnable of strongholds.

Many of their wives, mothers, sisters, daughters they took with them to guard against the very contingency the "scenarist" would write into Mr. Zanuck's film, but with the "shoe on the other foot." If any women besieged in the Alcazar, unrelated to the defenders, were brought or coaxed thither, it may be gambled that they came of their own volition. Where a majority of woman kin of officer and soldier might be ensconced in a common place of siege, there one would not find families and "war brides" together. It is "just an old Spanish custom"—that doesn't exist. It doesn"t jibe with Spanish psychology.

Chiefly Spanish Citizens

The relieving Foreign Legion of Spain, unlike France's *Legion d'Etrangers,* was not a body composed of foreigners or aliens. In the main it was made up of *bona fide* Spanish citizens. The national army of the mainland, when the war broke out, was composed of young fellows from all over Spain, but mostly from rural districts—a clean, intelligent, generally well-behaved lot.

The Moors who are fighting with the nationalist armies in Spain almost to a man are descendants of the Moorish legions exiled from Granáda, Sevilla, Toledo, Córdoba, Málaga, in the time of Ferdinand and Isabella, who repaired to and founded such cities of the present Spanish Protectorate of Morocco as Tetuán, the capital, Larache, Alcazarquivír, Arcila, Xáuen and, in old Spanish Morocco, Ceuta and Melilla.

While Spain proper was repeatedly on the verge of revolt and civil strife, following the downfall of the monarchy, the Protectorate was completely under a military control and administration, which maintained absolute peace and a benign species of dictatorship. It would be called "Fascist" now. There one found an anomaly that might be encountered in few European colonial possessions, protectorates or mandated areas—that of a minority of Christians, or Gentiles, and a vast majority of Mohammedans and Jews living and working side by side and respecting each the rights, religion, properties and households of the other. The Moors from this region of government so superior to that of the mainland are now employed as supplementary forces in the Spanish armies exactly as, in a state of war—as in the World War, for example—the United States employs its colored citizens from Dixie and New York's Harlem, Indians from Idaho, Utah, Florida, Maine and Upper Michigan, and Eskimos from Alaska, and Porto Ricans. Subjects of Spain, the Moors are natural-born soldiers, famed for their hardihood and their qualities of endurance under fire and on forced marches.

Location Unit Check Used by Actors' Guild

The Screen Actors' Guild in Hollywood has issued a virtual ultimatum to producers that they cannot take location companies into any of the coast territory from Canada to Mexico if the companies include players without union cards.

Although Guild executives have refused to issue official statements, this is known to be the means employed by the Guild to bring producers to terms without calling a general strike. The first definite indication of union surveillance of location companies occurred last Friday, when the Guild and the makeup union local pulled six Paramount stock players, two hairdressers and one wardrobe man off the location company working on "Souls at Sea" at San Pedro.

The players taken off were either non-Guild members or members who had not paid up their dues. It is understood that immediately a company leaves the studio, the troupe is subject to a systemized Guild checkup, in accordance with an order from the organization heads. Players pulled from the set are given the opportunity to join the Guild, it was learned. The Guild's location checkup has been in effect for the past month.

Reorganization Meeting Set for Educational

An order to Philip Cohen, special master, to hold a meeting of stockholders for the reorganization of Educational Pictures, Inc., within two weeks after January 24th, has been issued in Wilmington, Del., by Chancellor Josiah P. Wolcott. The order was issued upon the petition of the corporation to effect a compromise or arrangement with stockholders for an exchange of securities and for a reorganization.

46 PER CENT OF HOLLYWOOD'S HIGH BRACKET SALARIES GO TO TAXES

Federal and State Income Taxes for Last Year Take from $239,855 on $480,833 Salary to $14,750 on $52,000

Salaries, Estimated State and Federal Taxes and New Incomes

Name	Gross Income	New York State Tax (Exemption—$2,500)*	California State Tax (Exemption—$2,500)*	Federal Tax	Net Income
Mae West	$480,833	......	$90,199	$239,855	$168,279
Winfield Sheehan	$344,230	$27,088	......	$174,249	$140,393
Marlene Dietrich	$368,000	......	$53,275	$172,557	$139,668
Edward J. Bowes	$249,999	$19,548	......	$115,447	$112,504
Charles Chaplin	$216,000	......	$47,350	$75,336	$90,814
W. S. Gifford	$209,850	$21,630	......	$85,860	$99,860
Nicholas Schenck	$193,434	$15,024	......	$81,582	$94,328
Louis B. Mayer	$151,500	......	$14,450	$54,041	$81,509
Jack Cohn	$104,500	$7,780	......	$30,241	$63,389
Howard Estabrook	$101,666	......	$7,850	$28,876	$62,440
Zane Grey	$90,000	$6,750	......	$23,012	$57,738
Warren William	$95,458	......	$7,104	$25,819	$60,035
J. Robert Rubin	$79,475	$5,908	......	$18,161	$52,906
Oliver Hardy	$85,316	......	$5,887	$21,023	$55,906
H. J. Yates	$75,000	$5,550	......	$16,368	$50,582
Ginger Rogers	$74,483	......	$4,668	$16,425	$50,890
Ned E. Depinet	$72,224	$5,326	......	$15,160	$49,214
Rowland V. Lee	$71,333	......	$4,333	$15,215	$49,285
Joe Penner	$69,500	$5,110	......	$14,100	$47,790
George O'Brien	$68,191	......	$4,019	$14,012	$47,660
E. W. Hammons	$62,749	$4,569	......	$11,688	$43,992
Sylvia Sidney	$63,425	......	$3,542	$12,339	$45,044
William Stuber	$61,523	$4,471	......	$11,293	$43,259
Herbert Kalmus	$60,000	......	$3,225	$11,196	$43,079
Herman Wobber	$59,800	$4,334	......	$10,748	$42,248
Tay Garnett	$57,599	......	$3,008	$10,431	$41,660
T. J. Hargrave	$52,948	$3,985	......	$9,700	$39,263
Myron Selznick	$52,000	......	$2,550	$9,700	$37,250

****Estimated average of basic exemptions for unmarried individuals and heads of families. Does not include other deductions, allowable under the income tax laws, such as for donations to charity and for other taxes.***

The estimated state income taxes listed here were computed in accordance with the Treasury Department classification of the returns as of New York or California.

The motion picture's higher-bracket salaries are subject to federal and state taxes averaging 46 per cent of the income, and, in the case of the highest paid stars, as high as 65 per cent.

The United States Government last week made public the salaries paid in 1935 to the leading stars, featured players, directors, writers and executives of the motion picture industry, causing the newspapers to conclude that the salary checks paid in and by the industry were many times higher than those received in any other business. The inroads made into these earnings by income taxes were not mentioned.

Illustrative of the heavy levies taken from those salaries are the gross and net earnings of 28 persons, representing as many taxation brackets, New York and California, who were given special press attention in headlines for receiving total gross salaries of $3,671,036 in 1935. These salaries were subjected to income taxes estimated at $1,712,967, representing a tax averaging 46 per cent of the total gross income.

In arriving at these percentages, exemptions of $2,500 in each case were taken from the taxable income in computing both the state and federal taxes. This is an estimated average of the basic deductible amount allowed both by the federal and state governments to married persons or to single persons who have dependents. No consideration was given to any other exemptions that may have been justifiably deducted from the taxable income under the income tax laws, such as deductions for charities, permissible expenses and other taxes paid.

According to Government reports, Mae West received $480,833 during 1935, thus making her the highest paid figure in motion pictures. But, the State of California taxed Miss West approximately $90,199 and the federal taxes on her salary were an estimated $239,855, thus leaving a net income of $168,279 instead of the figure quoted so prominently in the newspapers.

New York State is equally severe on high salaries. Winfield Sheehan, listed as a resident there, was reported to have been paid $344,230. The state took an estimated $27,088 and the United States an additional $174,249, to leave a net $140,393.

Also in the higher-bracket classification, but farther down the list, Ned E. Depinet, president of the RKO Distributing Corporation in New York, was credited with a salary of $72,224. Deduction of state and federal taxes shrunk that income to $49,214. In California, Ginger Rogers was reported to have drawn a gross salary of $74,483. State and federal tax deductions left her a net income of $50,890.

In the lowest classification of the higher-brackets is T. J. Hargrave, Eastman Kodak executive, who was paid $52,948. His net income, after taxes, amounted to $39,263. Myron Selznick received $52,000 during 1935 in California and after taxes his net was $37,250.

The Government disclosed gross incomes of some 220 film individuals whose salaries in 1935 were shown as ranging from the $480,833 of Mae West to the $25,000 income of Fred Allen for that year, which he was paid for appearing in "Thanks a Million" for Twentieth Century-Fox. Earnings of the 220 film persons were divided in the following brackets:

Salary	No. of Persons
$25,000 to $50,000	13
$25,001 to $75,000	79
$75,001 to $100,000	42
$100,001 to $125,000	30
$125,001 to $150,000	22
$150,001 to $175,000	14
$175,001 to $200,000	5
$200,001 to $250,000	8
$250,001 to $300,000	3
Above $300,000	4
Total	220

Thus, the two chief taxes affecting the higher-bracket salaries, exclusive of county, city and socalled "nuisance" taxes, which amount to another 10 per cent, reduce the net income to a third, and in some cases a fourth, of the gross income. Charlie Chaplin was reported to have been paid $216,000 and of this amount he would net approximately $90,814. Bing Crosby's income of $318,907 was reduced to about $95,000, and Gary Cooper's $261,138 to slightly over $100,000.

The tax problem, a source of aggravation in Hollywood for some time, has been accompanied even by threats of moving the industry to New York or Florida. United Artists, for example, went so far as to survey likely studio sites in Florida, where freedom from excess taxation was promised by state officials. Nothing was done after the election, however.

Warner Baxter, who was credited with having earned $203,000 in 1935, but out of that pays in excess of $100,000 in principal taxes, was philosophical about it all. "I have no sympathy with people who complain about high taxes," he was reported to have said. "It so happens I am earning only a percentage of what I re-

(Continued on following page)

GROSS SALARIES REPORTED BY U.S.

(*Continued from preceding page*)

ceived three and four years ago. It appears to me that we who earn top salaries should pay a greater percentage to the government than those who barely get along. For another thing, I consider myself fortunate in netting what I do."

Gary Cooper did not take this stand. "We're actually working for the Government," he was quoted. A similar view has been taken in recent months by other prominent figures such as Frank Capra, William Powell, Ronald Colman, Carole Lombard, Claudette Colman and Gregory LaCava, all of whom were reported to have limited the number of pictures they would make a year in order to keep their salaries out of the higher brackets and the corresponding steep tax levies. Mr. LaCava said he would limit himself to two feature productions a year, at a salary said to be $100,000 a picture, to avoid the higher taxes that more work would incur.

The North American Newspaper Alliance, in the columns of the New York *Times*, called fallacious the popular belief that salaries paid today are higher than they were in the early days of the motion picture. A review of past payrolls, said the article in the *Times*, showed that a headline star of today receives 25 to 10 per cent less than those of 20 years ago.

In 1916, Charlie Chaplin deserted the Essanay Studios in Chicago to work for Mutual Film Company at $650,000 a year. A few weeks later, Mary Pickford's contract with Famous Players-Lasky expired and she demanded more money than the Chaplin salary because, as she put it, "I'm making full-length features and he's only making two-reelers."

After several weeks of frantic negotiations, Adolph Zukor, then head of Famous Players, gave Miss Pickford a two-year contract for $1,040,000, plus a $300,000 bonus as well as numerous other concessions.

But William Farnum, also a star at this time, was paid $15,000 a week, and Tom Mix, in 1925, achieved $17,000 a week, plus a percentage of the net profits of his pictures.

Following is a list of individuals in the industry whose 1935 salaries were in the higher brackets according to the federal reports, along with the companies for which they worked:

Mae West, Paramount	$480,833
Marlene Dietrich, Paramount	$368,000
Winfield R. Sheehan, 20th Cen.-Fox	$344,230
Bing Crosby, Paramount	$318,907
Gary Cooper, Paramount	$261,138
Ernst Lubitsch, Paramount	$260,000
Will Rogers, 20th Cen.-Fox	$258,000
Edward J. Bowes	$249,999
Paul Whiteman	$242,472
Frank Borzage, Warner Brothers	$242,000
Lewis Milestone, Paramount	$223,700
William LeBaron, Paramount	$227,487
Charles Chaplin	$216,000
Roy Del Ruth, 20th Cen.-Fox	$206,333
Warner Baxter, 20th Cen.-Fox	$203,000
Mervyn LeRoy, Warner Brothers	$198,583
Nicholas M. Schenck, Loew's	$193,434
Spyros Skouras	$189,500
Arthur M. Loew, Culver Export Corporation (Loew's),	$182,000
Charles P. Skouras	$176,500
Joe E. Brown, Warner Brothers	$173,438
David Bernstein, Loew's	$171,905
Janet Gaynor, 20th Cen.-Fox	$169,750
William S. Paley, CBS	$169,097
Benjamin Glazer, Para. Pictures	$168,884
Sidney R. Kent, 20th Cen.-Fox	$167,310
Rudy Vallee	$166,348
Wesley Ruggles, Paramount	$163,717
Fredric March	$161,666
Carl Laemmle, Universal Pictures	$159,000
Stan Laurel, MGM	$156,266
Carole Lombard, Para. Pictures	$156,083
Irving Thalberg, MGM	$151,762
Louis B. Mayer, MGM	$151,500
Irving Berlin, RKO	$150,000
Eddie Cantor	$150,000
Paul Muni, Warner Brothers	$150,000
Sol M. Wurtzel, 20th Cen.-Fox	$149,500
Al Jolson, Warner Brothers	$147,645
James Cagney, Warner Brothers	$147,167
Irene Dunne, RKO	$145,832
King Vidor, Paramount	$140,000
Pandro S. Berman, RKO Radio	$138,852
Henry King, 20th Cen.-Fox	$137,750
James Whale, Universal Pictures	$137,750
Hal Wallis, Warner Brothers	$136,750
John Cromwell, RKO	$135,729
Darryl F. Zanuck, 20th Cen.-Fox	$134,833
Abel Cary Thomas, Warner Brothers	$132,500
Harry D. Buckley, United Artists	$129,526
Charles Boyer, Wanger Prod.	$129,448
Leo McCarey, Para. Pictures	$129,333
E. J. Mannix, MGM	$129,057
Fred Astaire, RKO	$127,875
Samuel Goldwyn	$127,500
Stephen Roberts, RKO	$126,541
Harold C. Lloyd	$125,000
Jesse L. Lasky, 20th Cen.-Fox	$124,500
Alfred Santell, Paramount	$124,417
Lloyd Bacon, Warner Brothers	$122,625
Katharine Hepburn, RKO	$121,572
Merian C. Cooper, RKO Radio	$119,520
John Boles, 20th Cen.-Fox	$117,416
George Cukor, RKO	$117,000
Frank Tuttle, Paramount	$115,500
Kay Francis, Warner Brothers	$115,167
John Ford, 20th Cen.-Fox	$110,000
Frank W. Lovejoy, Eastman Kodak	$109,148
Ronald Colman, 20th Cent.-Fox	$108,916
Charles Ruggles, Para. Pictures	$106,278
Herbert Marshall, Paramount	$105,667
Max Reinhardt, Warner Brothers	$105,000
David Butler, 20th Cen.-Fox	$104,967
Walter Wanger	$104,500
Jack Cohn, Columbia Pictures	$104,000
Marion Davies, Cos. Corporation	$104,000
Harry Rapf, MGM	$104,000
Hal Roach	$104,000
George De Sylva, 20th Cen.-Fox	$104,000
Margaret Sullavan, Paramount	$102,431
Michael Curtiz, Warner Brothers	$102,325
B. P. Schulberg	$102,000
Gladys Swarthout, Paramount	$101,883
Jan Kiepura, Paramount Pictures	$101,806
Howard Estabrook, 20th Cen.-Fox	$101,666
Jack Oakie, Paramount	$101,625
Claudette Colbert, Wanger Prod.	$100,000
Joe Penner, Paramount	$100,000
Harold Hurley, Paramount Pictures	$ 99,276
Al Green, Warner Brothers	$ 98,750
Anna Sten, Samuel Goldwyn Prod.	$ 96,833
Warren William, Warner Brothers	$ 95,458
Ann Harding, Paramount Pictures	$ 93,750
George Burns and Gracie Allen, Paramount Pictures	$ 92,000
Henry Ginsburg	$ 91,231
Zane Grey, Paramount Pictures	$ 90,000
George Raft, Paramount Pictures	$ 90,000
Ruby Keeler, Warner Brothers	$ 89,583
E. Lloyd Sheldon, Para. Pictures	$ 89,135
Norman Taurog, Paramount Pictures	$ 88,750
Albert Warner, Warner Brothers	$ 88,333
Harry M. Warner, Warner Bros.	$ 88,333
Jack L. Warner, Warner Bros.	$ 88,333
Rouben Mamoulian	$ 86,666
Robert Kane, 20th Cen.-Fox	$ 86,500
Miriam Hopkins	$ 86,250
Frank Borzage, Paramount Pictures	$ 86,000
Oliver Hardy	$ 85,316
Harry Joe Brown, Warner Bros.	$ 84,646
Robert Lord, Warner Brothers	$ 84,375
Adolphe Menjou, Para. Pictures	$ 83,300
William Koenig, Warner Brothers	$ 82,167
Edwin Justus Mayer, Para. Pic.	$ 81,500
Barbara Stanwyck	$ 80,833
J. R. McDonough, RKO Corp.	$ 80,204
Carl Brisson, Paramount Pic.	$ 80,147
Sam E. Morris, Warner Brothers	$ 79,500
J. Robert Rubin, Loew's-MGM	$ 79,475
Felix Feist, Loew's-MGM	$ 78,000
Edmund Lowe	$ 77,200
W. C. Fields, Paramount Pictures	$ 76,875
Wilhelm Dieterle, Warner Bros.	$ 76,333
Norman Krasna, Para. Pictures	$ 79,583
Grover Jones, Paramount Pictures	$ 75,958
Dolores Del Rio, Warner Bros.	$ 75,870
Irving Cummings	$ 75,791
Archie Mayo, Warner Brothers	$ 75,750
Samuel Hoffenstein, Para. Pic.	$ 75,250
Wallace Beery	$ 75,000
David Sarnoff, RCA of America	$ 75,000
Herbert J. Yates, Con. Film Ind., Inc.	$ 75,000
David Loew, Loew's-MGM	$ 74,500
Ginger Rogers	$ 74,483
Elissa Landi, Paramount Pictures	$ 74,479
Edwin Burke	$ 74,000
Henry Herzbrun, Para. Pictures	$ 73,500
Charles Rogers, Paramount Pictures	$ 73,000
William Slavens McNutt, Par. Pic.	$ 72,917
Joan Bennett	$ 72,833
Ned E. Depinet, RKO Corporation	$ 72,224
Cecil B. DeMille, Para. Pictures	$ 72,000
Marion Gering, Para. Pictures	$ 71,833
Lew Ayres	$ 71,500
Carl Laemmle, Jr., Univ. Pictures	$ 71,437
Arthur Hornblow, Jr., Para. Pic.	$ 71,375
Rowland V. Lee	$ 71,333
Waldemar Young, Para. Pictures	$ 71,161
Slim Summerville	$ 70,833
Eric Pommer	$ 70,500
Shirley Temple	$ 69,999
Busby Berkeley, Warner Bros.	$ 69,750
Edgar S. Bloom, Western Electric	$ 69,623
Richard Powell, Warner Brothers	$ 69,500
John G. Blystone	$ 68,269
George O'Brien	$ 68,191
Louis D. Lighton, Para. Pic.	$ 68,000
Ricardo Cortez, Warner Brothers	$ 67,917
William Powell	$ 66,666
Mack Gordon, Paramount Brothers	$ 65,250

(*Continued on page 22, column 3*)

NEW YORK STATE PAID FIFTH OF 1936 TAXES

New York State paid 22.24 per cent of all the internal revenue collections, amounting to $3,520,208,381, which were paid the federal government in the fiscal year of 1936, ended June 30, last, it was disclosed Monday in a report of the Commissioner of Internal Revenue in Washington.

With 10.07 per cent of the nation's population, New York State thus contributed more than one-fifth of the government's returns from internal taxes. The State of Pennsylvania was next, with $302,376,636, followed by North Carolina with $282,710,478. New Jersey was next with total revenues of $147,119,087 and Connecticut yielded the next highest figure, $48,243,506.

Total collections during the fiscal year 1936 amounted to $3,520,208,381, compared with $3,299,436,572 for the fiscal year 1935, an increase of $220,772,809, or 6.7 per cent.

RKO IS THE FIFTH DISTRIBUTOR TO ACCEPT TRADE PRACTICE PROGRAM

Agrees to Unconditional 10 Per Cent Cancellation Privilege and Approves of Local Conciliation Boards

RKO-Radio Pictures, fifth company to reply to the ten point trade practice program formulated by the Motion Picture Theatre Owners of America, has agreed to adopt an unconditional ten per cent cancellation privilege and approves establishment of local conciliation boards. No change in the company's established policy in regard to score charges, sale of short subjects or designation of preferred playing time was advanced in the letter of acceptance from Ned E. Depinet, RKO vice-president, to Edward Kuykendall, president of the exhibitor organization.

In Washington, where Congress is expected to take action immediately on legislation governing interstate commerce and the control of industry, it was reported that the expected measures for control will be modifications of an enlarged Federal Trade Commission. Further trade practice news included a report from Philadelphia that Loew's, Inc., may modify contracts with exhibitors on percentage pictures, the changes to affect the number of pictures to be played and not prices.

The RKO reply to the MPTOA trade practice program is the fifth to be made, Universal, United Artists, Twentieth Century-Fox and Metro-Goldwyn-Mayer having replied earlier. Statements from Paramount and Columbia have not been received and no declaration from Warner Brothers is expected.

The company defined its stand on the various points of the program as follows:

CANCELLATION: An unconditional minimum of ten per cent where all features offered are accepted by the exhibitor, but not applicable to pictures produced by others than RKO although distributed by that company.

LOCAL CONCILIATION BOARDS: Their establishment is approved.

CLEARANCE: The company opposes granting of unreasonable clearance but believes that uniform clearance and zoning plans are of doubtful legality.

OVERBUYING AND UNFAIR COMPETITION BETWEEN THEATRES: The company regards these as primarily exhibitor problems but it is willing to cooperate in their solution.

NON-THEATRICAL EXHIBITIONS: The company is emphatically opposed to these wherever they offer competition with established theatres.

STANDARD SHORT FORM OF CONTRACT: The standard form is regarded as inadvisable but the company agrees to attempt shortening and simplification of RKO's contract for the coming season.

SCORE CHARGES: Subject to negotiation between exhibitor and distributor.

DESIGNATION OF PREFERRED TIME: Subject to negotiation between exhibitor and distributor.

FORCING SHORTS WITH FEATURES: The distributor believes itself entitled to "a reasonable part" of the exhibitor's short subject playing time and will endeavor to obtain it.

Initial organization work in connection with the setting up of local conciliation boards probably will be launched with the arrival in New York of Mr. Kuykendall in about two weeks. The development of the boards is expected to call for final meetings of distribution executives at which the functions, jurisdiction, personnel and maintenance of the boards will be clarified. All five companies which have answered the MPTOA request for adoption of the ten point program have approved the conciliation boards and have promised to cooperate in their establishment.

Exhibitors in Philadelphia, Charlotte and Seattle already have designated exhibitor grievance committees and indications are that these may be converted into conciliation boards for those cities with the addition of distributor representatives.

Mr. Kuykendall has made public a letter to Al Lichtman, vice-president of Loew's, acknowledging that company's acceptance but regretting the company's stand on score charges and preferred playing time and asking an explanation of the cancellation privilege to be allowed.

▽

Licensing Plan Seen

(Washington Bureau of the HERALD*)*

Industrial control legislation in the current session of Congress is expected to center largely on the O'Mahoney-Mead bill for the licensing of corporations engaged in interstate or foreign commerce, included in which are a number of provisions directed at practices in the motion picture and other industries which were brought out by Congressional and Securities and Exchange Commision investigations.

Administration of the proposed law would be vested in the Federal Trade Commission, the membership of which would be increased from five to nine.

The legislation would require that every corporation engaged in commerce, directly or indirectly, secure a license from the commission on January 1, 1938. Such license would prohibit discrimination in pay against female workers performing services equivalent to those performed by male employees, would ban child labor, provide for collective bargaining and ban dishonest or fraudulent trade practices or unfair methods of competition. Whenever the commission found that abuses in the form of low wage scales existed in any industry, it would have authority to recommend minimum wages.

Drastic limitations on activities of corporations and their officers and directors are imposed in the bill. All stockholders are to have an equal right to vote at stockholders' meetings and non-voting stock would be outlawed, notwithstanding any provisions for the issue of such stock in the charters of corporations already established.

▽

Philadelphia Dispute

Officials of Loew's, commenting on the exhibitor dispute in the Philadelphia territory, have indicated that the distributor may modify contracts with exhibitors on percentage pictures in those provisions affecting the number of pictures to be played. Provisions for the 40, 35 and 30 per cent films will be retained, but clauses pertaining to the number in each group may be changed to cover only pictures to be delivered.

In the current issue of *Contact,* the UMPTO bulletin, the Hirsh Amusement Company which operates the Pike, is charged with deserting the so-called united front against Loew's on percentage terms. The circuit recently purchased the 1936-37 product away from the Ritz, its centage terms. The circuit recently purchased stand that this move is one of the reasons for the high film rentals in the territory.

J. O. Spearing Dies; Editor and Critic

James O. Spearing, automobile editor and former motion picture editor of the New York *Times,* died at his home early last Saturday of pneumonia. Mr. Spearing, who was 49, had been at his desk in Times Square until Thursday night, when he left complaining of a cold.

He had been with the *Times* over a period of 23 years, leaving twice to become active in the motion picture industry. For three years, beginning in 1923, he was in Hollywood for Universal Pictures writing scenarios and adapting short stories and novels. Later he went to Paramount and after that he joined Clyde E. Elliott as a writer and general assistant when Mr. Elliott was engaged by Fox Films. His last screen story was "Devil Tiger," produced by Fox, in 1934.

Born in New Orleans, Mr. Spearing received his early education there and later graduated from the University of the South, Sewanee, Tenn., in 1909. After his graduation, he returned to New Orleans where he joined the staff of the *Daily States.* Shortly after he became a reporter of the New York City News Association. Mr. Spearing joined the staff of the *Times* in 1913 where he served as a reporter until 1918, when he was appointed the paper's first motion picture critic. An assistant to the city editor, in charge of suburban news, he began reviewing pictures aside from his regular work and as the film productions increased to proportions that warranted the establishment of a motion picture department, Mr. Spearing was appointed its head.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, mourning the death of Mr. Spearing, said:

"The motion picture industry notes with regret the passing of James Oliver Spearing. His effective usefulness in the early days, his constructive writing during his years as motion picture critic, his understanding of the problems of the art during that period, all helped point the way both for the industry's development and for his successors in similar service."

Surviving are his wife, Mrs. Edna Mead Spearing, three sisters and a brother.

B. & K. Get McVickers

The Chicago Board of Education on Wednesday authorized leasing of the McVickers theatre, downtown house, to the Comet Amusement company, a subsidiary of Balaban & Katz, for 30 years.

Thad Barrows Reelected

The Motion Picture Operators' Union in Boston has reelected Thad C. Barrows, head projectionist at the Metropolitan theatre, president for the 18th consecutive year.

LEGAL STATUS OF CHANCE GAMES

(*Continued from page* 16)

refuses to review case of exhibitor convicted of lottery on ground that game violates state laws. January 25, 1936.

State court of appeals rules that Bank Night is not a lottery unless the participants are charged admission. April 25, 1936.

Magistrates' court in Brooklyn dismisses lottery complaint against Loew's Bedford for using Screeno. July 25, 1936.

New Rochelle director of public safety bans Bank Night because the crowds constitute a traffic hazard. August 31, 1936.

State court of appeals rules, four to three, that a theatre which offers a cash prize through a drawing to persons who have registered at the house, is not to be considered a lottery and not illegal. Case appealed from Monroe County court which was upheld in its reversal of the conviction of a Rochester exhibitor. Ruling indicates that decision might have been different if the theatre had included only those who had purchased admission tickets among those eligible for awards. January 9, 1937.

NORTH CAROLINA

United States district court issues injunction preventing exhibitor in Newton from using Jack Pot, Gold Mine or other games on grounds of infringement of Bank Night patent. April 25, 1936.

Grand jury in Wilmington decides that Bank Night is legal despite statement by city judge that it is gambling. August 4, 1936.

State attorney-general rules that chance games may be operated in such a way as to be within the law. January 4, 1937.

OHIO

State court of appeals denies injunction asked by exhibitor restraining competitors from using chance games on grounds of unfair competition. September 12, 1935.

Municipal court jury in Painesville finds exhibitor not guilty of lottery law violation. February 22, 1936.

OKLAHOMA

Attorney-general rules that any attempt to insure Bank Night payments in Oklahoma will be illegal. December 29, 1936.

OREGON

State assistant attorney-general orders Bank Night and other chance games out of all Salem theatres. August 12, 1936.

PENNSYLVANIA

Philadelphia grand jury dismisses lottery charges against three exhibitors. October 26, 1935.

SOUTH CAROLINA

State attorney-general rules ticket drawings or other theatre chance games are in violation of state lottery laws as interpreted by courts. September 20, 1936.

TENNESSEE

State supreme court rules Bank Night is not a lottery. June 27, 1936.

Memphis city official rules issuance of tickets for drawings in stores and theatres must be discontinued as lottery. December 21, 1936.

Memphis city judge declares theatres using Bank Night are operating within the law. December 22, 1936.

TEXAS

Court for civil appeals dismisses injunction granted against Griffith Amusement Company, ruling that Bank Night lacks one of the three essentials of a lottery since entrant is not required to buy a ticket to win. Solicitor general for postoffice says mailing ban still holds despite ruling. October 29, 1936.

State supreme court holds Bank Night a violation of public policy and unconstitutional as a "gift enterprise employing the lottery principle." January 9, 1937.

WISCONSIN

United States district court in Milwaukee rules Screeno a lottery. July 27, 1935.

District court in Milwaukee acquits exhibitor of charge of operating lottery. July 7, 1936.

Milwaukee postmaster advises newspapers that Bank Night and other games are lotteries under postal regulations regardless of court decisions. August 23, 1936.

District and city attorney offices in Milwaukee give opinion that Bank Night is not a lottery but "unfair practice." October 9, 1936.

District attorney warns exhibitors in state to discontinue Bank Night because it violates state anti-lottery statutes. Prosecution of Bank Night winners announced. December 4, 1936.

District attorney declares elimination of proxy cards and the announcement of all prize winners outside the theatres will bring Bank Night operations within the law. January 4, 1937.

No Decision Made On GB Exchanges

Isidore Ostrer, president of Gaumont British, has made no decision on opening exchanges in this country, he said this week on his return to New York from Miami.

"I haven't given the matter any thought," the British executive said, "and I will not consider any such plan until I return to England."

In reference to the letter sent by Sidney R. Kent advising GB that the Twentieth Century-Fox exchanges could not physically handle other than GB product he said he had no knowledge of the matter other than that Arthur Lee, American vice-president of GB, had mentioned it.

"There has not been any change in our situation with Twentieth Cenutry-Fox since I left London," Mr. Ostrer said.

Mr. Isidore Ostrer and his brother, Maurice, sailed for London Wednesday.

See Acceptance of Orpheum Offer

The filling of an order in the United States district court in New York denying a motion for the substitution of new counsel for the Orpheum circuit trustee was taken this week as an indication that RKO's offer of $700,000 for the principal assets of the circuit will be accepted by creditors of the company.

D. M. Black, the present counsel, offered some time ago to resign in the event the RKO offer was refused. Orpheum creditors and Referee Oscar W. Ehrhorn are scheduled to pass upon the offer on January 25th.

Isidor J. Kresel, retained by the preferred stockholders of the Orpheum circuit, has filed a petition in Federal court for leave to intervene in the RKO proceedings.

Film Salaries As Listed by U.S.

(*Continued from page* 20)

Al Hall, Paramount Pictures	$ 65,100
Sonya Levien	$ 65,000
Pat O'Brien, Warner Brothers	$ 64,500
Lawrence Tibbett, Small-Goetz-Zanuck Corporation	$ 63,750
Sylvia Sidney	$ 63,425
William Seiter	$ 63,333
Richard Wallace, Para. Pictures	$ 63,182
Raoul Walsh, Para. Pictures	$ 63,000
E. W. Hammons, Educational Pic.	$ 62,749
William G. Stuber, Eastman Kodak	$ 61,523
Harry Lachman	$ 60,400
Richard Dix	$ 60,000
Sidney Franklin	$ 60,000
Ann Harding	$ 60,000
Herbert T. Kalmus, Technicolor	$ 60,000
Warner Oland	$ 60,000
Herman Wobber, 20th Cen.-Fox	$ 59,800
George P. Skouras, Skouras Theatres	$ 58,192
Tay Garnett	$ 57,599
Vincent Lawrence, Paramount Pic.	$ 57,250
Sam Hellman	$ 57,166
Sam Taylor	$ 57,000
Zasu Pitts, Universal Pictures	$ 55,555
Albert Lewis, Paramount Pictures	$ 54,189
Albert F. Sulzer, Eastman Kodak	$ 54,061
James G. Harbord, RCA	$ 54,000
Robert Schless, Warner Brothers	$ 53,949
J. E. Brulatour, Inc.	$ 53,695
John D. Clark, 20th Cen.-Fox	$ 53,300
Sam Bischoff, Warner Brothers	$ 53,250
Joseph Bernhard, Warner Brothers	$ 53,000
S. P. Friedman, Warner Brothers	$ 53,000
Herman Starr, Warner Brothers	$ 53,000
Jacob Wilk, Warner Brothers	$ 53,000
T. J. Hargrave, Eastman Kodak	$ 52,948
Leopold Friedman, Loew's-MGM	$ 52,900
Charles C. Moskowitz, Loew's-MGM	$ 52,500
Phil Goldstone, Goldstone Prod.	$ 52,333
Cary Grant, Paramount Pictures	$ 52,292
Pauline Lord, Paramount Pictures	$ 52,197
B. B. Kahane	$ 52,166
Mark Sandrich	$ 52,166
W. C. Michel, 20th Cen.-Fox	$ 52,133
James R. Grainger, Univ. Pictures	$ 52,000
Myron Selznick	$ 52,000
Edward Small, Reliance Pictures	$ 52,000
Jason S. Joy	$ 51,125
Charles P. Skouras, Fox West Coast Service Corporation	$ 51,000
Lynn Starling	$ 50,583
Edward Klauber, CBC	$ 50,269
Victor Fleming	$ 50,000
Victor McLaglen	$ 50,000
Adolphe Menjou, Warner Brothers	$ 50,000
Watterson Rothacker, Para. Pic.	$ 50,000
Roy Del Ruth, Small-Goetz-Zanuck Corporation	$ 48,333
Bette Davis, Warner Brothers	$ 48,200
Merlin H. Aylesworth, NBC	$ 45,180
Boris Karloff, Universal Pictures	$ 45,000
Mary Astor, Warner Brothers	$ 41,663
Dave Rubinoff	$ 30,000
Fred Allen, Small-Goetz-Zanuck Corporation	$ 25,000
Mary Pickford, Pickford Corporation	$ 22,750
Loretta Young, Small-Goetz-Zanuck Corporation	$ 21,473

Krumgold Is Associate Producer

Republic Pictures in Hollywood this week promoted Joseph Krumgold, a writer, to the post of associate producer. His first assignment will be one of the series starring Guy Kibbee.

RADIANT
WITH THE GENIUS
OF MEN
WHO WON
THE
ACADEMY
AWARD
FOR THE
PRIZE WINNING
"THE INFORMER,"
COMES...

THE PLOUGH
DUBLIN IN REVOLT.....
AND FIRE AND THE TEARS

MARTIN JOHNSON'S DEATH TAKES FIRST MAKER OF WILD ANIMAL FILM

Explorer Who Used Planes to Get Material for "Baboona" Is Killed in Crash of Passenger Craft; Wife Injured

Martin Johnson, explorer, photographer, lecturer and first motion picture producer of "wild animal" films for the commercial theatre screen, died Wednesday morning in the Good Samaritan hospital in Los Angeles of injuries received in an airplane crash Tuesday as he was flying as a passenger from Salt Lake City to keep a lecture engagement. He had suffered a cerebral concussion, fracture of the skull and multiple fractures of the jaw. Mrs. Osa Johnson, his wife, who had shared most of his adventures during their 26 years together, was in a nearby room of the hospital, with a fractured leg, when death came to her husband.

Of the eight other passengers and three members of the crew aboard the Western Air Express transport plane when it crashed into a mountain ridge 25 miles from the Los Angeles airport, in the third major air accident in that region in recent months, only one passenger, James Braden, of Cleveland, was killed instantly.

MR. and MRS. MARTIN JOHNSON

Opened Nickelodeons

Mr. Johnson was 53 years old, born at Rockford, Ill., and spent his boyhood at Independence, Kan.

He first became interested in motion pictures while sailing the South Seas with Jack London in 1906. On his return to America, in 1910, he married Osa Leighty, of Chanute, Kan., and a short while later they both opened a chain of nickelodeons in Southern Kansas. The Johnsons toured the western states and part of Canada showing their Jack London films, many times in lumber and mining camps using gas for illumination.

In 1912, Mr. and Mrs. Johnson went to the South Seas together and made their first feature picture, "Cannibals of the South Seas." Then, for several years, they cruised through the islands until they had visited and made photographs of every group in the South Pacific, making, the while, the features "Captured by Cannibals," "Head Hunters of Malekula" and "On the Borderland of Civilization." They next spent a year sailing around Australia and then had two years in Borneo making "Jungle Adventures." The next Johnson Expedition took them to the Malay States, Ceylon and Egypt, and out of these countries came the pictures "East of Suez," "The Suez Canal" and "Bessie the Adventuress."

Cannibal Becomes Friend

Africa was to be the next stopping place of the traveling photographers and the scene of their activities for the next decade. But, of their South Pacific trips, Terry Ramsaye, in his history of the motion picture, *A Million and One Nights*, says:

"Martin Johnson has been an important contributor of adventure pictures for more than a decade. His first contact with showmanship was as a bellboy carrying ice-water to John Ringling at the old Saratoga hotel in Chicago. When Jack London started to sail the *Snark* around the world, Martin Johnson shipped as cook. On a beach in the South Seas, Johnson became acquainted with the films through a camera carried by a Pathe expedition from Paris, which had missed connection with the 'round the world cruise of the U. S. Navy in '08. Johnson lectured over the Orpheum circuit on South Seas subjects on his return. He struck up an acquaintance with Martin Beck, leading to a connection with the *Orpheum Travel Weekly*, a one-reel film release edited by Johnson.

"Some years later Johnson sailed again for the South Seas to make cannibal pictures. This cruise came near to an ending down the Alimentary Canal, at the invitation of Chief Nagipate of Malekula. Despite that they became friends, although not as intimately associated as the chief first intended.

Projected on Fly Tent

"When Johnson returned to Malekula in 1919 he carried a projection machine and a set of cannibal pictures to show Nagipate. Johnson also edited a special prologue film for his royal showing, consisting of scenes of himself and Mrs. Johnson in a motor car on Fifth Avenue, supplemented with pictures of the Armistice Day crowds.

"This extraordinary production was projected on a fly tent in the Malekula jungle, while Johnson lectured to the squatting savages. He explained how the cheering throngs turned out to see him off on his journey and to send the greetings of America to the great Nagipate.

"The cannibals sat stolidly through the picture and, being accustomed to pay for their services, charged Johnson a case of trade tobacco for looking at the film. The showing was, however, a valuable contribution to the world peace movement. Chief Nagipate confidentially informed Johnson that he was surprised to see how many white people there were in the world and announced that he would abandon a long cherished plan to eat them all."

Authorities on Savage Peoples

At the beginning of their some 15 years of photographing African wild life, animal and native, Mr. Johnson's lack of finished motion picture technique was one of the reasons which brought him to Mr. Ramsaye, who assembled, cut, edited and polished for the commercial motion picture screens such of the Johnsons' early successes as "Martin Johnson's African Hunt" and "Simba." Books written by the Johnsons included "Camera Trails in Africa," "Safari," "Lion" and "Congorilla."

During their African stay, besides "Trailing African Wild Animals" and "Simba," they made such pictures as "Across the World" and "Congorilla," the first all-sound film to come out of Central Africa.

The most recent picture of the Johnsons was "Baboona," released through Fox in 1934-35 and, strangely enough, in view of the cause of Mr. Johnson's death, introduced the couple to airplane travel. Two Sikorsky Amphibians were used in traveling from place to place for photographic material, and it was during this trip that the exploring photographers themselves became proficient in handling the controls of an airplane.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Fire Over England

(UA-London-Pommer)

Historical Drama

With England's Queen Elizabeth as the central and dominating figure, "Fire over England" is a romance tinged historical drama. Welding imaginative speculation to authentic fact, it depicts the historical and political events and the personal relationships contingent thereupon that led to the destruction of the Spanish Armada. Expensively produced and convincingly played by the all-British cast, it gains its realism by sticking closely to naturally dramatic historical fact, and while these incidents endow the film with a stirring thrill action character, they are carefully controlled in order that they may not predominate too greatly over the personal romance and drama.

At the time of Francis Drake's raiding exploits, when England is a puny sea power, his harassing of Spanish treasure ships thrills the British populace. The Spanish Ambassador demands that Elizabeth capture and hang this pirate. Though her advisors beg her to do so, Elizabeth is made of sterner stuff and, trickily, she temporizes with King Philip of Spain. Word reaches England that Spain is building a mighty fleet with which to invade the island kingdom. A woman of many amours herself, Elizabeth dispatches Richard Ingolby and his son, Michael, in love with lady-in-waiting Cynthia, to Spain in search of information. Captured, Richard pleads for the life of his son before he is executed by the Inquisition. In Spain Elena falls in love with her father's prisoner. In England, jealous Elizabeth cannot spare Cynthia from her vengeful fury. Escaping from Spain with full knowledge of that country's naval plans, Michael arrives in England to find his homeland on the verge of panic. Only Elizabeth is courageous as her courtiers demand that she bow the knee to Philip. Riding into the military camp at Tilbury where the armed forces of Britain await the invasion, Elizabeth, idolized by her soldiers, conceives a daring plan to stay the might of Spain and finds in Michael just the sort of a desperate man to execute it. Heading a little fleet of tiny boats, carrying repatriated courtiers who must prove their loyalty, the boats are set afire as they approach the Armada. The wind carries the burning craft into the heart of the great fleet, spreading death and destruction, to drive the Armada's sailors into rout and start the amazing chain of events that leaves the great sea host a shattered wreck on every mile of the British coast. Out of Elizabeth's determination and Michael's daring heroism the first beginnings of England as a great sea power are made. Michael's reward is honors from Elizabeth and Cynthia's hand in marriage.

Although slow to start as much attention is given to establishing personnel identities and erecting the proper historical significance, the film builds to spectacular thrill action in the concluding reels. Differing from American technique, the British producers do not take such wide liberties with historical fact. A strict chronology that may seem complicated to the average audience, but which undoubtedly will be appreciated by students, is followed. Nevertheless, American director William K. Howard has worked into the script, action and production detail definite traces of those values which arouse devotees of domestic drama of adventure and romance.

Because comparatively few of the cast are in any great degree familiar to American audiences, it does not seem possible that one can place much dependence upon the strength of name values to sell the show. The problem thus resolves itself into the proposition of how ably the individual exhibitor can market a quality class production.

Previewed in Grauman's Chinese theatre, Hollywood. For the first time in history, British production came into the film capital to give it the initial look at one of its pictures. A Korda picture, showing was attended by a large delegation of producers, directors, writers, actors and other Hollywood notables who had a professional interest in the film. As would be expected, this group showed enthusiasm for the picture. The run-of-the-mill preview fans, for whom an intensive advertising barrage had been laid down, seemed to experience difficulty in understanding the story until after the halfway point.—**Gus McCarthy.**

The inevitable after-the-show Hollywood sidewalk conference decorated the picture with verbal laurels, but it could not refrain from waxing facetious. It saw something whimsical in the fact that this British production was made by three Austrians, Alexander Korda, Estaphan Pallos and Lajos Biros, was directed by the American William K. Howard, photographed by the Hollywood Chinese James Wong Howe, that a Russian, Sergei Nolbandov, collaborated on the screen play, that another Russian, M. Meersen, was the art director, and that the French René Hubert designed the costumes.

Of course Mr. Pallos pointed out that many a Hollywood picture credit sheet would yield as cosmopolitan a pattern. Mr. Pallos says he feels more at home in Hollywood than anywhere else, since he travels with four passports and as many spellings of his name. In fact he is officially three other fellows.—TERRY RAMSAYE.

Produced by Alexander Korda, London Film Productions. Distributed by United Artists. An Erich Pommer production. Directed by William K. Howard. Based on the novel by A. E. W. Mason. Screen play by Clemence Dane and Sergei Nolbandov. Cinematographer, James Wong Howe. Film editor, John Dennis. Costumes by René Hubert. Art director, Meersen. P. C. A. Certificate No. 2869. Running time, when seen in Hollywood, 90 minutes. Release date, February 5, 1937. General audience classification.

CAST

Queen Elizabeth	Flora Robson
Michael Ingolby	Laurence Olivier
Cynthia	Vivien Leigh
Earl of Leicester	Leslie Banks
Philip of Spain	Raymond Massey
Elena	Tamara Desni
Burleigh	Morton Selten
Spanish Ambassador	Henry Oscar
French Ambassador	Lawrence Hanray
Cooper	Roy Russell
Amberley	Howard Douglas
Illingworth	Cecil Mainwaring
Tarleton	Francis De Woolfe
Maddison	Graham Cheswright
Gregory	George Thirlwell
Hatton	A. Corney Grain
Richard Ingolby	Herbert Lomas
Don Pedro	Bobby Newton
Don Escobal	Donald Calthrop
Admiral Valdez	Charles Carson
Sir Richard	Lyn Harding
Don Miquel	Robert Rendell

Penrod and Sam

(Warner)

Comedy Drama

The juvenile Booth Tarkington characters are there and very much of the delightful Tarkington atmosphere is retained, but smartly, recognizing that this is an attraction for youngsters of a new generation, the producers, writers and director have given it an up-to-date twist. The result is something to give the present day kids plenty of opportunity for enthusiasm. At the same time, particularly as it concerns the relation of Penrod Schofield and his father, it has a human interest character that should be of more than casual appeal to adults.

In the beginning Penrod, Sam and Verman, together with the rest of the gang who have formed a juvenile G-Man organization, still don't want to have anything to do with tattle tale Rodney Bitts. When Rodney, who abused Verman, lies to his father and says Penrod beat him up, the incident is reported to Mr. Schofield, who first chastises the boy, but later, when he learns the truth of the matter, commends Penrod. The incident has a pleasing human interest quality. Again the kids scrap and this time Schofield is fired by Britt.

Just as things look pretty bad for Penrod and his G-Men, gangsters led by Dude Hanson rob Britt's bank. In the raid, Verman's mother is killed. Following the gunbattle, the mobsters hide in the woods. Penrod and Sam call a meeting of their gang in the secret headquarters. But Dude's mobsters also move in to capture the two youngsters, along with Rodney who has blundered in. News of the capture is spread by Verman, who tips off the real G-men who surround the barn and trap the bandits. Rodney proves he is made of the same sort of heroic stuff as Penrod and Sam, and as the kids share the reward he is accepted as a full member and Mr. Schofield is reinstated in Britt's bank.

Previewed in the Warner Hollywood theatre. Following regular procedure the showing was at night with only a few kids in attendance. Had someone previewed it to a Saturday afternoon kid matinee, a better idea of how young folks will react to the film might have been gained.—G. M.

Produced and distributed by Warner-First National. Associate producer, Bryan Foy. Story by Booth Tarkington. Directed by William McGann. Assistant director, Drew Eberson. Screen play by Lillie Hayward and Hugh Cummings. Photographed by L. Wm. O'Connell. Film editor, Thomas Pratt. Art director, Hugh Reticker. Dialogue director, Hugh Cummings. P. C. A. Certificate No. 2753. Running time, when seen in Hollywood, 65 minutes. Release date, February 27, 1937. General audience classification.

CAST

Penrod	Billy Mauch
Mr. Schofield	Frank Craven
Mrs. Schofield	Spring Byington
Roy (Dude) Hanson	Craig Reynolds
Sam	Harry Watson
Rodney Bitts	Jackie Morrow
Verman	Philip Hurlic
Mr. Bitts	Charles Halton
Delia	Bernice Pilot
G-Man	Kenneth Harlan
Lefty	Allan Davis
Suds	Si Wills
Wienie	Billy Lechner
Piggie Nelson	Billy Wolfstone
Slats Fogarty	Jerry Madden
Sheriff	Robert Homans
Mrs. Diggs	Mildred Gover
Members of Penrod's Gang	George Billings Jerry Tucker Jack Cunningham Don Hulbert John Pirrone

Larceny on the Air

(Republic)

Drama

Despite complications and sometimes hard to follow story intricacies, this topical drama emerges as satisfactory average entertainment. Generally well acted, directed and produced, the film, overcoming motivating handicaps, moves speedily, is held together by a well controlled vein of suspense, and effectively blends its action, dialogue and situations.

Young Doctor Baxter declares war on quack doctors who use the radio to advertise their worthless cure-alls. To his assistance comes McDonald, federal pure food and drug law agent. The activities of the two bring down the wrath of Kennedy, a leader in the sure-cure business. Baxter meets and falls in love with Jean Sterling, and, more by illusion than anything else, audiences are led to know that her father, Professor Sterling, a supposedly respectable publisher, is associated with Kennedy. Tense drama characterizing all activity, contrasted by comedy provided by Baxter's aide, Jimmy, Baxter's suspicions of Sterling are proved true. The knowledge causes a temporary romantic rift between the crusading doctor and Jean, but when she is convinced that Baxter actually knows the truth, they are reconciled. Through her influence, the professor is won over to Baxter's side. As the combined forces wage war on Watkin, a charge of murder is laid at Baxter's door. But to exonerate himself and break up the ring of grafters, he leads a wild auto chase over mountain roads to round up the real culprit and get the information that drives Watkin off the air.

The film permitting tieups with ethical doctors, makes possible the application of sensational ballyhoo to evoke popular interest.

Previewed in Warner Forum theatre, Los Angeles. Though the audience seemed to experience some difficulty in understanding certain story phases, it nevertheless reacted favorably to the presentation.—G. M.

Produced and distributed by Republic. Directed by Irvnig Pichel. Sotry by Dick English. Screen play by Dick English and Endre Boehm. Photographed by Jack Marta. P.C.A. Certificate No. 2916. Running time, when seen in Hollywood, 63 minutes. Release date, January 11, 1937. General audience classification.

CAST

Dr. Lawrence Baxter	Robert Livingston
Jean Sterling	Grace Bradley
Professor Sterling	Granville Bates
Kennedy	Pierre Watkin
McDonald	Willard Robertson
Jimmy	Smiley Burnette
Andrews	William Newell
Pete	Byron Foulger
Thompson	Wilbur Mack
Burke	Matty Fain
Miss Nelson	Josephine Whitell

Off to the Races

(Twentieth Century - Fox)

Comedy

Preceding numbers of the Jones American family series having met with a fair degree of popularity, there is good reason to anticipate that this, the fourth, will prove satisfactory and amusing entertainment for family type audiences. Meeting the expectancies of this patronage group, the show also places in his hands an attraction that the showman may get behind in an effort to capture the attention of other audience segments. With the contributions made to it by the young members of the cast it is a wholly satisfactory offering for the children; the manner in which its juvenile romantic contrast has been worked in should appeal to the grownup youngsters, and adults are assured of finding much in it featuring the adult cast members to arouse their attention.

The story is well written. Aiming to make comedy predominate, the direction is sure footed and understanding. With good material in situations and dialogue to work with, the cast performs with enthusiasm. Production support is of a higher degree than that of the preceding films.

Wholesome comedy, the essence of the story, is introduced and maintained in a novel way that prevents the film from being a stereotyped series affair. The familiar Jones Family, John, Mrs. John, Bennie, Jack, Roger, Lucy and Granny, are happily looking forward to county fair week. Sending his trotting horse first to be stabled in the garage by Mrs. Jones to the discomfort of John, Jack and Roger, Uncle George Baxter, a ne'er-do-well horseman, arrives with his brat daughter, Winnie Mae. This youngster makes things hot for the entire family, and Uncle George gets it in a real fix when he persuades Bonnie's boy friend, Herbert Simpson, to bet his marriage savings on Jerry B. Much fun concerning the horse and the personnel ensues—the preview audience laughed heartily. The big race is on. With Herbert's money and some of Granny's riding on it, Jerry B. wins the first heat. The excitement of the situation is comically intensified when one of the fair's midway attractions, kootch dancer Rosabelle, hears George's name broadcast over the loud speaker system. One of the wives to whom he owes back alimony, she demands that police pinch him until he pays up. The family fortunes menaced, a new threat appears when Winnie Mae announces that unless Uncle George is liberated, father John, somewhat of a sulky rider in his own right, will drive the second heat. This episode is a melange of comic, suspense laden action, but Jones, although he's almost the victim of dirty work, manages to drive Jerry B. to victory. The winnings refinancing Uncle George, the family is glad to be rid of him and Winnie Mae so that it can proceed about the business of marrying Bonnie to the now opulent Herbert.

Unlike some of its forerunners, "Off to the Races" is an attraction into which exhibitors may sink their teeth in an attempt to develop business above that which may be expected from the regular followers of the series.

Previewed in Uptown theatre on the Saturday following New Year's Day. The audience, very much in a holiday mood, reacted to the entertainment in a manner that seemed to surprise the studio crowd which was around to see how the film would take.—G. M.

Produced and distributed by Twentieth Century-Fox. Directed by Frank R. Strayer. Original story and screen play by Robert Ellis and Helen Logan. Based on character created by Katherine Kavanaugh. Photographed by Barney McGill. Song: "Meet the Family" by L. Wolfe Gilbert and Felix Bernard. Associate producer, Max Golden. P. C. A. Certificate No. 2928. Running time, when seen in Hollywood, 60 minutes. Release date, February 19, 1937. General audience classification.

CAST

John Jones	Jed Prouty
Bonnie Jones	Shirley Deane
Mrs. John Jones	Spring Byington
Herbert Simpson	Russell Gleason
Jack Jones	Kenneth Howell
Roger Jones	George Ernest
Lucy Jones	June Carlson
Granny Jones	Florence Roberts
Bobby Jones	Billy Mahan
Winnie Max Baxter	Ann Gillis
Ebbie	Fred Toones
Spike	Chick Chandler
Rosabelle	Ruth Gillette
Uncle George Baxter	Slim Summerville

A Man Betrayed

(Republic)

Melodrama

Modern melodrama made up of circumstances and incidents well within the province of probability is adroitly served up in this presentation of fraudulent stock operations and resultant complications. On the somber side there is a suicide made to seem a murder. Gunplay, pursuit and related violence are without lethal consequence and the story develops substantial comedy aspects as it progresses. A cast of dependables headed by Eddie Nugent and Lloyd Hughes maintains illusion of reality throughout.

The action begins with the attempt of an honest stock salesman to verify the authenticity of his merchandise and his employer's resultant suicide. Dishonest partners employ gangsters to disguise the death as a murder and cast suspicion on the salesman, who is convicted and sent to jail but rescued by chance when other gangsters effect escape of a felon to whom he is handcuffed. Free, he sets out, aided by a brother, to establish his innocence by determining the facts surrounding the death of his supposed victim.

Circumstances of his release throw him and his brother, a misionary who is also a boxer, into company of mobsters whose interest in his affairs is at first incidental but becomes genuine as the misionary brings them around to the side of justice. Under his influence the gangsters undertake to unravel the mystery which has defied the detectives and succeed in doing so, their success resulting ultimately in their reformation.

Distinctly novel treatment of subject matter is a major asset of the film. Plot factors are, as indicated, lively, colorful and logically connected. Acting is competent and of uniform quality.

Reviewed at New York tradeshow.—W.R.W.

Produced and distributed by Republic. Associate producer, William Berke. Directed by John H. Auer. Screen play by Dorrell and Stuart McGowan. Photographed by Ernest Miller. P. C. A. certificate No. 2858. Release date, December 29. Running time, 58 minutes. General audience classification.

CAST

Frank Powell	Eddie Nugent
Marjorie Norton	Kay Hughes
Curtis Powell	Lloyd Hughes
Sparks	John Wray
Richards	Edwin Maxwell
Burns	Theodore Von Eltz
Ryan	Thomas E. Jackson
Gabby	William Newell
Hillbilly	Miley Burnette
Helen Vincent	Christine Maple
Carlton	John Hamilton
Tony Maroc	Ralf Harolde
Gertrude	Grace Durkin
Smokey	Carleton Young
Apt. House Tenant	Mary Bovard
Keys	Sam Ash
Satchel	Pat Gleason
Nick	John Boyd

Melody for Two

(Warner)

Musical Comedy - Drama

How to make the hero an unpleasant sort of person is expertly demonstrated in this production. That trick is the picture's most novel feature. Whether the idea has any entertainment or commercial value is open to question. The unimpressed preview audience didn't seem to have much of an opinion either way.

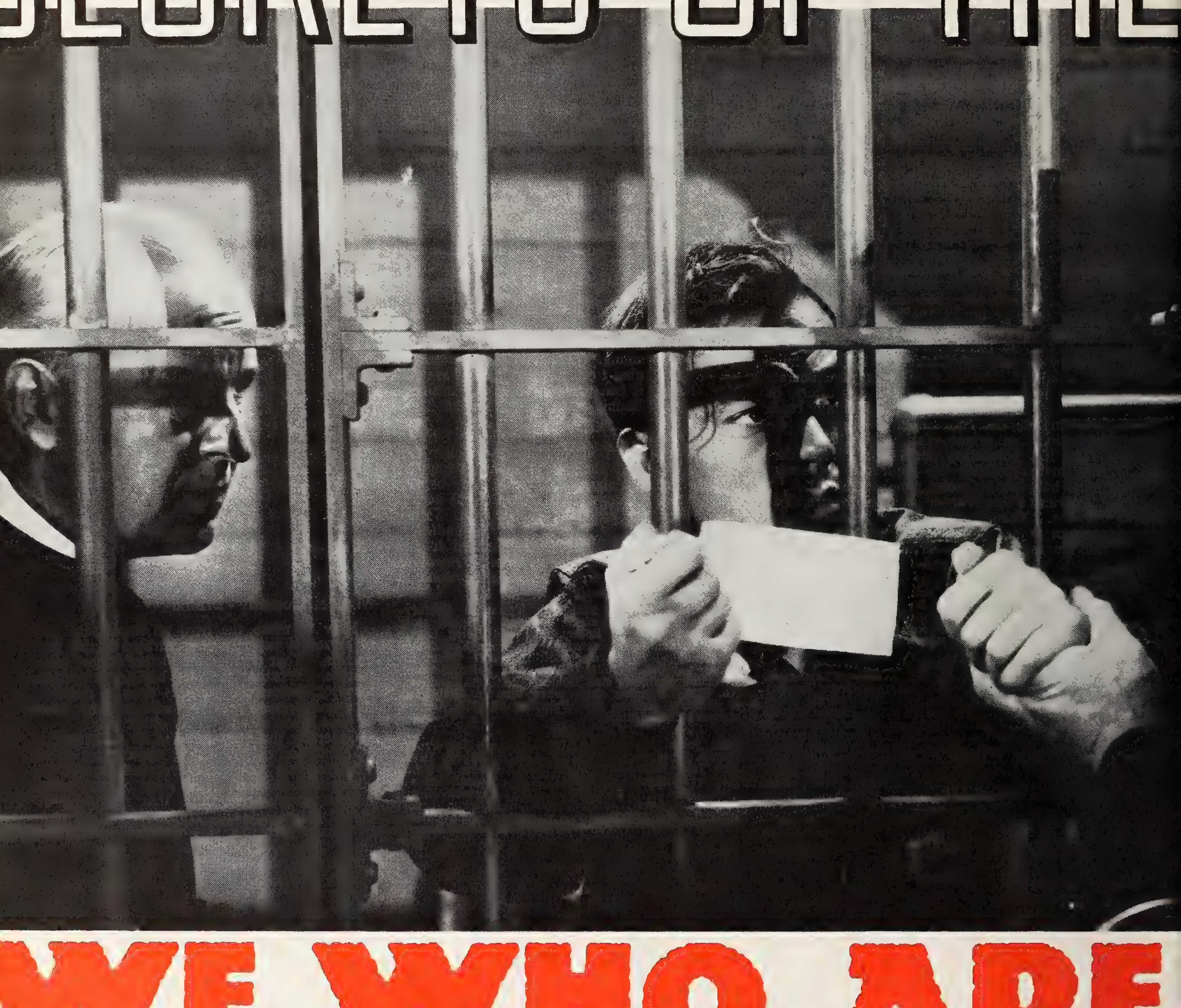
Generally the film seems to be some sort of an exhibition of how swing music came to be. The fact that just about everybody knows the circumstances deprives the story of any topical interest or surprise value that might be attached to the subject. However, via the route of music, orchestra and vocal, romantic conflict, comedy, light drama and spoiled boy melodrama, the attempt is made. As it develops, the music is pretty good and so is the comedy, which is more than can be said of the other elements.

Tod Weaver, by nature a cheap skate class band leader, gets in wrong with everybody when he refuses to pay for some arrangements. To preserve a swell job, his girl, Gale Starr, singer in the band, buys the arrangements secretly, and the orchestra clicks. Eventually the leader finds out about it, and with the aid of "Nobody can do that to me," he walks out of the job. Gale succeeds him and she's quite a sensation. The inevitable happens to the sulking, idle swell head, but eventually he is bludgeoned into leading a blonde girls' jazz band in a honky tonk. Business is tough until a darky janitor gives the outfit the idea of going in for swing music. Though Tod wants nothing to do with this terrible stuff, business is so good that additional space has to be taken to accommodate the crowds. Naturally the new phenomena wrecks the spot featuring Gale's band. All the way through this the conflicting romance is having its innings.

Then the bands go into competition for a radio broadcast job. Gale, who has every rea-

(Continued on page 32)

SECRETS OF THE



WE WHO ARE

SHOW the thrilling romance of a man condemned by a tangle of "evidence" . . . of a girl in a million who stood by him . . . of the cop who put him in jail and fell in love with his girl.

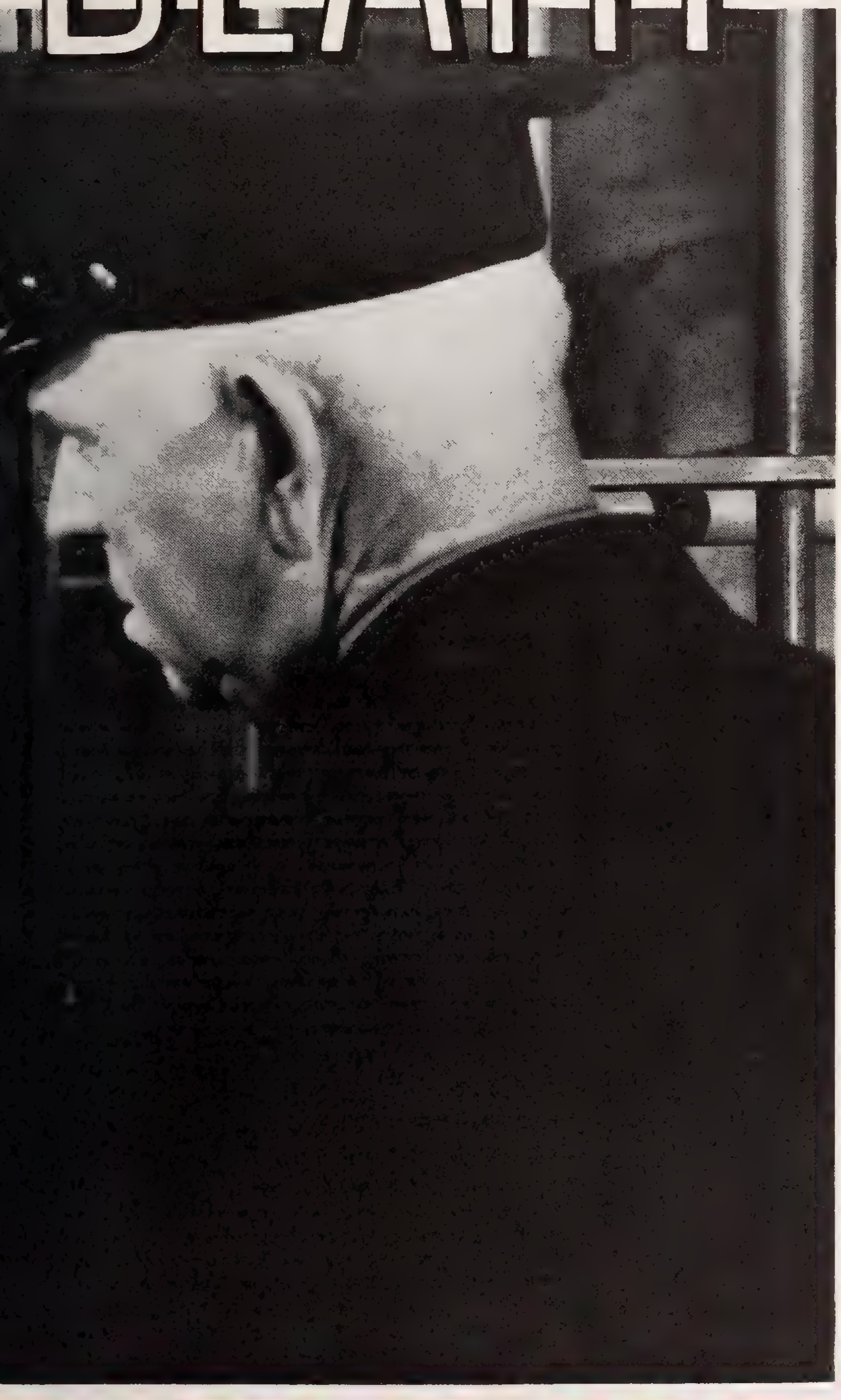
SHOW sensational secrets of prison life! . . . The grapevine telegraph, over which messages are sent by tapping on the water pipes . . . The way a riot is started! . . . How the convicts take care of a "squealer."

SHOW the riot along murderers' row, when raging prisoners start a war against the guards, yelling: "Don't let that innocent boy die!"

SHOW Gangland on the loose! . . . Holdups, murder, hit-and-run killing, and rat against rat.

SHOW science against crime! . . . New methods of police investigation! . . . Baffling mysteries solved with test tubes and cameras!

DEATH HOUSE!



. . . blasted from the hearts of men condemned, and flung in fury to the screen! . . . Strong drama ripped from a story by a man who knows what he's talking about, because he lived through every piercing moment himself!

ROMANCE THAT FLAMES THROUGH PRISON BARS...THE STIRRING STORY OF AN INNOCENT BOY WHO TOOK THE RAP FOR A GANGLAND KILLING...OF THE BEAUTIFUL GIRL WHO FOUGHT FOR HIM...AND OF THE COP WHO TRIED TO STEAL HIS GIRL!

ABOUT TO DIE

with **PRESTON FOSTER**
ANN DVORAK
JOHN BEAL

RKO
RADIO
PICTURES

An Edward Small Production
Directed by Christy Cabanne

(Continued from page 29)

son to pour it on Tod, surprises him and everybody else by deserting her own band to sing with Tod's during the audition. The result is a combination of the blonde tooters and Gale's males as a persumably nationwide orchestra sensation.

In the lead role, James Melton sings well, but fails to impress as an actor. Patricia Ellis has a couple of songs, but the outstanding entertainment feature of the show is Winifred Shaw's handling of her "Jose O'Neill, The Cuban Heel" song specialty. Other than that the comedy provided by Marie Wilson, Fred Keating and Charles Foy are the picture's most attractive elements.

Previewed in the Warner Hollywood theatre. The audience seemed to be patiently waiting for something lively to happen, and when it did, in the person of Miss Shaw, it was momentarily enthusiastic.—G. M.

Produced and distributed by Warner Brothers. Associate producer, Bryan Foy. Directed by Louis King. Scren play by George Bricker and Luci Ward and Joseph K. Watson. Story by Richard Macaulay. Production numbers directed by Robert Vreeland. Assistant director, Carrol Sax. Photographed by Arthur Todd. Film editor, Jack Saper. Dialogue director, Gene Lewis. Art director, Esdras Hartley. Gowns by Milo Anderson. Musical director, Leo F. Forbstein. Music and lyrics by Harry Warren and Al Dubin and M. K. Jerome and Jack Scholl. P.C.A. Certificate No. 2569. Running time, when seen in Hollywood, 60 minutes. Release date, to be determined. General audience classification.

CAST

Tod Weaves	James Melton
Gale Starr	Patricia Ellis
Camille Casey	Marie Wilson
"Remorse" Rumson	Fred Keating
Mel Lynch	Dick Purcell
Lorna Wray	Winifred Shaw
Bill Hallam	Craig Reynolds
"Scoop" Trotter	Charles Foy
Wilson	Gordon Elliott
Exodus Johnson	Eddie Anderson
Alex Montrose	Eddie Kane
Woodruff	Gordon Hart
Armstrong	Harry Hayden

Billie, Jack and Donald O'Connor in Specialty Act.

Crack-Up

(20th Century-Fox)

Spy Melodrama

International intrigue of the kind that becomes front page news when exposed, but continues otherwise as routine business in the affairs of major nations watchful of each other in the matter of martial preparedness, is the subject of this commonsense but by no means commonplace melodrama. The topic is of especial interest at a time when war is not generally regarded as among the more improbable results of contemporary relationships.

Specifically concerned in the incidents here depicted is a plane capable of transporting passengers swiftly and safely between the United States and Berlin. Aside from the assumption that such a plane exists, the story sticks closely to the plausible. It is so constructed that there is no necessity for assuming a state of war or identifying the second nation involved in the plot. Things pictured as happening could happen and just possibly have.

Outstanding among the personnel is Peter Lorre as the secret agent of an unnamed foreign power, a characterization reminiscent of his role in the recent "Secret Agent." Secondary emphasis is upon Brian Donlevy as a disloyal American. Helen Wood and Thomas Beck carry a romantic interest closely bound up with the major theme.

The narrative depicts the foreign agent's masquerade as a slightly demented hanger-on about the flying field where a new and powerful plane is housed and his efforts to obtain, through bribery of employees, the plans from which the plane has been constructed. As success seems within his grasp developments precipitate murder, and circumstance places him aboard the plane in company with its inventor and pilot, its owner and an innocent relief pilot. The high point of the melodrama is reached when the plane comes down in midocean during a storm and the antagonistic quartet, faced with certain death, works out its destiny in such fashion as to effect the rescue of the innocent member and bring about the destruction of the plane and the plans for its duplication.

Reviewed at the Globe theatre, New York, where it appeared to interest and entertain a Broadway matinee crowd.—W. R. W.

Produced and distributed by Twentieth Century-Fox. Associate producer, Samuel G. Engel. Directed by Malcolm St. Clair. Screen play by Charles Kenyon and Sam Mintz. Original story by John Goodrich. Assistant director, Aaron Rosenberg. Film editor, Fred Allen. Art direction, Duncan Cramer and Lewis Creber. Photography, Barney McGill. P.C.A. certificate No. 2831. Release date, January 15. Running time. 70 minutes. General audience classification.

CAST

Colonel Gimpy	Peter Lorre
Ace Martin	Brian Donlevy
Ruth Franklin	Helen Wood
John P. Fleming	Ralph Morgan
Joe Randall	Thomas Beck
Mrs. Fleming	Kay Linaker
Sidney Grant	Lester Matthews
Operative No. 30	Earl Foxe
Operative No. 77	J. Carrol Naish
Operative No. 16	Gloria Roy
Alfred Kruxton	Oscar Apfel
Daniel D. Harrington	Paul Stanton
Major White	Howard Hickman

The Man in the Mirror

(Twickenham-British)

Comedy

This British picture is out of the rut in conception and execution, is most amusingly interpreted by a cast including two American values in Edward Everett Horton and Genevieve Tobin, and has been directed by Maurice Elvey with a fine eye for comedy situations. It is certainly one of those pictures from England which can be exploited successfully in America and which offers unusual opportunities, both in theme and incident.

The basic originality is one of idea. The situation presented is that of a shy and ineffective man, a "prune" in his own phrase, who suddenly is confronted with a materialization of his image in the mirror. This second man is all that the other would like to be.

Horton is a business man named Jeremy Dilke, who has allowed his partner, Talkington, to usurp all authority in the office, and at home, by his ineffective shyness, has disappointed his wife and allowed his mother-in-law to become a problem. After the second Jeremy Dilke materializes out of the mirror, things are altered. Talkington is put in his place. Mrs. Dilke rejoices that honeymoon days are here again. Jeremy number two—pushing number one into a cupboard when he is in the way, or leaving him to face the music after his double's flirtation with Mrs. Talkington—steps in on a big deal with an oriental potentate, finds that the potentate is bogus and his own partner double-crossing him, and makes a fortune in a nitrate deal. Face to face, the two Jeremys shake hands and merge into one.

There are many clever and amusing single incidents to exploit, one of the best being the burlesque of the Eastern magnate, who is really a practical joker in makeup. The shy Jeremy's escapade in a night club and his hotel stay under an assumed name, both planned by his double, are also very funny.

It went over to a gale of laughter at the night trade show, Piccadilly Theatre, and they said afterwards it was Twickenham's best to date, and certainly up to the very highest Horton level.—Allan, London.

Produced by J. H. Productions at Elstree. Distributed by Twickenham Film Distributors, Ltd. From the novel by William Garrett. Directed by Maurice Elvey. Scenario by Hugh Mills. Adaptation and dialogue, F. McGrew Willis. Photography and lighting, Curt Courant. Sound, Baynham Honri and Leo Wilwins. Running time, 75 minutes. Adult audience classification.

CAST

Jeremy Dilke	Edward Everett Horton
Helen	Genevieve Tobin
Veronica	Ursula Jeans
Tarkington	Garry Marsh
The Bogus of Bokhara	Aubrey Mather
Interpreter	Alistair Sim
Miss Blake	Rene Gadd
Mrs. Massiter	Viola Compton
Dr. Graves	Stafford Hilliard
The Earl of Wigan	Felix Aylmer

Pigs Is Pigs

(Vitaphone)

Cleverly Done

The little pig of this fable is very much the greedy pig. Despite his fond mother's warning words to watch his diet, the smart youngster continues to gorge and then retires for the night. Comes eventually sleep, but also indigestion, in the shape of a nightmarish monster who insists on stuffing the piggie's stomach until it grows to something looking like a balloon. Surprisingly enough, when the young pig awakes, he promptly forgets his horrid dream and rushes pronto down to sate his apparently insatiable appetite, which perhaps only goes to prove why "pigs is pigs." The situations, particularly those picturing the dream sequence, are cleverly imagined, skillfully drawn and colored to fine comic effects. Running time, seven minutes.

Gold Mania

(RKO Radio)

Fair

A number of the World on Parade series, this subject concerns itself with an old time gold prospector and his search for the precious metal. With a mule and a dog and with all his worldly possessions in a small pack, this drifter of the land roams from day to day in the hope of spotting gold in some stream or desert wasteland. Running time, 11 minutes.

Runaway Marriage

(Columbia)

Good

Second in the series of the Court of Human Relations, this subject relates the hardships that a young couple encounters when they marry while still in college. The boy, an outstanding member of the college football team, marries a girl who has an excellent scholastic record. The marriage fails to improve their college standing as they worry over bills when the boy's father discontinues his allowance. For disobeying training rules the boy is thrown off the football team, and the girl loses her high standing in scholastics. After some advice from the Court of Human Relations they decide to live apart for the remainder of their college life. Running time, 10 minutes.

Don Donald

(United Artists)

Good

Donald, the vituperative duck, goes Latin with a vengeance in this short subject as he woos his senorita. Donald, astride his miniature donkey, visits the hacienda of his current fancy, and sings out to the lady of the house who hurries out to do a tango. When she and the donkey become tangled, Donald very ungentlemanly evidences much pleasure, which arouses the ire of the dancer. To make amends Donald trades the donkey for a car and takes her for a ride in the desert. The car breaks down and so does the romance. Running time, 8½ minutes.

A Story of the Rose

(DuWorld)

Of Some Appeal

This short subject relates the story of how a rose wooed and won for a shepherd lad the hand and heart of a princess fair. Using the method of living actors, marionette figures and cartoon characters to carry on the action of the plot, the result is a bit confusing to the spectator. Nor does the additional coloring lend much benefit to the work as a whole for it tends to be of a glaring and excessive variety. Nevertheless, there will be some appeal in it for the young and the sentimental. Running time, 10 minutes.

NATIONALISM REPORTED MAKING JAPAN TIGHT MARKET FOR FILMS

Large Trading Companies Are Called Most Feasible Agency for Foreign Products Under Growing Nationalistic Ideals

900 to 1,000 Pictures, Including Domestic, Being Offered for Distribution Among 1,300 Theatres in Japan Proper

by S. F. LINDSTROM
in New York

Siegfried L. Lindstrom, author of the accompanying article, explains the position of the motion picture as it stands in Japan today, especially the relation of American distributors to the Japanese film industry, a position which apparently is undergoing changes about which little is known in this country.

Mr. Lindstrom has arrived in New York after spending 25 of his 39 years in Japan, where he was born. His parents were missionaries, who first arrived in Japan some 45 years ago.

The past year has seen Mr. Lindstrom in residence at Dairen, in South Manchuria. There he had been working on a biography of the late Marshal Chang Tso-lin, Manchurian warlord. Mr. Lindstrom was Far Eastern general sales manager for United Artists corporation. Later, for four years, he was manager of the office of the Japanese N. Y. K. Steamship Line, and three years ago took on the Far Eastern managership of Radio-Keith-Orpheum. Since then, in the main, he has been engaged in the distribution of motion pictures in Japan.

Of all the Far Eastern territories, Japan offered the most profitable field for American motion picture distribution up to five years ago. But conditions have changed. In the intervening years, the growth of an unbridled nationalistic consciousness finally has managed to create a situation whereby all business enterprises, including pictures, other than those in the control of the Japanese themselves, are made to feel painfully out of place, with merciless native competition, backed up by canny government legislation, calculated to make it all but impossible for them to operate at a profit.

Accordingly, the branch offices of the most representative firms abroad seeking to continue trading with Japan are found absorbed, on an agency basis, by one or another of the half-dozen or so of great trading firms which rule the economic destiny of the Island Empire, operating as empires within an Empire—so powerful are they.

Most American motion picture companies, nearly all of which have exchanges in Japan, maintain offices appointed in a manner out of all porportion to the amount of businesss they ever can hope to realize; and the same is true of the size of their native staffs, nearly all of which are several times larger than is needed.

Decade of Study

One policy followed, perhaps unthinkingly, by the motion picture companies places them in a more difficult position than other businesses. It takes nothing less than a decade of hard study, supported by the patience of a Job and the tact of a diplomat, to learn how to do business with the Japanese. The home executives of one picture company I know of have had the good sense to appreciate this. As a consequence, while competitors fall into all kinds of pitfalls, the grizzled veteran who has represented this one company for nearly fifteen years, and who knows his Japan, year after year leads the trade in amount of gross business done.

Difficult Market

Japan as a market for motion pictures presents an anomaly. The people themselves, I am convinced, are the most enthusiastic cinemagoers in the world. There are fan clubs and cinema study groups in greater proportion to population than in any other country. Secondly, the Jananese take their picture viewing seriously, psychologically quite unlike anything to be observed either in this country or in Europe. The entire populace is keenly cinemaminded. But it seeks the emotional thrill. The melodramatic tear producer, and drama having to do with militarism and conquest and imperialism, calculated to arouse in them feelings of patriotism, are the sort of pictures the Japanese demand. Side-splitting comedies rarely receive their genuine appreciation.

Paradoxically, Japan is one of the most difficult places in which to sell pictures. A first factor to be considered is that of population. It is 64,450,005 in Japan proper, half of that of the U. S. A. Yet distributors, year in and year out, try to arrange Japan releases for more features than are released in the United States.

There are 15,000 picture houses in the U. S. A. Japan has only 1,300. The U. S. A. produces nearly 600 pictures per year. Japan, at the peak of production, turned out 798 in 1928; 658 in 1929. About 400 were produced in 1934; and the figure last year was 470. Every year sees the American exchanges collectively carrying to the Japanese market some 350 pictures. With a Japanese average of 500 the total would be 850, to which must be added 100 to 125 European pictures imported yearly, half of which are handled by the Towa Trading Company. *Towa Shoji* occupies the favored position, as much of its stock is held by officials of the No. 1 theatre circuit, Shochiku.

Nationalistic Sentiment

Such sentiments as "Patronize home industry first," and "Buy Japan-made goods—if you are a patriot," place Japan-made films in an obviously preferential position. The market can absorb only 200 American and European pictures a year. As Towa Shoji is guaranteed releases for its 50 features imported yearly, this means that only some 150 American features can be released in one or the other of the two important circuits, Shochiku and Toho, and their affiliates. Altogether, only 450 cinema houses in Japan play foreign pictures. Hence, when we read that 265 American pictures were released in Japan during 1935, it means that over 100 pictures received their premiere in some "dump" theatre, paying accordingly.

Efforts to develop an American distributors Board of Trade, such as exists in Shanghai and other Far Eastern key spots, collapsed.

Increasing Difficulties

With the Fascist leanings of the Japanese Military Party, the suspicions of foreign influences, and the difficulties with China and Soviet Russia, the position of independent foreign business enterprise in Japan becomes increasingly difficult. The Japanese insist on taking a hand in operation of Ford Motorcar Company and a block of its stock, as the price of allowing the company to continue in Japan.

Pictures were first to be boycotted violently, in 1924, following Japanese resentment against the American Immigration Act, promulgated in that year. The playing of foreign motion pictures, during such times, the Military hints, must be curtailed. Pictures, they say, distract the minds of the nation's youth from the serious task of building up a national consciousness.

The first American motion picture companies to tie up with Japanese big business for representation, and the handling of their affairs in all territories over which the Sunrise Flag waves, will occupy a favored position.

—

Japanese motion picture interests are making arrangements to show newsreel pictures in subway stations in Tokyo, according to a report of the Department of Commerce in Washington. It is said that theatres seating 200 persons may be opened in every subway station in the metropolis and that admission will be approximately 3 cents.

Photographic Field Standards Planned

The American Standards Association, this week, following a conference at which all branches of the photographic industry were represented, decided to accept leadership in the development of international standards in the photographic field. This work will be carried out by the International Standards Association and in cooperation with the International Conference of Scientific and Applied Photography.

The following committee was appointed at the conference to make detailed suggestions on the scope and organization of the work and to consider problems of national standardization in the same field: L. A. Jones, Eastman Kodak; Walter Clark, Eastman Kodak; V. S. Sease, duPont Film Manufacturing; A. C. Hardy, Optical Society of America; W. A. Schmidt, Agfa-Ansco Corporation; A. N. Goldsmith, Society of Motion Picture Engineers, and W. B. Rayton, Bausch and Lomb Optical Company.

Fox West Coast theatres has started a 13-week drive known as the "Managers' Drive," It will run to March 27th.

Educational Will Vote New Plan of Recapitalization

Stockholders of Educational Pictures will vote on a recapitalization plan for the company and a program of corporate simplification at a meeting scheduled for February 2 at Wilmington, Del. Under the company's plan of recapitalization, Educational Pictures would be authorized to issue 150,000 shares of new no par common stock and 150,000 shares of new $100 par, eight per cent preferred stock, or a capitalization of $1,500,000 and 150,000 shares of common.

Preferred stockholders are offered five shares of new common stock for each share of old preferred, consisting of 3 2/10 shares of new common for a share of preferred and 1 8/10 shares of new common for accrued dividends on each share of preferred. Common stockholders are offered for each of old common, plus $10, a warrant to buy one share of new common.

E. W. Hammons, Educational president, advised stockholders that in his opinion the company, within a reasonable time, should be in a position to pay $1.50 per share on the new common.

Wall Street circles Tuesday reported that Educational contemplated launching extensive production of non-theatrical pictures for school, civic and industrial use. Mr. Hammons, however, said that while the idea had been given consideration on many occasions no definite plans had been developed by the company yet and there was little likelihood of anything being done in this connection within the next year or 18 months.

The meeting will be asked to approve dissolution of the wholly owned Educational subsidiaries, Alliance Film Securities, Far East Film Corporation, Coronet Film Corporation and Educational Film Exchanges, Inc., If the dissolutions are approved, there will remain Educational Films Corporation of America, Educational Prod., Inc., and Educational Studios, Inc., all of which are wholly owned operating subsidiaries of Educational Pictures, Inc., the parent holding company.

The company's program of corporate simplification is being undertaken, largely for purposes of tax economies.

St. Louis Stockholders To Meet

The annual meeting of the stockholders of the St. Louis Amusement Company will be held in St. Louis next Tuesday, according to Thomas N. Dysart, president. The company has arranged to install new RCA Photophone high fidelity equipment in 12 St. Louis theatres and in the Washington, Granite City, Ill.

Robertson Local 23 Head

James G. Robertson is the new president of Local 23, Providence, R. I., of the International Alliance of Theatrical Stage Employees. Frank Hafey is vice-president, Fred Newcomb, recording secretary, and Thomas F. Gannon, business agent.

Harry Allen, Toronto exchange operator, has been appointed Canadian distributor of Grand National Pictures.

Actors' Guild Protests Broadcast by Fidler

The Screen Actors' Guild, through its attorney, Lawrence Beilenson, has announced that it will file a demand with the Federal Communications Commission to revoke the license of Station KFI in Hollywood, charging circulation of slanderous misinformation over the air by Jimmy Fidler on his weekly program. The complaint cited the commentator's assertion that the Guild planned to call a strike of 5,000 members in April.

Abrams Heads Film Board

Leo Abrams, New York exchange manager for Universal, has been inducted as president of the New York Film Board of Trade. Harry Hummel of Warner Brothers is first vice-president and Edward Bell of Paramount, second vice-president. Harry Decker, Warner Brothers, is secretary and Morris Epstein, Grand National, sergeant-at-arms.

California Labor Licenses

The California labor commissioner issued licenses to 198 theatrical agents during 1936, according to figures just made public in Los Angeles. This represents a new high in that district, and authorities believe the figure will pass 200 early in 1937. The increase is partly because of the radio agencies which have opened offices in Hollywood during the past year.

Cheli Is RKO Manager

Bruno Cheli will succeed Nat Liebskind as RKO Radio manager for Brazil when Mr. Liebskind moves shortly to take charge of RKO Radio operations in Argentine and Chile, where new exchanges will be opened, it was announced by Ben Y. Cammack, RKO South American manager.

Named Dramatic Editor

Katherine Hillyer has been appointed drama editor of the Scripps-Howard *Daily News*, Washington, D. C., replacing Don Craig, who has been promoted to the Congressional staff.

Yale Film Club Formed

Yale University has organized a Film Club composed of graduate students in foreign languages at New Haven and will present four foreign motion pictures, two French and two German, in one of the university halls shortly.

Conn To Sign Contracts

Maurice Conn, producer of Melody and Ambassador pictures, is in New York to meet distributors on the signing of national franchise plans for 1937-38. He plans to make from 28 to 36 pictures, 75 per cent of which will be musicals and melodramas.

Helen Jepson Signed

Helen Jepson, operatic and radio star, has been signed by Grand National to appear in a musical feature which Victor Schertzinger will produce for the company. Production is to start in May.

Glasmon Signs With Universal

Kubec Glasmon, former scenario writer, has been signed by Universal as a producer. His first assignment will be a picture which he wrote himself, titled "The Cop."

Chase National Bank Shows '36 $17,264,566 Net

Winthrop W. Aldrich, chairman of the Board, reported net earnings of Chase National Bank in New York for 1936, after taxes, amounting to $17,264,566, equal, after $684,315 in dividends on preferred stock, to $2.24 a share on the 7,400,000 outstanding shares of common stock. The report was made to stockholders at the annual meeting Tuesday and compares with earnings of $15,340,189 earned in 1935, equal after preferred dividends, to $1.82 a share on common stock.

The Chase chairman reported that the bank owns 680,000 preferred shares and 340,000 common shares of Twentieth Century-Fox Film Corporation, 1,044,000 shares of National Theatres and 181,000 shares of General Theatres Equipment, market value of which is above the principal amount of loans made to these companies and their predecessors.

Variety Club Picks Trampe

Charles Trampe, head of the Mid West Film Company and Film Service, Inc., has been elected president of the Milwaukee Variety Club succeeding E. J. Weisfeldt. H. J. Fitzgerald, general manager of Wisconsin Amusement Enterprises, Inc., has been chosen vice-president succeeding Mr. Trampe, while B. J. Miller and Oscar Ruby continue as secretary and treasurer, respectively. Directors, in addition to the officers, are Harold Mirisch, Roy Pierce, Etta Weisner, Sam Shurman, Jack Lorenz and H. W. Herzog.

Katsis Suing Warners

Jules W. Katsis, a former employee of Warners, has filed suit in the New York supreme court against Albert, Harry and Jack Warner and Warner Brothers Picture Corporation for $43,500. The plaintiff claims this amount is due him for stock in the company which he claims he held to his detriment after being personally assured by the defendants that dividends would be paid.

Cinema Club Policy Decided

The Cinema Club in Boston, formed recently, announced this week it will carry on along the lines of the Friars' Club with fraternal and charitable activities. Officers are: President, Charles Repec; first vice-president, Harry Martin; second vice-president, William J. Cuddy; treasurer, David Grover; secretary, Harry Smith; executive committee, Sam Berg, Herbert Higgins, Thomas Fermoyle and Gerald Gowan.

Roadshowing Foreign Film

The first foreign language operetta produced in America by Avramenko Film Productions, "Natalka Poltavka," will be roadshown in New York, Philadelphia, Pittsburgh, Boston, Hartford, Scranton, Binghamton, Cleveland, Detroit, Chicago, and Rochester. Kinotrade is releasing the picture. General release will follow.

Best "BOOK" of the Month:

"CHAMPAGNE WALTZ"

Chosen by Adolph Zukor himself as the picture to celebrate his Silver Jubilee in motion pictures. Booked by world's leading exhibitors, "Champagne Waltz", starring Gladys Swarthout and Fred MacMurray, blends sweet and swing music in a big-time musical comedy produced in the best Paramount manner.

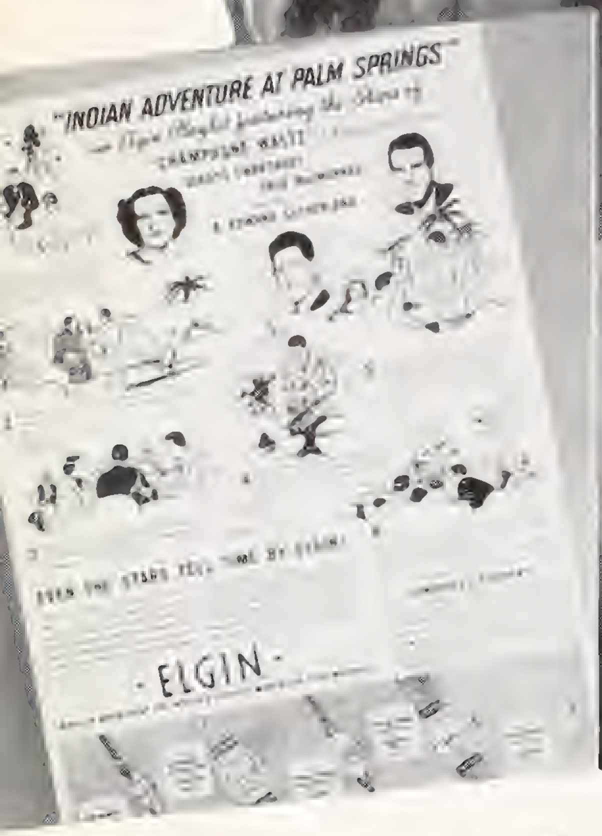
AMERICA'S ACE DANCE TEAM . . . Veloz and Yolanda show you a couple of steps from their sensational rendition of the country's newest dance craze, The Champagne Waltz. See inside for contest facts!

25 YEARS A WINNER . . .

The Adolph Zukor Jubilee Medallion, commemorating Mr. Zukor's quarter century as a builder of hit pictures.

SOLD!

MOST POPULAR CONCERT STAR . . . America's favorite concert singer, Gladys Swarthout, leaves on a coast-to-coast concert tour gathering wider audiences for "Champagne Waltz".



"INDIAN ADVENTURE AT PALM SPRINGS"

· ELGIN ·

ACE WATCH TIE-UP . . . This advertisement appears n newspapers all over the country in five columns y 200 line size. Local Elgin dealers have displays nd advertising to tie in with exhibitor.

MEN'S STORES . . . Men's stores all over the country have been contacted by Monarch Manufacturing Co., makers of merchandise shown above, and supplied with blow-ups, stills, ad mats. See Paramount Press Book.

LUGGAGE . . . Elaborate MacMurray displays have been sent stores carrying "Val-A-Pak" luggage. "Val-A-Pak" has placed large ads, featuring star and picture, in leading motion picture fan magazines.

T TUNES...Four musical hits from "Champagne Waltz" are already selling big as sheet music (Famous lusic, Popular Melodies) and on Victor, Decca, Melotone and Brunswick records. They are "The erry-Go-Round", "When Is A Kiss Not A Kiss?", "Paradise in Waltz Time" and "Champagne Waltz".

JUBILEE OPENINGS...On January 22nd in all the capitals of the world, key theatres will play day and date showings of "Champagne Waltz" in honor of Mr. Zukor, giving tremendous publicity to the picture.

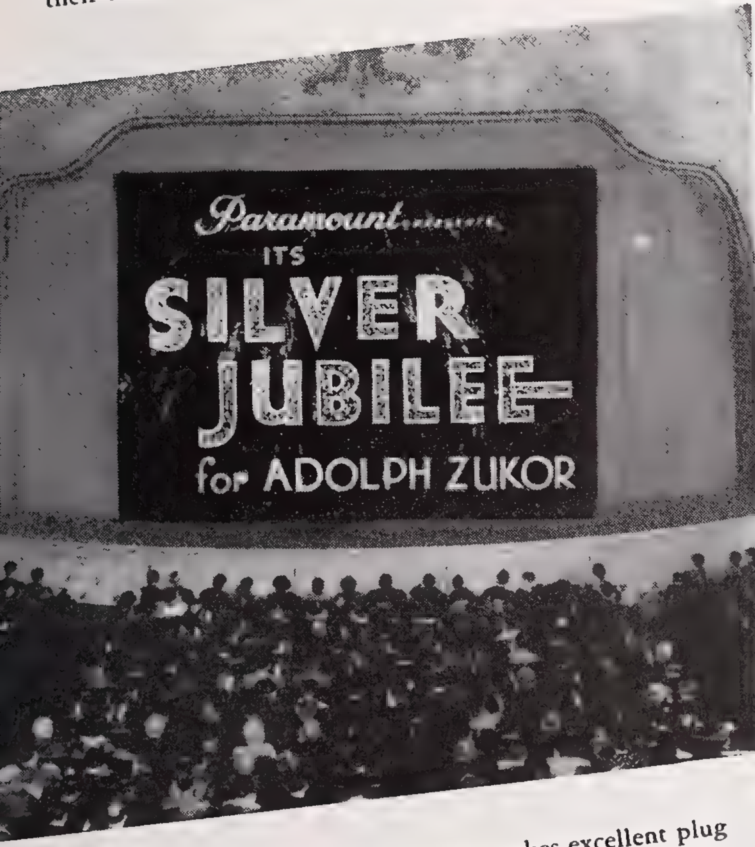
Paramount Pictures

SOLD not only by its own excellence as one of the big-time musical shows of the year, but by one of the strongest promotional campaigns ever put behind a picture, "CHAMPAGNE WALTZ" already has started piling up records at the box-office.

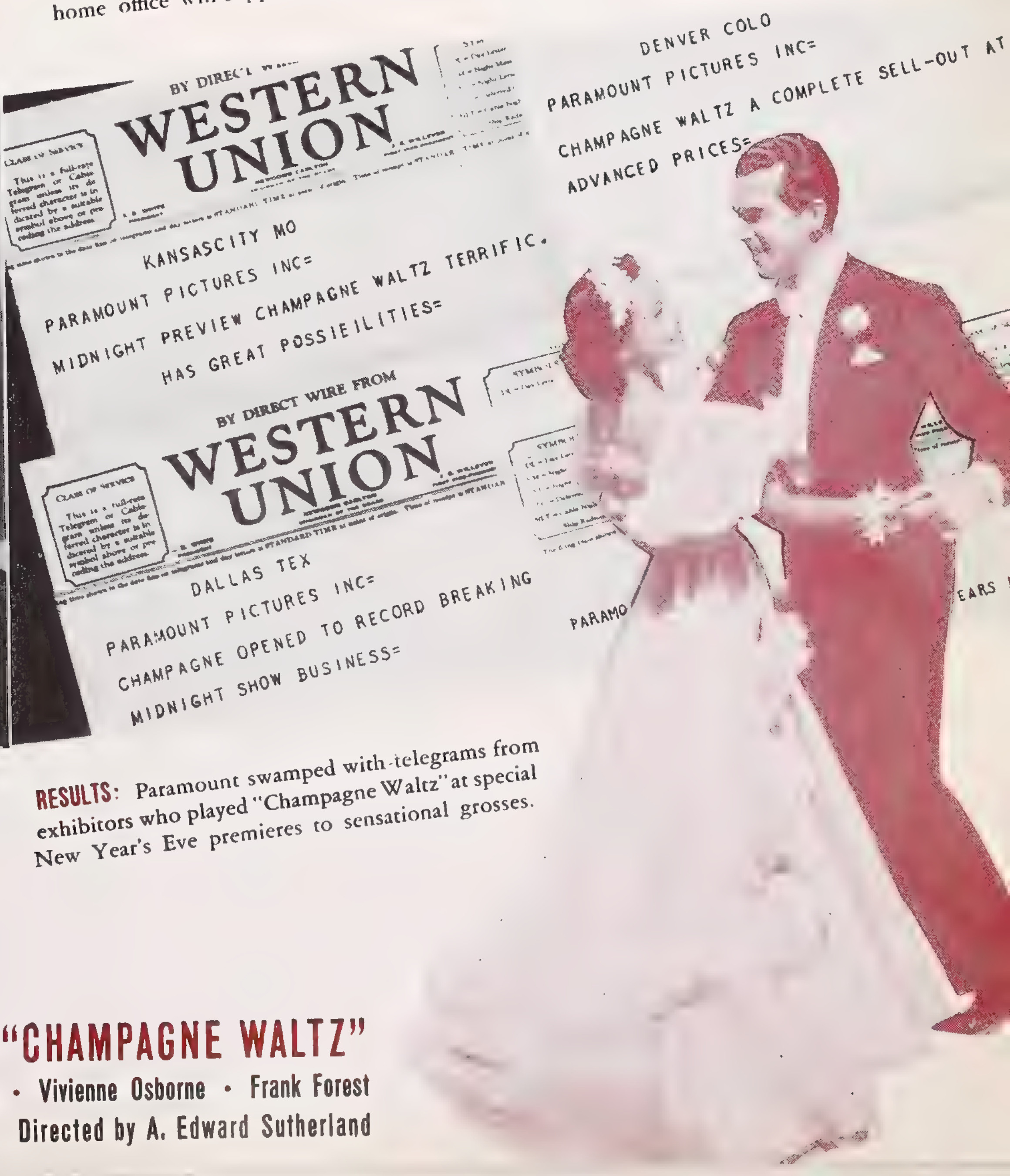
Rules and scoring points should be posted well in advance of the contest and enclosed in every release that goes out. It should be made clear whether the contest is for amateurs or professionals. If it is for both then they should compete in separate groups.

SILVER . . . Oneida, Ltd., makers of popular 1881 (R) Rogers (R) Silverware, have sent attractive displays to all dealers and are featuring Gladys Swarthout in their extensive national newspaper advertising.

DANCE CONTEST...Co-operating with "Dance", the leading magazine in its field, Paramount has built a program for spectacular Veloz and Yolanda "Champagne Waltz" contests. These contests have already gone over big wherever staged in key cities from coast-to-coast. The Paramount home office will supply contest programs giving complete details to theatres on request.



BILEE TRAILER . . . Free Silver Jubilee trailer makes excellent plug r "Champagne Waltz". Complete short subject in itself, runs twice long as average trailer, gives complete history of motion pictures.



BY DIRECT WIRE FROM
WESTERN UNION

KANSASCITY MO
PARAMOUNT PICTURES INC=
MIDNIGHT PREVIEW CHAMPAGNE WALTZ TERRIFIC.
HAS GREAT POSSIBILITIES=

BY DIRECT WIRE FROM
WESTERN UNION

DALLAS TEX
PARAMOUNT PICTURES INC=
CHAMPAGNE OPENED TO RECORD BREAKING
MIDNIGHT SHOW BUSINESS=

DENVER COLO
PARAMOUNT PICTURES INC=
CHAMPAGNE WALTZ A COMPLETE SELL-OUT AT
ADVANCED PRICES=

RESULTS: Paramount swamped with telegrams from exhibitors who played "Champagne Waltz" at special New Year's Eve premieres to sensational grosses.

Gladys Swarthout and Fred MacMurray in "CHAMPAGNE WALTZ"

with JACK OAKIE · VELOZ and YOLANDA · Herman Bing · Vivienne Osborne · Frank Forest
Benny Baker · Ernest Cossart · A Paramount Picture · Directed by A. Edward Sutherland

INGREDIENTS of SUCCESS

No selling campaign, however good, can make a picture. "CHAMPAGNE WALTZ" is sweeping into the top grosser class because it has the elements you see on this page. GLADYS SWARTHOUT contributes her first really great performance to pictures. FRED MacMURRAY now is solid box-office. Jack Oakie comes through with a rip-snorting comedy job, supported by such experts as Herman Bing and Ernest Cossart. Veloz and Yolanda, after all, are the top ballroom dancers of a day when ballroom dancing is at its peak of popularity. "Champagne Waltz", under the keen direction of A. Edward Sutherland, proves to be a fast-moving story, with many hit tunes — all in all a swell production.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

The artistic temperament of the great concert pianist and composer, Leopold Godowsky, was ruffled more than once by the unreasonable monopoly taken on the family bathroom by his son, Leopold, Junior, who all too frequently turned the place into an improvised laboratory for photographic research. "Leetle" Leopold paid little or no attention to "Pa Pa" Leopold's rantings, and so continued toying at home with his test tubes and Bunson-burners, until he test-tubed and Bunson-burned a ten-year contract out of the Eastman Kodak Company. So, he will continue at motion picture photographic research, for Eastman, but in larger quarters, in Hollywood, than the Godowsky family bathroom. Few are aware that it was "leetle" Leopold who invented, and sold to Eastman, the Kodachrome color process upon which Eastman now is concentrating its color-film efforts both in amateur-film and theatrical-film markets.

▽

With the opening on Broadway of the Polish-made motion picture, "A Yiddle with His Fiddle," Molly Picon, Jewish actress of vaudeville and stage, becomes a full-fledged motion picture star, and so rates attention in the motion picture press. There's not much to report about Molly at the moment, except, perhaps, the fact that she returned to New York the other day from a vacation in Miami. Miss Picon did not enjoy her holiday, however. Seems that several "cloak-and-suiters" from New York's manufacturing district, likewise vacationing on the sunny sands, made love to her "under that gorgeous Miami moon." But what love! "In the middle of all the nice words," complained Molly, they said 'Poddon, please' and out they went to the nearest drug store for a bicarbonate of soda. They all have stomache trouble."

▽

Two years ago last week, Sally Breen arrived in New York with $35, one box of cheese crackers, a big red apple, the address of a cheap Yorkville rooming house, and one little brother, named Bobby. On Christmas Day, in 1934, they each had two hot dogs and sauerkraut. Today, Bobby Breen is taking in upwards of $1,000 a week on personal stage appearances, radio work and film playing.

▽

Bert Hall, soldier of fortune, now working at Radio's studio in Hollywood, came on his present excursion into motion pictures fresh from war experiences as a flier with the Chinese. One of his duties was to chase the Chinese native and imported "barnstorming" fliers into the stratosphere to see that they actually fought the enemy and didn't scamper off into the clouds for a joy ride.

▽

Whitney Bolton relates the yarn about Edward Robinson's wife, who was told by Eddie to be sure and bet on a horse named Honey Dew. Following his instructions, Mrs. Robinson telephoned the betting commissioner to place the bet.

"I'm sorry," he hold her, "but Honey Dew has been scratched."

"I don't care if he's been torn to pieces," she snapped. "My husband told me to bet on Honey Dew and I want to bet."

The suburban New York golf courses frequented so frequently by Broadway film bigwigs are landmarked by "oases," swearing-off places and bookmakers' concessions. In Hollywood, the film golf courses are pleasantly studded with palm trees, cocoanut groves and notaries-public who are required to witness score card tabulations by competive players. The few American film folk in Singapore who play golf are afflicted with a golf course where the first eight holes are landmarked, respectively, by a lunatic asylum, two mortuaries, a maternity hospital, a gun-powder magazine, a hospital for contagious disease cases, a Chinese graveyard and a prison.

▽

We expect A-Mike Vogel, chairman of the Managers Round Table, to lead a battalion of trillions of his theatre advertising-writer members to challenge the statement of E. V. Dinerman, advertising chief of RKO's Midwest theatre, in Cincinnati, that the definition of an advertising man is "A person who can take the germ of an idea and turn it into a disease."

▽

NO MORE TO LIVE FOR DEPARTMENT:

"I enjoy being a bachelor—but, then, I also enjoyed being married—So what?"—Cary Grant, Hollywood actor, in the New York *American.*

▽

The only workers in America who cannot effect an effective "sit-down" strike are the "stand-ins" in Hollywood.

▽

Flabbergasted by a glance at the New York *Journal* headline: "LAST LEAHY SHOT," our own Tim Leahy is inquiring about the libel laws.

▽

HORSE-LAUGH DEPARTMENT:

Walter Winchell, now in California at the Fox studio appearing in a motion picture, was being given a voice test the other day by Director Lanfield. Walter was reading short news paragraphs from a script much in the same manner as his radio delivery on Sunday nights. "Cut—that's fine," yelled the director. Walter, however, had read only four items and looked perplexed at Mr. Lanfield's interruption. "What's the matter?" Lanfield asked. "I haven't finished!" Walter chirped. And then they all sat down and laughed out loud.

▽

Adolph Zukor, now observing his 25th anniversary as head of Paramount's motion picture enterprises, really has nothing to worry about. Next year, he becomes eligible for a President Roosevelt Social Security pension.

▽

Noah Beery, when he appeared in the London radio program devoted to American players in London, doubtless meant well when he said that Sophie Tucker had a "memory like an elephant." But Big-and-heavy-and-round Sophie Tucker will never forgive him.

▽

Jimmy Fidler, news commentator of Hollywood, observes that Film-director W. S. Van Dyke will start his vacation on March 1st in order to be on hand in Washington on March 4th for Mr. Roosevelt's Presidential inauguration. Someone had better let Mr. Fidler and Mr. Van Dyke know that he will be just seven weeks too late.

B. F. Adcock, managing the Fox Strand theatre in Salina, Kansas, tells us that the midwest folk out his way are still surveying the damage done last summer by the grasshopper plague. Definitely established, and long since recorded in the nation's press, was the complete devastation of the Kansas corn crop. "But, now," writes Mr. Adcock, "it seems that the grasshoppers were really so thick in some localities that, besides devouring the corn and all other surface vegetation, they ate the fence posts on farms along the roadways the while regiments of tumblebuds followed behind rolling up the barbed wire."

▽

Miss Helen Hayes, the diminutive star of "Victoria Regina," of the stage, and the occasional star of motion pictures, valiantly faced some 550 high school and college interviewers the other afternoon in Broadway's Broadhurst theatre, to withstand a barrage of questions ranging from the Simpson-King Edward case to the relative merits of the stage, the screen and radio as dramatic media. Politics, domestic life and other "sidelines" were sandwiched in by the embryonic journalists, contrary to Miss Hayes' specific instructions that "this is to be an interview of the theatre." The interview, however, stopped on the spot when, in answer to the question: "What epitaph do you wish inscribed on your tombstone," Miss Hayes replied: "Excuse My Dust!"

▽

There should be someone willing to uphold the honor of the industry by personally challenging to a duel the city fathers of Wilmington, Delaware, who referred the Stanley Warner Circuits's request for a theatre marqee sign permit to the Sewer Department, and then to similarly challenge the entire city council of Spokane, Washington, whose members ruled that exhibitors must pay license fees as junk dealers.

▽

A recent merchandisers' survey revealed that women buyers are far more interested in quality than price. That's why exhibitors have to have police on hand to untangle the traffic on the lone night when they advertise "Bank Night" during a week's run of "Romeo and Juliet."

▽

A five-year contract from Twentieth Century-Fox for daughter Sonja has brought the family of Henies from their native heath in Norway and transplanted them in Hollywood, the land of yellow sunshine and yellow gold. Sonja Henie's father, Wilhelm, 64, a robust Norwegian, and her mother, Selma Nilsen Henie, are already here, having left their fur business, established a century ago by the Henie family in Oslo. Wilhelm Henie bought the first automobile ever seen in Norway, a one-cylinder Oldsmobile, with which he used to frighten the whole town.

Sonja, of course, has been recognized by Fox—she's now in their "One in a Million"—as a skater, a skier, a singer, a dancer and whatnot.

"I guess she gets some of it from me," unblushed Mr. Henie. Regardless, daughter Sonja will not allow Papa Henie to smoke cigars or drink Scotch before noon time.

Who said, "So what?"

ALLIED WILL ELECT OFFICERS JANUARY 22

Regional Units Name Delegates to Meeting of Board of Directors at Baltimore

Allied States' president, Nathan Yamins, of Massachusetts, and past-presidents W. A. (Al) Steffes, of Minnesota; James Ritter, Michigan, and Sidney Samuelson, of New Jersey, constitute a new nominating committee chosen to receive suggestions from the affiliated regional organizations relative to filling the several elective offices and to report a slate for consideration of the directors at the annual board meeting on January 21st and 22nd, to be held at Baltimore's Emerson hotel.

A majority of the affiliated regionals already have designated their official representatives who will sit and vote as directors. In addition to a duly empowered director, each state organization is urged by national Allied to send from two to six representatives to observe and advise the board. These representatives may participate in the discussions, but they may not vote.

The elective offices and their present holders are: President, Nathan Yamins; Chairman of the board and general counsel, Abram F. Myers; secretary and treasurer, Herman A. Blum; cerresponding secretary, Henderson M. Richey. The various reginal vice-presidents are subsequently appointed by the president.

The first meeting, on Thursday, January 21st, will be called to order at 10:30 a. m. to hear officers' reports. The remainder of this session will be devoted to receiving proposals for future policy and action from the assembled exhibitors and the appointment of additional committees. The afternoon session will be called late enough to bring in such committee reports as are ready—other than that of the nominating committee. A report will be heard from Al Steffes, chairman of the "Defense Committee" which is conducting a campaign against socalled "major company circuit aggressions," and time will be allotted for a discussion of the work of the committee. The committee is concerned with the raising of a "war chest" with which to purchase legal talent for the drafting of state bills to divorce production and distribution from exhibition.

Insurance Plan Discussion

The morning meeting on the 22nd will be called at 10 o'clock and will continue with the unfinished business, including the Allied "public liability insurance plan." The delegates also will hear from the independent producers. The report of the finance committee will be received, and acted upon, and in the afternoon the directors will receive the report and recommendations of the nominating committee, proceeding then to the election of officers.

Allied's national officers expressed the hope this week that the situation growing out of the Major Berry trade practice meetings in Washington, three weeks ago, will have crystalized before the annual directors' meeting, so that it can be discussed in detail.

A bulletin from national Allied headquarters, in Washington, contained Allied's interpretation of the possible results from Major Beery's meeting with representatives from various American industries. Allied said that it constituted the only official motion picture representation at the conferences in Washington, and that it "did not join in the organized boycott of the meeting and the studied affront to the Administration fomented in other brinches of the industry."

Allied reported that Major Berry's government Councid for Industrial Progress heard and approved reports on (1) National industrial policy; (2) Maximum work week; (3) General wages; (4) Child labor; (5) Fair trade practices; (6) Internal and external competition; (7) Government competition with private enterprise; (8) Anti-trust laws; (9) Financial aid to small enterprises; and, (10) Employment and unemployment data.

"It is believed," concluded Allied, "that the Council's reports and recommendations will be presented to the President in the form of recommendations for legislation." But, added Allied, "unless a constitutional amendment is submitted to and ratified by the states, it is difficult to see how federal regulation can reach employment in the theatres. The present plan appears to be to fashion legislation under the existing commerce clause to cover industries such as steel, motors, coal, etc., whose products move extensively in the channels of interstate commerce."

Allied suggested that the motion picture industry create the post of "public relations counselor of the motion picture." "Because motion pictures affect the public so intimately and the business is under the surveillance of so many interested parties, both private and official, the motion picture industry stands in urgent need of an expert public relations counsel," said Allied. Although no specific plan or candidate was advanced by Allied, the organization likened its idea to Standard Oil's early operations through the late Ivy Lee. In this connection Allied charged that the organized industry, and, particularly the Allied competitor, MPTOA, had failed in furthering public goodwill both in and out of the industry.

Trans Lux-Thompson Agreement

Consummation of an agreement on July 14 under which Major Leslie E. Thompson, president of Trans Lux Movies Corporation, in addition to an annual salary of $10,000, is to receive five per cent of the consolidated net profits of the company and 1,000 shares annually for five years of the common stock of Trans Lux Daylight Picture Screen Corporation was reported to the Securities and Exchange Commission in Washington this week.

Court Upholds Agent

The district court of appeals in Los Angeles this week upheld the decision of a lower court which grants an agent the right to sue a client for damages beyond the date of the agency contract. The case concerned the suit of the Small-Landau agency against Lloyd Nolan, which was decided in the agency's favor last February by Supreme Court Justice Thurmond Clark.

"Anchors Aweigh" Basis of Suit

Arthur H. Miles has filed a suit in the United States district court for $1,000,000 damages against Robbins Amusement Corporation and Doubleday-Doran. The suit charges infringement of the lyrics of "Anchors Aweigh" which, Mr. Miles claims, was written by him and Lieutenant Charles Zimmerman in 1927.

Argentine to Make 50 Films in 1937

More than 50 feature productions will be made in the Argentine during 1937, according to trade estimates in Buenos Aires. The total working companies will be swelled by the indicated transfer of important production activities to Buenos Aires from Spain, particularly Madrid and Barcelona, where virtually all production has been halted as a result of the Spanish civil war.

Metropolitan Studios in the Argentine capital has enlarged its facilities and installed sound and photographic departments under American supervision to accommodate the expected influx. Negotiations are under way with Spanish producers for use of the rental studio, now the largest in South America. Distribution offices of major American companies are discussing arrangements for adding a number of locally produced films to their South American release schedules, such as has been done in the past by Paramount and Universal.

Will H. Hays Meets Studio Publicists

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., now in Hollywood, met with the publicity directors of the major studios Tuesday and commended the executives on the strides that have been made in advertising during the past year.

During the course of the meeting, the candid camera situation was discussed and steps were outlined to prevent the publishing of stills which are detrimental to the industry. However, no definite plan of action has been mapped out as yet.

WPA Radio Stage Unit Booked Into Roxy

The initial radio stage unit derived from the WPA-NBC Professional Parade of the Air which was playing this week at Fay's theatre, Philadelphia, has been booked for the Roxy, New York, late in January for one week. The stage variety bills are an intended development of the radio program, which features professional talent recruited from the unemployment rolls. The air announcements make a point of asking radio audiences to urge local theatres to initiate stage shows.

RKO Men Enroute to Conference on Sales

E. L. McEvoy, eastern district manager for RKO Radio; Harry Michalson, short subject sales manager, and Nat Levy, Detroit branch manager, left New York Tuesday for a series of sales conferences at all exchange centers in the eastern district.

During the next two weeks they will hold conferences in Albany, Buffalo, Cincinnati, Cleveland, Detroit, Indianapolis, Pittsburgh, Philadelphia and Washington.

Walter Brown in New York

Walter Brown, midwest division manager for Ross Federal Service, is in New York for meetings with Harry A. Ross, president, and home office executives.

U.S. ESTIMATES 4,500,000,000 ATTENDANCE AND BILLION GROSS

U. S. Census Bureau Estimates 2,763 Places of Amusement Grossed $59,086,000 and Paid $13,448,000 in Wages

The United States Government this week made two separate observations on the material progress of the motion picture industry, both adding further verification to the already well confirmed consensus that the film business is making rapid strides.

United States Department of Commerce estimated 4,500,000,000 motion picture theatre admissions in 1936 grossed $1,000,000,000 at theatres, and said that business increased from 10 to 30 per cent in the year. Some 500 new theatres were built in 1936 at a cost of $27,000,000, increasing to $2,027,000,000 the total investment in the industry.

United States Census Bureau, publishing the first of a series of reports, estimated that 2,763 places of amusement in New England grossed $59,086,000 and paid out $13,448,000 in wages; and that 1,722 places in the eight Mountain states grossed $19,267,000 and paid out $3,872,000.

With the close of 1936 the industry was in the best position since 1929, according to Nathan D. Golden, chief of the motion picture section of the Bureau of Foreign and Domestic Commerce, Washington.

Approximately 500 features were produced in the year at a cost of $135,000,000, an increase of $10,000,000 over 1935. The increased cost of production, Mr. Golden observed, was attributed by the industry to the better class of pictures and to increased salaries paid studio personnel.

About 500 theatres were constructed or reconditioned at a cost of $27,000,000, further increasing the $2,000,000,000 previously invested in the industry. Some of the theatres reopened had been closed as long as 15 years, Mr. Golden added.

Money Availability Cited

"The prime factors in the reopening of theatres during the year was the increased availability of money occasioned by the steadily advancing economic improvement within the United States and the better quality pictures which were produced and exhibited," he said.

"Box office records for the year gave evidence that better quality pictures attract additional patronage for motion picture theatres. During 1936, some 88,000,000 admissions weekly to motion picture theatres were accounted for, an increase of 10 per cent on a national scale compared with 1935 with the increase in certain sections being recorded as high as 30 per cent," Mr. Golden continued. The $1,000,000,000 gross revenue at theatres was reached for the first time since 1929, he added.

"With general economic improvement within the United States continuing at the present rate, coupled with the production of high quality pictures which have been scheduled by the producing companies, there is every indication of increasingly larger patronage."

Census Bureau Reports

Making public the first of a series of reports on the amusement industries of the country, the United States Census Bureau this week announced that the 2,763 places of amusement in New England last year had gross operating receipts of $59,086,000, of which $13,448,000 was paid out in salaries and wages to the average of 13,198 persons employed through the year.

No breakdown of the figures to show the motion picture branch of the industry was made in the report, but figures on film exhibition, specifically, are expected to be published soon. The report issued this week covered not only motion picture and other theatres, which are in the majority, but also circuses and other shows, amusement parks, bowling alleys and billiard parlors, and dance halls.

A total of 2,125 proprietors and firm members were active in the operation of the 2,763 establishments, their compensation not being included in the total for pay-roll expenditures.

Figures on the six states comprising the New England territory, as carried in the official census report, were as follows:

MASSACHUSETTS, 1,281 establishments; receipts, $32,724,000; 980 firm members and proprietors and an average of 6,971 employes; total payroll, $7,863,000 of which $993,000 was for part-time employment.

CONNECTICUT, 550 establishments with receipts of $11,522,000; 406 firm members and proprietors and an average of 2,780 employees; total payroll, $2,428,000 of which $166,000 was for part-time work.

RHODE ISLAND, 177 establishments with receipts of $6,365,000; 124 firm members and proprietors and an average of 1,189 employees; total payroll, $1,478,000, of which $552,000 was for part-time work.

MAINE, 392 establishments with receipts of $4,010,000; 304 proprietors and firm members and an average of 1,172 employes; total payroll, $844,000, of which $79,000 was for part-time employment.

NEW HAMPSHIRE, 230 establishments with receipts of $3,042,000; 188 proprietors and firm members and an average of 708 employes; total payroll, $583,000, of which $37,000 was for part-time work.

VERMONT, 133 establishments with receipts of $1,423,000; 123 proprietors and firm members and an average of 378 employes; total payroll, $252,000, of which $21,000 was for part-time employment.

Mountain States

Aggregate receipts of 1,722 places of amusement in the eight Mountain states in 1935 were $19,267,000, out of which $3,872,000 was paid out in wages to the average of 5,563 persons to whom employment was given throughout the year, it was reported by the Census Bureau.

As in the case of the New England states, the summary for the Mountain states includes not only motion picture and other theatres but all other types of amusements.

Details for the amusement business in the eight Mountain states, were announced by the bureau as follows:

ARIZONA, 158 establishments with receipts of $2,379,000; 123 active proprietors and firm members and an average of 562 employees with a payroll of $4,005,000 of which $26,000 was for part-time work.

COLORADO, 451 establishments with receipts of $4,822,000; 396 active proprietors and firm members and an average of 1,512 employees with a payroll of $1,102,000 of which $133,000 was for part-time work.

IDAHO, 243 establishments with receipts of

(Continued on following page, column 1)

FINANCIAL DEVELOPMENTS

Loew's, Inc., embracing the various Loew theatre and MGM film enterprises, reported this week an increase of almost 100 per cent in earnings in the 12 weeks ended November 19th, 1936, over the same period in 1935. Following is the comparative earnings statement of the parent Loew company and its subsidiaries for the quarter ended November 19th:

	12 Weeks Ended Nov. 19, '36	12 Weeks Ended Nov. 21, '35
Company's share operating profit after subsidiaries' preferred dividends	$5,039,020	$2,975,994
Depreciation and taxes	1,581,047	1,164,598
Company's share net profit......	$3,457,973	$1,811,396
Per share — preferred stock....	$25.29	$13.25
Per share — average common stock	2.14	1.08

Holders of Loew's preferred stock as of January 29th will be paid $1.62½ per share as a dividend, on February 15th. Loew's Boston Theatres reports net income of $176,005, equal to $1.13 each on 155,249 capital shares, after all charges and tax provisions. Loew's Theatre & Realty Corporation earned $423,699 net income in the year ended August 31, 1936.

Other motion picture financial news of the week included a dividend declaration by Columbia Pictures and earnings statements made by United Artists Theatres and General Theatres Equipment.

Columbia's dividend is a quarterly payment of 68¾ cents per share on the $2.75 convertible preferred stock, payable February 15th to holders of record on February 3rd.

United Artists Theatres Circuit, Inc., earned net income of $167,846 for the year ended August 31, 1936, after all charges and tax provisions, this net representing 8 cents per share on each of the 500,000 common shares, after preferred dividends. The 1936 net was $109,000 greater than the $58,400 earned in 1935. ......

General Theatres earned net income of $513,586 for the five months to October 31st, after all charges and taxes, equal to $1.15 each on 447,643 capital shares.

Film Business Up 10 to 30 Per Cent

(*Continued from preceding page*)

$2,331,000; 224 active proprietors and firm members and an average of 774 employees with a payroll of $413,000 of which $88,000 was for part-time employment.

MONTANA, 227 establishments with receipts of $3,018,000; 216 active proprietors and firm members and an average of 747 employees with a payroll of $610,000, of which $91,000 was for part-time work.

NEVADA, 66 establishments with receipts of $1,218,000; 51 active proprietors and firm members and an average of 311 employees with a payroll of $295,000 of which $41,000 was for part-time work.

NEW MEXICO, 148 establishments with receipts of $1,554,000; 136 active proprietors and firm members and an average of 382 employees with a payroll of $260,000 of which $14,000 was for part-time employment.

UTAH, 254 establishments with receipts of $2,266,000; 259 active proprietors and firm members and an average of 779 employees with a payroll of $489,000 of which $151,000 was for part-time employment.

WYOMING, 175 establishments with receipts of $1,679,000; 161 active proprietors and firm members and an average of 493 employees with a payroll of $298,000 of which $44,000 was for part-time work.

Recapitalization Planned For United Artists Theatres

A recapitalization plan for United Artists Theatres Circuit, Inc., providing for the elimination of dividend arrears of $1,050,000 on its seven per cent cumulative convertible preferred stock was submitted on Wednesday to stockholders by Joseph M. Schenck, chairman. The program, to become effective February 15th, involves the exchange of each seven per cent share for a new five per cent cumulative but unconvertible preferred share, three and one-third shares of common stock and $15 in cash. The plan involves expenditure of a total of $450,000 in cash. Accumulations to March 15th, 1937, will have been expunged by the conversion of the outstanding shares for the new securities and the "extraordinary dividend."

Court Bars Reopening Of Fox West Coast Case

With the refusal of the circuit court of appeals in San Francisco on Wednesday to reopen the Talley and Carbar Corporation bankruptcy action against Fox West Coast Theatres the way may be cleared for the acquisition of the Chase National Bank holdings in Twentieth Century-Fox by the common stockholders.

The negotiations have been under way in various stages for well over a year but have been blocked while the FWC receivership situation continued tangled in the courts.

Einfeld to Hollywood

S. Charles Einfeld, director of advertising and publicity for Warners, has left his New York headquarters for Hollywood for a series of conferences with Jack L and Harry Warner on the company's forthcoming product. He will be away from New York for about three weeks.

Walter Wanger Completes Production Organization

In anticipation of an ambitious production schedule, Walter Wanger this week completed the nucleus of his organization which will be headed by himself as president-treasurer. James R. Cowan has assumed the position of general manager. Hal Horne has been named executive producer; Lloyd Wright, secretary; George W. Johnson, business manager; Alexander Toluboff, art director; Helen Taylor, in charge of costumes. Percy R. Guth is acting as comptroller, and Dan Thomas is handling publicity.

Sylvia Sidney, Henry Fonda and Charles Boyer head the list of stars under contract to the producer along with Joan Bennett, Madeleine Carroll, Frances Langford, William Gargan, Pat Paterson, Alan Baxter, Lili Zehner and Tom Rutherford. The directorial staff consists of Frank Borzage, John Ford, William K. Howard, Fritz Lang, Anatol Litvak and Lewis Milestone.

Western Electric Wins Round in Biophone Case

A decision handed down by District Judge Forman in the United States District Court in New Jersey, in the case of Western Electric against Biophone Corporation denies the motion of Biophone to set aside default decrees entered by Judge Fake of the same court in 1934 on account of the failure of Biophone, the defendants, to file an answer after motions by defendants' counsel to dismiss bills of complaint had been denied. The suit was brought by Western Electric on a charge of infringement of 16 patents of sound reproducing systems as used in talking motion pictures.

Fanny Pitt Is Dead

Mrs. Fanny Addison Pitt, 94, actress on the American stage over a period of 45 years, died this week in the Edwin Forrest Home in Philadelphia following a slight accident last week. One of Mrs. Pitt's last appearances on the stage was with Ethel Barrymore in "Captain Jinks." Before that she was with John Drew, E. H. Sotheren and Julia Marlowe.

Rogers Fund Chartered

The Will Rogers Memorial Fund, New York, New York, has been chartered as a membership corporation to acquire and operate a sanitarium. Will H. Hays, Gene Buck, F. Trubee Davison, Joseph M. Hartfield, Edward V. Rickenbacker, Harold Rodner, Alfred E. Smith and J. Henry Walters are the first directors.

Appointed Tobis Associate

Arthur Klein, Ltd., in Hollywood has been appointed west coast representative of American Tobis Company, handling "Carnival in Flanders."

Bren Made Assistant Producer

Milton Bren, former agent, has been appointed assistant producer at the Hal Roach studios in Hollywood. He will be in charge of directors and writers.

Otto Anders Dead

Funeral services were held this week in Milwaukee for Otto Anders, pioneer Milwaukee exhibitor and manager of the Cudahy and Majestic theatres in that city.

Fox Fight Centers On All-Continent

Hiram Steelman, trustee in receivership for the estate of William Fox, made another move in the United States supreme court this week in his effort to gain control of assets in the All-Continent Corporation, owned by Mr. Fox's wife and daughters and which creditors plead should be used to satisfy claims against the motion picture pioneer.

Mr. Steelman asked the Federal court to set aside an injunction restraining him from prosecuting a suit against All-Continent in the New Jersey Chancery Court. He also asked the court to review a decision of the third circuit court of appeals under which All-Continent was permitted to sue the trustee in Federal court for the eastern district of Pennsylvania.

Delving into a new field of examination the Fox bankruptcy examination in Atlantic City last week began inquiry into the years from 1926 to 1930 during the development of sound pictures. A. L. Richards, of Hughes, Schurman and Dwight of New York, representing Twentieth Century-Fox, a creditor, started the new attack which was designed to show that Mr. Fox acquired patent rights and options in his own name, allegedly for private profit. Mr. Richards charged in his opening statement that when the patents proved disappointing Mr. Fox "unloaded" them on his corporations on the plea that he had been acting for them.

Handling 'President's Birthday'

Al Sherman, short subjects publicity director for Columbia Pictures and editor of the *Columbia Mirror,* has been appointed to the nation-wide publicity committee for the national "Birthday Ball for the President" to be held January 30, in celebration of President Franklin D. Roosevelt's birthday and on behalf of the Georgia Warm Springs Foundation.

Gets Eight in Midwest

Independent Film Distributors, affiliate of Independent Poster Exchange in Kansas City, has contracted to distribute 18 Reliable pictures for the western Missouri and Kansas area during the season, according to Homer Blackwell, head of the companies.

Founds American Plays Association

Mrs. Thomas A. Martin (Helene E. Martin) is now with the American Plays Association in New York as a founder-executive. She is a former Bronx director of the New York Federation of Women's Clubs and is president of the Bronx Civic Study Club.

Republic Dubbing Contract

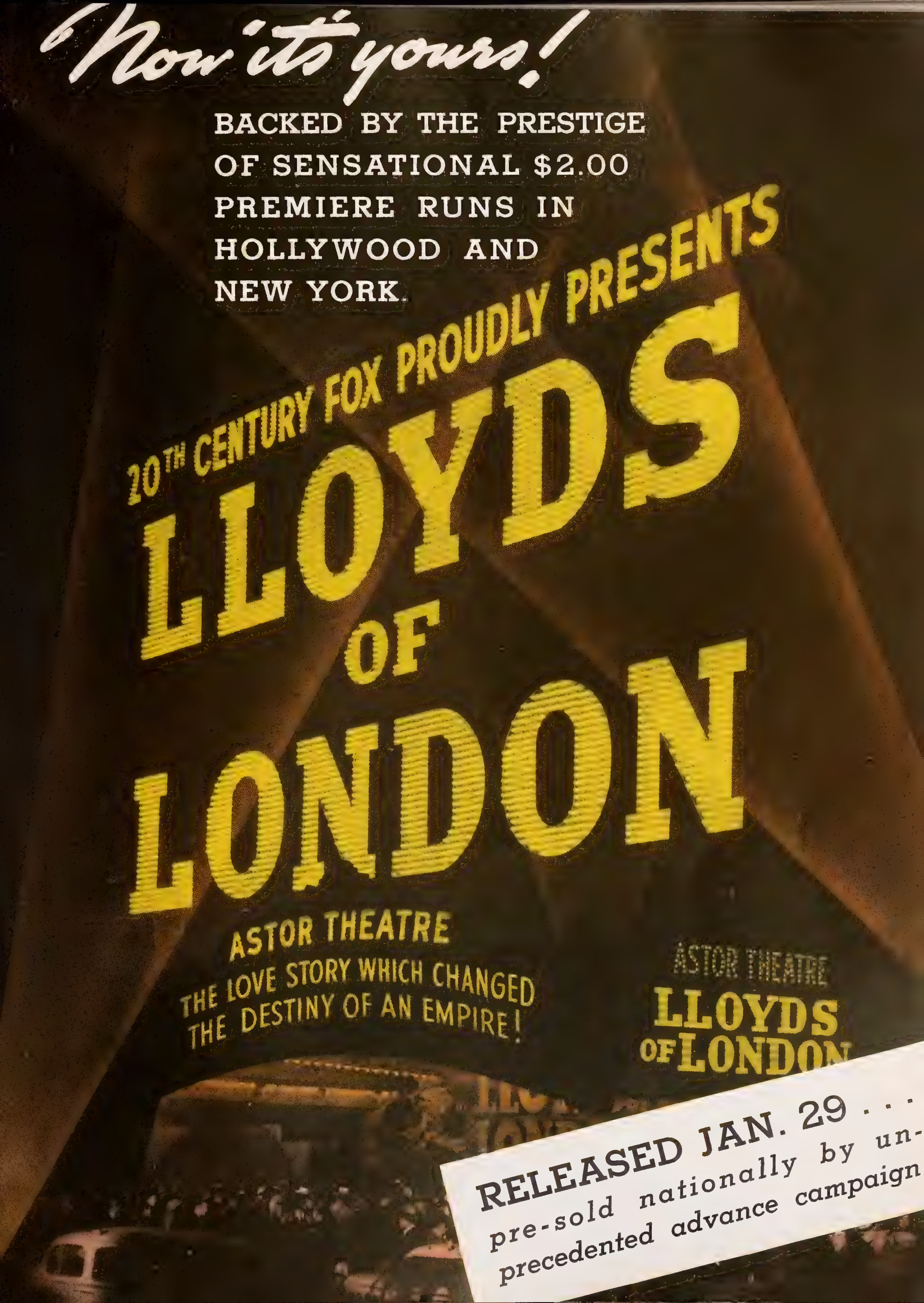
A contract for dubbing into French a selection of from 15 to 20 Republic pictures has been closed by L. E. Kalker, the company's European representative, with Radio-Cinema of Paris, until recently the distributors for RKO in France.

Roach Signs James Parrott

James Parrott has been signed to a one-year directorial contract by Hal Roach. He will also be assigned to writing duties.

"Now it's yours!

BACKED BY THE PRESTIGE OF SENSATIONAL $2.00 PREMIERE RUNS IN HOLLYWOOD AND NEW YORK.


20TH CENTURY FOX PROUDLY PRESENTS
LLOYDS OF LONDON
ASTOR THEATRE
THE LOVE STORY WHICH CHANGED THE DESTINY OF AN EMPIRE!
ASTOR THEATRE
LLOYDS OF LONDON

RELEASED JAN. 29 . . . pre-sold nationally by unprecedented advance campaign

THE PICTURE THE MILLIONS
THE LOVE STORY...DOWN-TO-
WHICH CHANGED THE DESTINY

FLASH!

"LLOYDS" OFF TO SENSATIONAL POPULAR-PRICE START! SMASHES ALL-TIME HOUSE RECORD . . . TRIPLES AVERAGE OPENING-DAY BUSINESS...AT UPTOWN, TORONTO!

Today's most talked-about star is handsome, romantic Tyrone Power! See the practical pressbook for suggestions on how to take full advantage of his instant popularity.

ARE WAITING TO SEE!
EARTH AND ELEMENTAL...
OF AN EMPIRE!

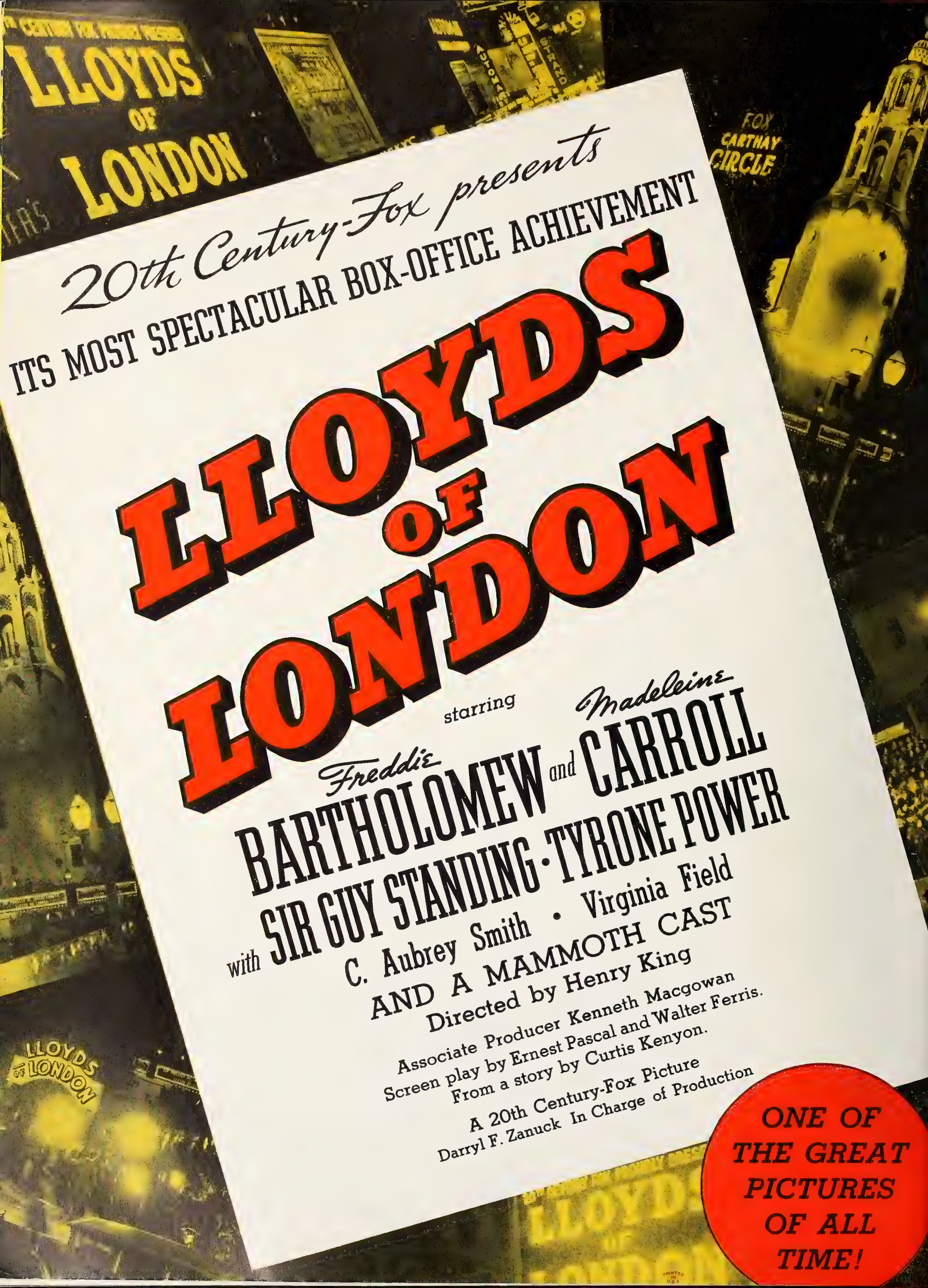
THE KEYSTONE OF YOUR FUTURE

The world has heard ... over the networks... through the papers... in the magazines... by word of mouth... how both coasts hailed "Lloyds" as the top hit of the year and acclaimed Tyrone Power the screen's newest sensation!

Seldom has a picture been so showered with praise! This critic-reaction the public has thunderously seconded at the box-office.

It means that you have in your hands one of the mightiest attractions in the history of entertainment-making! Romance so impassioned that it places a nation in peril! The pageantry and drama of an empire facing its greatest crisis! The intrigue that branded a man "Liar! Traitor! Betrayer!" because he dared to claim the happiness denied him! A stirring and tremendous achievement... warming every heart with the excitement and adventure of good, honest melodrama, with its intimate emotions, its human and understandable story!

The production brains of 20th Century-Fox give you LLOYDS OF LONDON! The showmanship sense of 20th Century-Fox gives it to you *NOW!*



20th Century-Fox presents

ITS MOST SPECTACULAR BOX-OFFICE ACHIEVEMENT

LLOYDS OF LONDON

starring

Freddie **BARTHOLOMEW** and *Madeleine* **CARROLL**

with **SIR GUY STANDING · TYRONE POWER**

C. Aubrey Smith · Virginia Field

AND A MAMMOTH CAST

Directed by Henry King

Associate Producer Kenneth Macgowan
Screen play by Ernest Pascal and Walter Ferris.
From a story by Curtis Kenyon.

A 20th Century-Fox Picture
Darryl F. Zanuck In Charge of Production

ONE OF THE GREAT PICTURES OF ALL TIME!

PRINTED IN U.S.A.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

Soudanese Beauty

Walter Futter, producer of the Paul Robeson picture, "Jericho" (originally "Salt") for Capitol, revivified the jaded film scribes a thrill and gave them a new news story by parading at Claridge's for their inspection Princess Kouba, Soudanese beauty whom he discovered while on a location hunt in the desert and thereabouts. The princess, over in London to learn English for her part, is comely and, if she is not loquacious at the moment,—well, there are less attractive types of speechlessness in film stars.

The Robeson picture is to be directed by Thornton Freeland, who already has been location hunting in the Sahara with cameraman John Boyle, and will go back for scenes there. From a Frances Marion script supplemented by original songs for Robeson by Michael Carr and Jimmy Kennedy, who wrote "Isle of Capri," it probably will enjoy the services of a second star in Henry Wilcoxon.

"Jericho," with "Lilac Domino," will complete a notable year's production by the Max Schach companies, Capitol, Buckingham and Trafalgar. Already shown is "Pagliacci," and completed but not yet shown are "Dreaming Lips," with Elisabeth Bergner, and "Love from a Stranger," with Ann Harding. In the year eight films of ambitious scope were completed.

The Soudanese Princess Kouba, "discovered" by Walter Futter, producer, is chosen to star opposite Paul Robeson in Capitol's "Jericho." An earlier, tentative title for the production was "Salt."

For U.S. Market

The Schach activities for 1937 will begin with the production of A. J. Cronin's "The Stars Look Down," Karl Grune directing. This best-seller was bought in face of Hollywood competition.

To follow is an all-color version of Gay's "Beggar's Opera," which has the London stage record of 1,463 performances at the Lyric theatre, Hammersmith. The British Chemicolour process, recently tried out successfully in sequences of "Pagliacci," will be used.

"Dynamite Nobel," a biographical drama built on the career of the explosive king who established the famous Peace Prize; "Siamese White," from the Maurice Collins book hit; "International Quartet," from a J. B. Priestley original, and "George Lovelace, Tolpuddle Martyr," are other films planned by Schach, who is working with a definite aim for the American market and has a United Artists release there for his bigger features.

"Elephant Boy"

Robert Flaherty has completed Denham shots on "Elephant Boy," to round off the London Films production based on Kipling's "Toomai of the Elephants," made for the most part against Indian locations. The 13-year-old Indian boy Sabu, called a "discovery" after his scenes on location and brought to London by Mr. Flaherty, has been signed for another picture, and a story is being written for him. Iravatha, elephant lead in the film, has been bought by the Royal Zoological Society and will remain in the menagerie in Regent's Park, London.

A recent story acquisition by London Films is Mary Borden's 'Action for Slander," which turns on legal proceedings instigated by an officer charged with cheating at cards. Some time ago Alexander Korda bought the same writer's "King of the Jews," but British censorship rules against depiction of sacred characters prevented its being put into production.

Soskin Returns

Having completed arrangements with Columbia Pictures for the borrowing of talent and for a call on scripts, Paul Soskin, head of Soskin Productions in London, which will make seven pictures in England for Columbia international release next season, sailed for home this week after three months in this country.

Negotiations are still underway for the services of director Monta Bell, Mr. Soskin said. He expects to have the deal closed on his arrival in London.

Itemized

Glenda Farrell is to make a picture at Teddington for Warner-First National.

*

June Knight and Michael Bartlett, recording a duet for Capitol-Grafton's "The Lilac Domino" at Welwyn, met for the first time since they were coupled in a Whiteman broadcast in America.

*

Dora Nirva, in charge of "Interval for Romance" for British National, is England's first woman producer, at 29.

*

Otto Kanturek, who was cameraman on "Pagliacci" at Denham, shot the same story in 1914 for a version synchronized to Caruso records.

*

Lesser Samuels is to script two more Jessie Matthews pictures for Gaumont British.

*

Charles Laughton will in the future make his British films for a new production unit in which he will be associated with Eric Pommer. They will make four pictures a year, Mr. Laughton playing in one of them, at London Films' Denham studio for United Artists world release.

Robert Donat and Marlene Dietrich in a scene from London Film's "Knight Without Armour," a story of spies and war. Here Donat is shown taking Miss Dietrich through the Reds' lines.

PRODUCTION FINANCE IN BRITAIN IS DEBATED

Newspapers' "Scare Stories" Point Encouragement for Government Supervision Proposal

by BRUCE ALLAN
in London

Financing for motion picture production in Great Britian is reported to be growing more conservative, but for any definitely solid film project money is as readily available as ever.

Attention to British production finances was drawn last weekend by "scare stories" in several newspaper stories that were branded as untrue by three other newspapers. The sensational accounts were attributed to a piece in a British trade publication which had declared that two banks were deciding against further loans. Another factor lay in the receiverships of Twickenham Film Productions, Twickenham Film Distributors, and Julius Hagen Productions, at the instance of the bank and insurance company concerned. It was explained that actually the banks advance money not to producers but to insurance companies, that most of the small, $500 film producing companies work on bank overdrafts secured by insurance policies at a total cost of 10 per cent or upward.

To the alarm stories in the *London Herald, Express,* and *News Chronicle,* the fact that there was no change in policy of banks and insurance companies was pointed out by the *Times, Financial Times,* and the *Daily Mail.*

It was seen as probable that press charges of scandalous waste in heavy negative costs will have the effect of encouraging the Government to adopt the provision in the Moyne report which recommended a Government film commission to supervise production financing.

While most of the current press stories are said to have been exaggerated, it is believed that a crash in British production, admitted in many quarters to be overdue, will be precipitated by the newspaper attentions. Several more receiverships are expected. Characterized as camouflage are the stories that America will not give release to British pictures, and that an increased quota is necessary here.

▽

Increased Studio Space

Another problem is the recent huge increase in British studio floor space. Some studios planned to fill this space with the £100 companies, based on insurance finance, but there is a strong possibility now that a large percentage of the new studio space will remain empty.

Twickenham's capital is £240,000 ($1,200,000) privately held, and it is understood that obligations of all three Hagen companies amount to £500,000 secured loans and £100,000 due to creditors.

Wardour Films has taken over the bookings on five Twickenham films, and six finished but not yet trade shown.

▽

The general council of the Cinematograph Exhibitors Association on Saturday will receive a report from the general purpose committee recommending against the proposal of the Kinematograph Renters Society for a joint trade association with a British Will Hays.

WILL H. HAYS and T. H. FLIGELSTONE, President of Cinematograph

Exhibitors' fear of distributors is greater than their fear of a Government commission as suggested in the Moyne report. Some would welcome an official body which might control the trading methods of KRS. There is a strong feeling that any joint trade body would be dominated by the KRS, exhibitors having sacrificed the power of opposition.

The exhibitor attitude is a surprising development which leaves the trade disunited in the face of the Moyne report.

▽

Blame American Market

Facing shareholders with a report and balance sheet showing a net loss of £105,599 ($528,000) for the year ended October 31st and a total debit balance of £131,148, directors of British & Dominions Film Corporation, at the annual meeting, largely blamed failure to obtain the expected revenue in the American market. E. Ronald Crammond, the chairman, pointed to the low returns from America on "Escape Me Never" and "Brewster's Millions."

Mr. Crammond intimated that the main activity of the company in future would be to manage Pinewood, for which it receives a yearly management fee of £10,000 ($50,000).

C. M. Woolf, managing director, replying to a shareholder's suggestion that something should be done in retaliation to exclude American films from England, said that no president of the Board of Trade would be likely to listen to such a suggestion, which laid England open to serious reprisals. Also, pointed out Mr. Woolf, "Ninety per cent of the films shown on British screens are American.

"We have not got America, and I doubt if we ever shall get it," was one remark of the speaker. He indicated that the future policy of B & D would be to make as few films as their contracts permitted for the British market and as economically as possible.

Mr. Woolf is also chairman and managing director of General Film Distributors, Ltd., partners in and British representatives of Universal.

▽

"Pastures" and Children

The Cinema Christian Council, after viewing "The Green Pastures," has issued a statement through the Press Bureau of the Church of England that the film "is unsuitable for children and should have an 'A' certificate."

The Cinema Christian Council represents the Church of England, and the leading "Free" or nonconformist churches of England. Its president is the Archbishop of Canterbury, head of the English Church.

The picture is having a highly successful run at the New Gallery.

▽

Warner Directors Named

J. Walton Brown, general sales manager of Warner Bros. Ltd., and D. C. Dobie, general sales manager of First National Distributors, Ltd., have been appointed directors of their respective companies.

▽

Columbia was the first U. S. company to announce extension to England of the principle of the five day working week. MGM followed quickly, and so did Warner Brothers and First National.

▽

Dixey Capital To Be $1,000,000

Flotation of Independent Exhibitors Distribution Co., Ltd., the "Dixey Scheme" of cooperative production and distribution, is now expected early in February. The total capital of the company will be £200,000, divided into £100,000 six per cent preference shares of £1 value, £60,000 in 600,000 2 shillings Ordinary shares and £40,000 in £1 "Franchise" shares, held by exhibitor members. The issue, which may be confined to the preference shares, is underwritten.

▽

Technicians' Agreement

The first agreement signed by the Association of Cine Technicians, which recently issued a statement of "Model" terms, is with the Gaunmont-British studios at Shepherd's Bush. It covers minimum salary rates and overtime for cameramen, sound editors, still photographers, continuity writers and others and such other points as holidays, sick pay, and the "farming" of services.

▽

ABP Profit Grows

The John Maxwell Company, Associated British Pictures Corporation, Ltd., is paying a dividend of 7 per cent payable to all ordinary shareholders registered on January 1st.

▽

More London Capital

The shareholders' meeting of London Film Productions, Ltd., formally approved resolutions authorizing the directors to borrow up to a maximum amount of £1,750,000. Recently issued accounts of the company, in which the shares are held privately, showed a total amount borrowed, in debentures and secured loans, of £1,502,853. The issued capital is £428,549 of £825,000 authorized. It is understood that most of the shares are held by the Prudential Assurance Company.

▽

Union's £6,500,000 Company

The formal registration, with a capital of £6,500,000, of Union Cinemas, Ltd. follows previous announcement of the amalgamation in one unit of the associated Union Cinema Co., Ltd., National Provincial Cinemas, Ltd. and Oxford and Berkshire Cinemas, Ltd. The share interchange basis already has been reported.

THE HOLLYWOOD SCENE

A Flying Start

NEW production got off to an auspicious start during the opening week of 1937. Nine pictures went into work. In the same period but four finished. Coincidentally with the celebration of Adolph Zukor's Silver Jubilee, Paramount began work on three films. Columbia and Grand National started two. MGM and Twentieth Century-Fox checked in with one each. On the completed side of the roster, Warner finished two and United Artists and MGM one each.

First of the Paramounts to go, "High, Wide And Handsome," comedy romance, features Irene Dunne with Randolph Scott, Charles Bickford, Elizabeth Patterson, William Frawley and Dorothy Lamour as the important support. Rouben Mamoulian is directing. The cast of "Danger, Men Working" is headed by Lew Ayers, Benny Baker, Eugene Pallette and Ruth Coleman. Charles Barton is the director. In "The Years Are So Long," Fay Bainter, Buelah Bondi, Victor Moore, Thomas Mitchell, Barbara Reed and Louise Beavers are the featured players whom Leo McCarey will direct.

Under its own sponsorship Columbia started "Speed Mad." The cast includes Rosalind Keith, Joe Allen, Jr., J. M. Kerrigan, George Ernest, Arthur Loft, Marsha Tibbetts, Joseph Sawyer, John Tyrrell, Al Hill, Richard Terry, Ray Bennett and Howard Hickman. For release by this company, Larry Darmour started "Trouble in Morocco." Jack Holt and Mae Clarke have the leads with C. Henry Gordon, Victor Varconi, Paul Hurst, Harold Huber and Bradley Paige included in the cast. Ernest B. Schoedsack is directing.

Stage Play on Film Stage

FOR Grand National distribution, "23½ Hours Leave," a Douglas MacLean production was started. The cast lists James Ellison, Terry Walker, Wally Maher and Pat Gleason. John Blystone is directing. The Second feature for the company is B. F. Ziedman's "Two Shall Meet." Eric Linden and Cecilia Parker are starred. The supporting principals are Dorothy Peterson, Bernadene Hayes, Roger Imhoff, Pedro de Cordoba, Patsy O'Connor, Buster Phelps, and Sherwood Bailey.

At MGM "Man In Possession" went on the stages. Jean Harlow and Robert Taylor have the leading roles, with the support currently including E. E. Clive, Reginald Owen, Henrietta Crossman, Cora Witherspoon and Una O'Connor. W. S. Van Dyke is directing.

Last of the newly started films is "50 Roads to Town," Twentieth Century-Fox. The cast includes Don Ameche, Ann Sothern, Slim Summerville, Walter Catlett, Allan Lane, Donald Meek and Stepin Fetchit. Norman Taurog is directing.

TWO JUMPS AHEAD OF PLOT NOWADAYS

In the near future, pictures will either have twice as much story as those now being made or be half as long, according to B. P. Schulberg.

"Years ago," Mr. Schulberg explained, "everything was presented in complete detail. If the heroine was sad, it was necessary to demonstrate her grief with a tearful and protracted closeup. The hero's anger was protracted through close shots of facial grimaces.

"Nowadays, audiences with keener perception and greater imagination are usually two jumps ahead of the plot, and more than inclined to be bored stiff if presented with a prolonged picturization of the emotional condition of the players."

As examples of what he calls the "terse technique," Mr. Schulberg cited "Three Smart Girls," "My Man Godfrey" and "After the Thin Man."

Mr. Schulberg credits much of the change to the abbreviated sketches in radio broadcasts.

Completed Pictures

THE two pictures finished by Warner are "Her Husband's Secretary" and "The King and the Chorus Girl." The first will present Warren Hull, Jean Muir, Beverly Roberts, Harry Davenport, Clara Blandick, Stuart Holmes and Pauline Garon. Frank McDonald directed. The second film, a continental romance drama, places Fernand Gravet and Joan Blondell in the leads and Edward Everett Horton, Mary Nash, Alan Mowbray, Luis Alberni, Jane Wyman, Adrian Rosely, Torben Meyer and Georgette Rhodes in support. Mervyn LeRoy is both producer and director.

"History is Made at Night," a Walter Wanger production for United Artists, was finished. The cast includes Charles Boyer, Jean Arthur, Leo Carrillo, Ivan Lebedeff, Colin Clive, George Meeker and Lucien Prival. Frank Borzage directed.

At MGM "Man of the People" was completed. Names in the cast are Joseph Calleia, Florence Rice, Ted Healy, Thomas Mitchell, Paul Stanton, Jonathan Hale, Eddie Nugent and Esther Muir. Edwin L. Marin directed.

Western Heroines

Strangely, though western pictures always did and probably always will occupy an important place in the production scheme, no western heroines have been permanently developed as such to take the places of Ruth Roland, Dorothy Dalton, Victoria Forde and Eileen Percy of happy memory.

Although Sol Lesser departed these shores for a European vacation some weeks ago, it seems that he, or more probably his press department searching around for something to do in his absence, has decided to see what can be done about remedying the situation. According to the plan, which Mr. Lesser undoubtedly will be surprised to hear, a contest is to be conducted through which it is hoped to discover some sweet miss to follow in the footsteps of the Misses Roland, Dalton, Forde and Percy who will be permanently starred in his productions of Zane Grey and Harold Bell Wright outdoor stories of action, romance and adventure.

The qualifications are pretty stern, however. The girls who hope to have some dashing western hero rescue them (on the screen, of course) must have some acting experience, either amateur or professional, possess an athletic figure, boast a peaches and cream complexion, and be expertly skillful in all outdoor sports, particularly, of course, in horseback riding.

Actors' Drive

The Screen Actors Guild has opened a concentrated drive on producers via the location route. Six stock players, two hairdressers and a wardrobe man were taken off the Paramount set of "Souls at Sea," working at San Pedro, for having no Guild or union affiliation. . . . Steven Pallos concluded a lengthy Hollywood visit and signed two writers and supervised the opening in Hollywood of "Rembrandt." He will discuss program requirements with Alexander Korda immediately upon arriving in London. . . Paramount's annual production conference officially closed after a one day session at the Ambassador Hotel. . . M-G-M has set the world premiere of "The Good Earth" for the Carthay Circle theatre January 29th . . . Will Hays has settled down to Hollywood production affairs following the Adolph Zukor Jubilee celebration . . . Projectionists local 150, IATSE, opened a picketing campaign against the Wilshire theatre in Santa Monica, bringing to three the number of independent houses now feeling union pressure in the closed shop campaign. . . President George Browne and IATSE officials from various parts of the country are here for a week of conferences on studio policies and problems. . . Funeral services for M. E. Greenwood, M-G-M studio manager, were held at Forest Lawn. . . Gus Edwards was released from his Republic contract and moved over to the Warner radio station KFWB, where he will take on a new air program. . . . The Local Independent Theatre owners association announced their first annual convention to be held at the Ambassador Hotel January 25th.

Loew's Theatre '36 Net Is $423,699

A net income of $423,699 for the fiscal year ending August 31, last, is shown by Loew's Theatre and Realty Corporation this week in its annual report as filed with the Securities and Exchange Commission in Washington. The balance sheet of the company showed, among other items, theatre receipts and miscellaneous income of $5,400,440 and rent income of $405,249. Theatre operations, including film rentals, cost $3,538,544 and $317,000 was paid in booking fees to an allied corporation and $1,828,292 in rents on leased property.

The company, a subsidiary of Loew's, Inc., which holds 100 per cent of its equity stocks, is in turn full owner of six subsidiaries and part owner of three others. The major holders of securities other than equity stocks were Nicholas M. Schenck, president, who held $69,000 in six per cent bonds; Leopold Friedman, secretary, $22,900 in the same bonds; Isadore Frey, assistant secretary, $5,000, and H. Halborn, assistant secretary, $4,500.

A balance sheet for the theatre corporation and its wholly owned subsidiaries showed theatre receipts and miscellaneous income as $6,691,716, and rent income of $500,389. Theatre operations, including film rentals, cost $3,721,901, booking fees to an allied corporation, $322,400, and rent $913,385. The net income was $419,066.

A balance sheet for the subsidiaries not consolidated showed theatre income and miscellaneous receipts of $813,897 and rent of $11,055. Theatre operations, including film rentals, cost $487,273, and booking fees to an allied corporation were $20,441. The net income was $138,636.

General Pictures Raises 1937-38 Production Budget

Fenn Kimball, president of General Pictures Corporation, and Robert E. Welsh, vice-president in charge of production, this week announced they had increased the 1937-38 production budget of the company to $1,850,000. Present plans are for one picture each month during February, March and April, with two productions per month thereafter for the balance of the year.

Lew and Milton Lefton of Pittsburgh, Louis Korson of Philadelphia and Henri Elman of Chicago are in New York for conferences with Mack D. Weinberger, General sales manager.

Rites for Mrs. McKenzie

Funeral services for Mrs. Ina Beattie McKenzie, wife of Maurice McKenzie, executive assistant to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., were held Tuesday afternoon at Crown Point, Ind. Burial was at Salem Churchyard, near Crown Point, where Mr. McKenzie's father, now retired and residing in California, was pastor. Walter Trumbull of the New York MPPDA office and H. C. Hays, brother of the MPPDA head, attended the services.

Charles Morrison has been named head of the talent scout department at Selznick International.

Grand National Takes Educational Studios

In line with his plan to coordinate all production in one studio, Edward L. Alperson, president of Grand National, this week closed with E. W. Hammons, president of Educational Pictures, for the leasing of the Educational studio in Hollywood for a period of 10 years, starting April 1.

Among the Grand National producers are Richard A. Rowland, Douglas MacLean, Zion Meyers and Victor Schertzinger, B. T. Zeidman, Andrew Stone, Max Alexander and Edward Finney. The program this year calls for 44 features and eight westerns in addition.

Jack Barnstyn has been elected vice-president of the company in charge of foreign sales.

Expect 35 Theatres In NY During '37

With 10 new theatres already under construction and with plans either filed or in preparation for more than 25 units, indications are that from 35 to 50 new houses will be opened in the Greater New York area during the coming year. Most of the construction is planned by independent operators or circuits. RKO will build two new theatres, but Loew's announces it has no plans for expansion.

In a number of cases where theatres are in various stages of construction, several of the larger independent circuits have joined together in the financing and operation. The same policy prevailed last year when Century, Randforce and some of the prominent circuit operators put up new units.

New theatre ventures will be of the 600-seat type. The majority of the houses erected last year were of this size, with a few seating from 1,000 to 1,500.

The New York Film Board of Trade's annual theatre directory, which will list 1,164 houses in the Greater New York area, will be ready for distribution either late this week or early next week. The survey will show all theatres wired for sound and less than 100 closed. The 1,164 theatres is an all-time high for the area.

Sears to Talk To Circuit Heads

With a lineup of "major" productions scheduled during the next few months from Warner Brothers-First National, Gradwell Sears, vice-president and sales manager, plans a series of trips over the country for the purpose of contacting the more important circuit accounts.

Merchandising plans as well as playdates will be discussed by Mr. Sears with the major circuit heads. The Warner executive plans to leave soon to outline distribution plans for such impending features as "Black Legion," set for January 30th release; "Stolen Holiday," February 6th; "The Great O'Malley," February 1st; "Green Light," February 20th, and "Penrod and Sam."

New Roxy Capital Disclosed in Plan

The capitalization of the reorganized Roxy Theatre Company of New York will include 15,480 shares of Class A stock and 77,400 shares of common stock in addition to a maximum of $3,595,208 of first mortgage 20 year 3½ to 4 per cent bonds, it was disclosed this week in a final draft of the reorganization plan.

Federal Judge Francis G. Gaffey has set January 29th as the date of the first hearing of creditors on the plan which has been approved by the bondholders committee.

A weekly operating statement for the Roxy for the period from July 2, 1936, to Dec. 24th, discloses that every film which showed a profit of $5,000 or more was produced or distributed by Twentieth Century-Fox. The point is emphasized in the bondholders' committee's letter to depositors as indicative of the importance of the film franchise provided for in the plan.

The 24-week average of film rentals paid by the house, as disclosed in the report, was $6,080; the average profit, $3,497; average weekly receipts, $33,415, and average weekly attendance, 79,475. The first week of "Sing, Baby, Sing," beginning Sept. 17, recorded highs for the 24-week period. The first week rental was $18,832; profit, $14,117; gross, $59,827 and attendance for the week, 142,206.

Low for the period was recorded by "Fatal Lady" during the week ending July 16th. A rental of $2,585 was paid for the picture; a loss of $4,794 was shown on a gross of $18,931 and an attendance for the week of 47,766.

Total profit for the 24 weeks was $83,934; total rental, $145,937; total receipts, $801,966, and total attendance 1,907,399.

Industry Consents To Italian Revision

by VITTORIO MALPASUTTI

in Rome

The official consent of American motion picture companies to the new financial and quota regulations to govern the importation of films into Italy and the withdrawal of revenues from the country was received in Rome this week, concluding the agreements recently arrived at by government representatives, the American State Department and representatives of the American industry.

Under the agreement, the withdrawal from Italy of 24,895,000 lire will be permitted during 1937, 20,000,000 lire of which is earmarked for American pictures. Revenues above this amount are free to be banked in Italy or invested under the sole control by Italian law which applies to the investments of Italian citizens.

The division of the picture import quota specifying the number of American pictures which may be imported has been fixed at 250, according to the wishes of the American companies.

World distribution of "Queen of the Jungle," a 12-chapter serial with Reed Howes and Mary Kornman co-starring, has been acquired by J. H. Hoffberg.

THE CUTTING ROOM

Slim

(Warner)

Drama

From a viewpoint of cast selections alone this production became a matter of more than usual interest. Though the story is melodramatic action and adventure concerned with the lives and experiences of high electrical tension linemen, the sponsoring company must think pretty well of its potential entertainment and commercial elements to feature Pat O'Brien and Henry Fonda in the leading roles. As the gist of the dramatic story is centered about them, the oddly included romance features Margaret Lindsay. Working with this trio are Stuart Erwin, J. Farrell MacDonald, Joseph Sawyer, John Litel and Dick Purcell in the chief supporting roles.

Based on an original screen play by William W. Haines, who did the screen play for "Man of Iron" and collaborated on preparation of "Black Legion," the yarn tells of a country boy whose dream is to become a lineman. Attaining his wish, Fonda becomes a devoted pal of O'Brien's, the best lineman in the business. Together, in their calling, they encounter many hazardous experiences, production detail of which amplify the action and suspense to the fullest. Traveling about the country, Fonda meets and falls in love with O'Brien's girl, Miss Lindsay. There is no romantic conflict, however, the drama of the story being concentrated in the work of the men, which serious injury interferes with only temporarily. Building to a suspense packed climax, there is an element in the finale that can be counted upon really to surprise the customers.

With practically all the action taking place outdoors, the producers have selected Ray Enright to direct the picture. Though previously his association has been mainly with comedy entertainment, principally several Joe E. Brown and Joan Blondell-Glenda Farrell pictures, Enright has had experience with drama in "China Clipper," which also featured O'Brien, and "The St. Louis Kid," a Cagney picture.

Seventh Heaven

(20th Century-Fox)

Love Drama

First made ten years ago, with Janet Gaynor and Charles Farrell in the leading roles, "Seventh Heaven," like "Humoresque," "The Miracle Man" and "Holiday," has come to be a standard by which all love dramas are gauged. Now under the production guidance of Darryl F. Zanuck, with Simone Simon as Diane and James Stewart as Chico, the love story of the pathetic little girl of the squalid Paris pavements, a child just on the verge of womanhood, who spurns the sordid life that has been about her all her years to make one man her life, her world, her seventh heaven, will be told. It is a story of enduring affection.

This version of the Austin Strong story, produced as a stage play by John Golden, before its original appearance as a photoplay, was adapted by Melville Baker, who through experience garnered with such adaptations as those for "Next Time We Love," "The Gilded Lily," "Now and Forever," "The Age of Innocence" and "Zoo in Budapest" is qualified to handle such valuable material. Direction is by Henry King, maker of "Ramona" and "Lloyds of London." Music and lyrics including the famous "Diane" are by Lew Pollack and Sidney D. Mitchell. Merritt Gerstad, who photographed Miss Simon's first picture, "Girl's Dormitory," is the camera man.

To the name value of the widely exploited Simone Simon and that of Stewart, who had many other fine performances prior to "Born to Dance," Zanuck has added a roster of familiar personalities who have the prestige and talent to fit into the various supporting characters. Included are Jean Hersholt, Gale Sondergaard, Gregory Ratoff, J. Edward Bromberg, Victor Kilian, John Qualen, Thomas Beck, Mady Christians, Siegfried Rumann, Rollo Lloyd and John Piccori. In lesser parts Edward Keane, John Hamilton, Georges Renavent, Will Stanton and Irving Bacon will be seen.

Weather or No

(Columbia)

Comedy-Romance

With the intent of producing a laugh provoking comedy romance, Columbia has chosen a humorous story and selected a cast of familiar names to play it. Not being looked upon as anything particularly great or unusual, but nevertheless as entertainment that is worthy of the attention of both exhibitors and patrons, the film adapts a tried and proven plot and narrates it with unique situations, occurrences and characters.

A socially ambitious political ward heeler wants to marry his protege into a blue blooded family. He also wants him elected to Congress. The mother desires the marriage. The girl doesn't. An odd series of happenings brings a visionary, scientific weather forecaster into the yarn. Love and conflict immediately are born for him and the girl. The politician wants rainy weather on election day in order that his candidate will have better chances for election. The candidate wants fair weather in order that he may arrange an outing with the girl that will permit him to cause her to say "yes." Complications ensue that deprive the candidate of his election and his girl, as the forecaster demonstrates that even if it is by accident somebody can do something about the weather.

The story is an original by A. H. Z. Carr, heretofore unidentified as a screen contributor. The screen play is credited to Ethel Hill and Lynn Starling, both of whom have been associated with several similarly comedy atmosphered features produced by this company. Direction is by Alfred E. Green, maker of the recently released "More Than a Secretary."

Ralph Bellamy, currently in "Counterfeit Lady" has the leading role as the weather prophet. The girl is Ida Lupino, recently in "My American Wife" and "The Gay Desperado." The other man is Ralph Forbes. Walter Connolly is the politician and Nana Bryant will be seen as the girl's mother. Other featured players are Granville Bates and James Flavin.

Freedom for Sale

(Columbia)

Drama

The story told in this production is another version of how a policeman and a girl newspaper reporter combine to break up a racketeer ring. Few variations are being made in the familiar basic plot and these, mainly, are brought about by inclusion of thrill action sequences. Following the formula, which of course permits the hero and heroine to fall in love, the girl gets a tough assignment, and the policeman, first accepting a demotion, goes to jail in order that he may be accepted as a renegade cop and consequently will have access to the identity of the racketeer master minds. The plan succeeds romantically and dramatically, to the tune of much melodramatic action.

The motivation is an original screen play by Harold Shumate, adept at this sort of material through long association. Recently he contributed to such films as "Killer at Large," "The Final Hour," "Crash Donovan" and "Dangerous Intrigue." The director, C. C. Coleman, Jr., was at the helm of "Legion of Terror."

Paul Kelly, currently in "Join the Marines," is the policeman and Rosalind Keith is the girl reporter. Thurston Hall is a publisher who first sneers at the pair but eventually becomes their staunch ally. Leaders of the racketeers, and consequently the principal heavies, are John T. Spacey and Francis MacDonald. The brains behind the gang, cast as a supposedly honorable judge, is C. Montague Shaw. Other players who will be seen include Leona Maricle, Gene Morgan, Raymond Brown, Jack Daly and Al Hill.

Dangerous Number

(MGM)

Comedy

To that entertainment vogue popularized by Universal's "My Man Godfrey," "Theodora Goes Wild," Columbia, and its own "Libeled Lady," MGM aspires to add another fluffy flippant comedy. Understood as the label for that sort of amusement the title does not sound so incongruous. It is the manner in which the folk about town slangily might describe the story's heroine.

The original story of Leona Dalrymple, for which Carey Wilson did the screen play, concerns a young man who thinks he is serious minded. Surer of it than anything else, he is convinced that he has got a certain red headed girl out of his life. But the next time he sees her again, he marries her. He doesn't know that she thinks that she already has been married, and thereby the stage is set for a series of hilarious complications.

Robert Young, last in "The Longest Night," and Ann Sothern are paired in the leading roles. Though there are many players appearing in character and atmospheric roles, the principal supporting cast is limited. It features Reginald Owen, whose line of jittery comedy is well known; Cora Witherspoon, remem-

(Continued on page 54)

The Nation's Theatres Welc

HELD OVER . . . . THIRD SMASH WEEK N. Y. RIVOLI as Frank S. Nugent, N. Y. Times, writes: "Tempts us mightily to revise our list of this year's best ten to make a fitting place for it"!

●

FLASH! WORCESTER OPENS TO S. R. O. business as week-end audiences cheer Goldwyn stars and Goldwyn genius!

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NOW IN SECOND BIG WEEK AT ALDINE, PHILADELPHIA "A sensation. It pulled $21,000 topping par by $12,840!" says Motion Picture Daily.

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WITH
HENRY STEPHENSON • JEROME COWAN
DAVID NIVEN • KAREN MORLEY

Directed by H. C. POTTER Released Thru UNITED ARTISTS

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Denver Theatre, Denver
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Hollywood Theatre, Ft. Worth
Queen Theatre, Galveston
Regent Theatre, Harrisburg
Poli Theatre, Hartford
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State Theatre, Louisville
State Theatre, Memphis
Warner Theatre, Milwaukee
Minnesota Theatre, Minneapolis
Vendome Theatre, Nashville
Poli Theatre, New Haven
State Theatre, New Orleans
State Theatre, Norfolk
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THOUSANDS OF 24-SHEETS COAST TO COAST!

SERIALIZATION IN NEWSPAPERS WITH CIRCULATION IN EXCESS OF 10,000,000!

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Special!

Write to United Artists Exploitation Department, 729 Seventh Ave., N. Y. C., about the amazing Montgomery-Ward tie-up in more than 650 cities, providing newspaper ads, window and counter displays and *free radios* as prizes. Your city may be on the list, so take advantage of this money-making tie-up!

IN THE CUTTING ROOM

(Continued from page 51)

bered for her part in "Libeled Lady"; Dean Jagger, seen in many Paramount pictures; the promising newcomer Marla Shelton, and Barnett Parker. Direction is by Richard Thorpe, maker of "The Voice of Bugle Ann" and "Last of the Pagans," but heretofore associated with more dramatic material.

While not being produced on so lavish a scale as the films listed the producers anticipate that its entertainment quality will place it on a par the worth with them as explosive farce comedy.

The King and the Chorus Girl

(Warner)

Light Romance-Drama

The title definitely hints the topical interest value of this production. While by no means concerned with the recent royal abdication, the fact that it tells the semi-intimate story of a king who quit his job for the love of an American chorus girl gives it a timely character that neither exhibitors or theatre goers will permit to pass unrecognized.

The elements going into it under Mervyn LeRoy's production and direction are romance, drama, comedy, and, unusual for a story of this type, some surprising fast breaking action. The original screen play is by Norman Krasna, recently associated in preparation of the similarly atmosphered photoplays "Wife vs. Secretary" and "Hands across the Table," and Groucho Marx, better known as a comedy actor than writer.

A border king seeks the excitement of glamorous Paris. Momentarily rousing himself from a drunken stupor, he thinks he sees a show girl flirting with him. The adventure awakens a new interest in life for the king, but doesn't create much of an impression upon the girl. Eventually the king's two faithful retainers make a commercial proposition to the girl to enter upon a professional romance. The ruse ripens into real love for both, but when the girl confesses her duplicity and would flee, the king pursues her, to be married aboard ship and take up a new life in America. Numerous amusing coincidences enhance the love theme and situations which develop unexpected consequences happen rapidly.

Fernand Gravet, noted French stage and picture actor, is featured in the king's role. Joan Blondell is the chorus girl. Edward Everett Horton will be seen in the type of role he handles so pleasingly as the king's retainer and advisor. His partner in fixing up the king-chorus girl romance is Mary Nash. Other principals are Alan Mowbray, Luis Alberni, Jane Wyman and Adrian Rosely.

Escadrille

(RKO Radio)

Drama

The story told in this production is of a woman who falls in love with her husband's best friend. The drama of it is not bared until the final climax, with the activities of a French air squadron in the World war. The men, crew of a fighting observation plane, are bound together by the brotherhood of the skies. Against the heroism and heartbreak of war, the production tells the story of a woman who respects her husband but never can learn to love him, and a man whose flaming enthusiasm captures her heart. Husband and wife survive to learn the lesson of sacrifice, trust and love; the boy dies in battle before a tragedy over which he has no control can overwhelm him, his best friend and his wife.

The picture is based on a French story, "L'Equipage," by Joseph Kessell. It is being directed by Anatole Litvak, who made the Continental screen version of the novel about a year ago. The screen play is by Anthony Veiller, who adapted the forthcoming "Michael Strogoff," as well as the well remembered "The Ex-Mrs. Bradford" and "Star of Midnight," by Ethel Borden.

Paul Muni and Miriam Hopkins appear as the husband and wife, and Louis Hayward, seen recently in "The Richest Girl in the World" and "Anthony Adverse," is the other man. The supporting cast, even alongside the three leads, seems to be of more than passing interest from the standpoint of name value. It lists Colin Clive, Wally Albright, Owen Davis, Jr., Paul Guilfoyle, outstanding in "Winterset," Elizabeth Risdon, J. Carrol Naish, Adrian Morris, Alec Craig, Donald Barry, featured in the stage version of "Tobacco Road," Sterling Holloway, Mady Christians, now in "Come and Get It," and Leonid Kinsky, who was featured in the similar war romance drama, "Road to Glory."

Happiness Preferred

(Tentative Title)

(Paramount - Emanuel Cohen)

Drama

A woman sets out to murder a man, but a series of harrowing experiences with him causes her to come to fall in love with him. That is the story told in "Happiness Preferred" (working title). A doctor is falsely accused of murder. The husband of his supposed victim does everything possible to wreck the doctor's career. When he becomes incapacitated, his sister takes up the vendetta. Thereupon ensues a chain of dramatic incidents in which love is born. The climax builds to an inferno of mob hysteria which promises to give the story punch.

The production is adapted from a serial written by Frank R. Adams which appeared recently in *Red Book Magazine*. The screen play is credited to Doris Malloy and Dore Schary, both of whom have demonstrated in past efforts that they possess the knack of giving dramatic story material screen realism. The film is being directed by Robert Florey, a specialist in the treatment of tense themes.

The leading players are Warren William and Karen Morley. William, following his long association with Warner Bros, was lately seen in "Go West, Young Man." Miss Morley is featured in the current Goldwyn production, "Beloved Enemy." The strength of the principal members of the support is on a par with the leads. It includes the veteran Lewis Stone, Jackie Moran, remembered for his work in "Valiant is the Word for Carrie," Murray Kinnell and Christian Rub. Other players who will be seen are Jonathan Hale, Richard Carle, Esther Dale, John Wray, Thomas Jackson, Virginia Sale and Ruth Robinson.

Block Takes Trailer Post

Mark Block, New Jersey theatre owner and president of Theatre Trailer Service, has assumed the duties of general sales manager of the trailer company. Walter Frudenfeld recently resigned the post as sales head.

Film Shipments by Air Increase 130% in Year

Since the inauguration of the air express service of the Railway Express Agency in 1927, motion picture interests, the first to use this method of transportation, have been among its largest and most consistent customers and through it have managed great economies, a review of the history of the service prepared by the Railway Agency points out.

As an instance of the economies effected the company said that although the newsreel companies expend a considerable amount now on air express charges for incoming and outgoing films and prints this amount is only a fraction of the fees which were paid for chartered airplanes in the early days of flying. Greatest service to the newsreel companies, however, and to other distributors is the speedy shipping of prints to theatres in all parts of the country.

The Railway Express Agency began to experiment with air express as early as 1919 but regular service was not begun until September, 1927, coincident with the inauguration of privately operated transcontinental lines. On January 1, 1937 the company had contracts with 20 of the air transport lines in the United States to handle every detail of their express business except the actual flying. The contracts enable users of the service to use the combined shipping facilities of airplane, railroads and fast motor truck and motorcycle pick up and delivery.

That films have been a large factor in the rapidly increasing volume of air express business is shown by the following statistics:

Film shipments for 1936 increased 130 per cent over 1935.

In November, 1936, the total number of film shipments in and out of New York was 3,167; in November, 1935, the total was 1,342.

Shipments of negatives and films weighing 3,028 pounds were forwarded from Los Angeles in November, 1936, and in the same month of the previous year shipments forwarded weighed 1,288.

Commodities of the motion picture industry regularly transported by air range from news negatives weighing a few ounces and flown short distances to hundreds of pounds of properties flown from New York to Hollywood over night. Substantial sums are saved by air expressing hypersensitived raw stock from laboratories to distant locations and almost nightly, sketches of costumes, samples of fabrics and designs for sets are flown across the continent.

Further extension of the service is found, the review points out, in the fact that circuit and independent theatre managers find air express of value in emergencies involving quick transportation of parts to repair sound mechanism and projectors.

Imperial Organization Set

Imperial Distributing Company is expected to complete its exchange organization, with officers in 26 cities over the country, in about two weeks, it was reported in New York Tuesday. Thus far, branches have been established in 14 cities.

"DON'T! DON'T!
YOU CAN'T DO THAT!"

Who was she? . . . this beautiful woman whose hysterical scream stopped the performance . . . what wild impulse made her shout that warning? . . . how did she know of the gathering storm clouds of strange furies, jealousies, passions? *. . . An unforgettable scene from an unforgettable picture.*

Expect the unusual from
Alexander Korda
producer of "Henry VIII" and
"Rembrandt". . . He presents . . .

Miriam
HOPKINS
in
MEN ARE *not* GODS

with **GERTRUDE LAWRENCE** • Sebastian Shaw
Rex Harrison • A. E. Mathews • Written and Directed by Walter Reisch

A London Film

Released thru **UNITED ARTISTS**

Golden Handling Monogram Sales

Edward A. Golden this week resigned as sales manager of Chesterfield and Invincible Pictures to rejoin Monogram Pictures as general sales manager. Mr. Golden was sales head for Monogram for many years and continued in that position when the company was merged into Republic Pictures. He left Republic about a year ago to supervise sales for George R. Batcheller, president of Chesterfield, and Maury Cohen, who recently withdrew from Invincible to join RKO as a producer.

Monogram's first production unit under the direction of Scott R. Dunlap, vice-president, has established headquarters at the new Hollywood studios and I. E. Chadwick, Lon Young, Ken Goldsmith and Dorothy Reid have been appointed producers in charge of the 34 features which the company will distribute for 1937-38. The first picture is scheduled to go into work on or about March 15.

Meanwhile, W. Ray Johnston, president, continues to buy stories as possible screen vehicles, having purchased the novel, "Sales Lady," by Harold Morrow, and the two Jack London stories, "Queen of the Yukon" and "Wolf Call" this week.

Titled Press Agent

Sir Michael W. S. Bruce, Baronet, has been appointed studio American press representative for London Films in London. Elder brother of Nigel Bruce and holder of the family's centuries-old Scottish title, Sir Michael Bruce is a well-known Fleet Street journalist, writing film criticism and social gossip.

Exhibitors Deny Musicians Aid

The Hungarian Exhibitors' Union has refused the request of the Union of Hungarian Composers and Text-Writers that they join them in a plea to the Minister for Home Affairs for permission to allow stage shows in conjunction with films.

Warner Studio Has New Stage

Warner Brothers has opened Stage 20, the largest on its Hollywood lot and the eleventh new stage built since last January. The stage is 305 feet long, by 123 feet wide and 35 feet high. It will be used first for "The Prince and the Pauper."

Safier Will Distribute Distribute

Morris Safier, formerly with United Artists and Warners, has closed a contract with Burroughs-Tarzan Pictures for distribution of "Tundra" and the "Phantom of Santa Fe" on a roadshow basis in the Northwest. He will maintain headquarters in Seattle.

Expedition Film Bought

"Ninety Degrees South," motion picture record of the Scott Antarctic Expedition, has been acquired for American distribution by World Pictures.

Goldwyn Renews Kohlmar Pact

Samuel Goldwyn has signed Fred Kohlmar to a new five-year contract as production executive. Mr. Kohlmar has been on the producer's staff for four years.

Executives of Condor Confer on Schedule

Condor Pictures will engage two or three associate producers to handle part of its production schedule for next season, it was said this week by George Hirliman, president of the new company, after conferences in New York with A. J. Van Beuren, Frank Snell and M. H. Hoffman. Definitely scheduled for production are six Conrad Nagel features, six Hirlicolor features, and six Ken Maynard westerns. The company has filed a registration statement with the Securities and Exchange Commission covering 999,999 shares of capital stock. Total assets on December 12, 1936, the date of organization were $757,162.

FCC Lacking Funds for Making Report on Erpi

Publication of the Federal Communications Commission's preliminary report on Electrical Research Products, Inc., depends upon the granting of additional funds by Congress, it was learned in Washington this week. The appropriation for the American Telephone and Telegraph investigation is rapidly being depleted, it was said, and there is no money available for the publication of preliminary reports. The Erpi report laid the foundation for the hearings which were held in New York last month.

Second Irving Berlin Film

"Alexander's Rag Time Band" will be Irving Berlin's second musical production for Twentieth Century-Fox, it was revealed this week. The title is taken from the composer's first hit song, written in 1910. Mr. Berlin is at present producing "On the Avenue" for January release.

Gets "Spain in Revolt" Rights

Current Film Company, Ltd., in Hollywood, managed by Richard C. Fox, former Buffalo exchange operator, will distribute "Spain in Revolt" in California, Nevada, Washington, Arizona and the Hawaiian Islands. The picture is in English and Spanish versions.

Swiss Film Rights Bought

The American rights for the distribution of "The Eternal Mask" have been acquired by Arthur Mayer and Joseph Burstyn. The picture is a Swiss production and the first motion picture to deal scientifically with psychic disorders.

Acquires Reliable Product

Independent Film Distributors, affiliate of Independent Poster Exchange in Kansas City, has contracted to distribute 18 Reliable pictures in the western Missouri and Kansas territory next season.

Janet Gaynor Free Lancing

Janet Gaynor will continue as a free-lance star following the completion of her latest picture, Selznick International's Technicolor production, "A Star Is Born," now in work, the actress announced this week.

DuWorld Has Wallace Film

DuWorld Pictures in New York is releasing "The Crimson Circle," adapted from Edgar Wallace's novel of the same name, in the United States. Noah Beery is featured in the production.

Columbia Holds Eastern Meeting

With plans for the "Columbia Montague Sweepstakes," the title adopted for the annual winter sales drive, completed Columbia Pictures' eastern sales meeting was concluded at the St. Moritz Hotel, New York, on Sunday. Abe Montague, general sales manager, was chairman of the meeting, and home office executives, headed by Jack Cohn, vice-president, who were present were Joe McConville, Rube Jackter, Lou Weinberg, Louis Astor, Max Weisfeldt, Hank Kaufman, Leo Jaffe, Maurice Grad, Mil Hannock, Leonard Picker, Bill Brennan, Al Seligman and Fred McConnell.

Sales campaigns were mapped out at the meeting for many of the outstanding Columbia productions which will be released during the next three months. These include "When You're in Love," "Women of Glamour," "Devil's Playground," "Woman in Distress," and "Westbound Mail."

Branch managers and representatives from the six eastern exchanges were present.

MGM Transfers Rippingale

Fred Rippingale, New Haven office manager of Metro-Goldwyn-Mayer, has been promoted to a similar position in the Washington exchange of the company. Frank E. Mullen, former booker, is the new exchange manager in New Haven, assisted by Charles Lazarus and Philip Gravitz as bookers. Harold A. Weinberger, Washington manager, is transferred to Hollywood.

Buchanan Joins Malco Theatres

M. M. Buchanan, formerly associated with Electrical Research Products, Inc., has been named a district manager of Malco Theatres in Memphis. He will supervise the M. A. Lightman theatre activities in Tupelo, West Point and Columbus, Miss., and Helena, Ark. Headquarters will be maintained at Columbus.

Anti-Trust Trial Date Set

Federal Judge Coxe in New York has set the trial of the suit of Vocafilms against American Telephone and Telegraph, Electrical Research Products, Inc., and Western Electric for February 15, 1937. The suit charges violation of the Sherman Anti-Trust laws and seeks damages for $65,953,125.

Loew's Expands Newspaper

With 36 Greater New York theatres now distributing the Loew's newspaper, the company will add 10 more houses to the list of *Loew's Moviegoer* in January to increase the circulation to 425,000.

Rubin to Scenario Department

J. Robert Rubin, Jr., has been transferred from the publicity department in the Metro-Goldwyn-Mayer home office to the scenario department. He will work under Bertram Bloch.

Brvant Joins Wanger Staff

Frederick Bryant has joined the staff of Walter Wanger in Hollywood as executive in charge of all color films. He resigned from Technicolor to accept the post.

and STILL THEY COME!

HOLD OVER . . MINNEAPOLIS*
HOLD OVER . . . . . ST. LOUIS
HOLD OVER . . BIRMINGHAM
HOLD OVER . . . . LOUISVILLE
HOLD OVER . . . . SAN DIEGO

3 SMART GIRLS

*MINNEAPOLIS JOURNAL GIVES IT "6 A'S"! FIRST TIME IN HISTORY!

Another Winner from the
NEW UNIVERSAL!

TECHNOLOGICAL

What to Do in the Case of an Aperture Fire

by F. H. RICHARDSON

Recently it was requested that "students" set forth exactly what would be their course of action should a fire occur at one of their projector apertures. It was surprising how many began their answer substantially as follows: "I have never had a film fire, therefore do not know exactly what my course of action would be."

Now, that is a wholly, completely wrong answer, though to their credit, that statement was almost invariably followed by setting forth an acceptable line of conduct. However, the above serves admirably as a foundation for a discussion of what is a highly important element in almost all human endeavor, namely *preparedness*.

In fact, an aperture fire is especially illustrative of the high value of preparedness. We may all agree that when such a fire occurs, it then is hardly a time to pause, study the matter and decide what should be done first. That dread spectre, possible panic, plus the possibility of property losses —and the projectionist considering what he should do first!

Very naturally, all of us agree he should consider that *before* the emergency occurs, not *when* it is present. That theatre manager or *projectionist who finally raises himself out of mediocrity and rises to the top, is that one who devotes himself to study, thus preparing himself thoroughly to cope with any and all emergencies that may from day to day arise in his work.* When friend manager asks a question concerning projection procedure, the *really competent* projectionist replies without hesitation. His answer is complete and right. When, for example, a new screen is to be installed, he is in position to advise the owner or manager what type of reflection surface will best serve in that particular auditorium, and follow up that advice with detailed reasons as to why it will serve best. He does not stutter and set forth a lot of generalities.

We find entirely too many projectionists equipped with a minimum amount of knowledge. Study is the only solution. Be prepared.

* * *

Frank C. Schofield, projectionist of the Liberty theatre in Camden, N. J. writes, "In a recent article you treat of film fires and their prevention, or rather control, but do not speak of breaking the film at upper and lower loops. If a fire starts at the aperture, would not that prevent it from getting into the magazine? How about it? I have had such a fire and by doing this I prevented damage except for the destruction of approximately one foot of film.

"Do you remember when you visited Camden about a year ago and called at our theatre? I told you of a streak in the middle of my screen. Well, after trying about everything that could be thought of, it was found to be due to a halo caused by excess light escaping through the projection room port holes. I reduced the port area by means of a suitable mask and the trouble was cured."

As to breaking the loops, in my opinion much depends upon conditions. The safety of audience is the paramount issue. In my opinion the port shutters come absolutely first—ahead of any and everything else; then the dowser and motor switch. That would be the process I personally would train my mind to follow in case of an aperture fire. If there is no film piled up in the mechanism casing and if the loops can be broken, well and good. But if the film breaks in such manner (as often occurs) that loose film piles up in the mechanism casing, then it will instantly be set ablaze and loops cannot be broken save by the blaze itself.

And right there, it seems to me, lies the whole crux of the matter. Aside from the things named and seeing that there is all possible means available for the escape of smoke, so very much depends upon conditions that no hard and fast rule can possibly be set down as representing best procedure in all cases. It is up to the projectionist to see to it that the fire shutters are down, the dowser down, the projector brought to a halt as quickly as is possible. It then is wholly a matter of his coolheadedness and good sense.

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Hollywood IATSE Holds Routine Meet

Routine appeals and charges were considered by national officers of the International Alliance of Theatrical and Stage Employes and Moving Picture Operators during the first day of their business meeting in Hollywood Tuesday. Lewis Krause, assistant to the president, said that no daily discussions are definitely outlined for the meetings, which will continue through the week. It has not been decided, he said whether or not the unionization of theatre employes will be considered during the current gatherings.

Keller-Dorian Color Deal Made for 12 Films

Contracts calling for production this year of 12 features in Keller-Dorian color have been closed with a large production company, George E. Quigley, according to fiscal agent for financial interests identified with the process.

Mr. Quigley declined to identify the producing company, saying that it had requested the right to make the announcement when it was ready for the first production.

Mr. Quigley sailed for Europe last week to make arrangements for technicians to come to America to supervise the color work on the American productions and to complete the acquisition of control of approximately 450,000 shares out of 600,000 shares, or 75 per cent, of the Keller-Dorian stock outstanding by the financiers he represents.

Hubbard, Tronolones Organize Laboratory

Roscoe C. Hubbard, and Nick and Charles Tronolone, formerly with Consolidated Film Industries, have organized Precision Film Laboratories in New York. Mr. Hubbard is president and will act as technical adviser, Nick Tronolone will be in charge of sales, and Charles Tronolone will be plant manager. The three executives have been identified with the industry for more than 25 years.

Chicago Photographers Elect

The International Photographers of the Motion Picture Industries, Local 666, Chicago affiliate of the International Alliance of Theatrical and Stage Employes and Moving Picture Operators, this week elected Bertel J. Kleerup president, Emile Montemurro first vice-president, Fred Eblinger second vice-president, Mervin LaRue recording secretary, Walter Hotz financial secretary, Fred Hafferkamp treasurer, Harry Birch sergeant-at-arms and W. H. Stafford business manager.

Inventor Sues on Patent

Virgil Crites has filed suit in federal court in New York against Albert Radtke, Leonard Day, Thomas Martin, Radtke Patent Corporation, United Research Corporation and Warner Brothers, charging that they conspired to obtain a patent and certain interests, owned by him, which were turned over to Warner Brothers and United Research.

THE MONEY MAKING STARS OF 1936 NAMED BY BRITISH EXHIBITORS

Total of 245 Players in American and British Pictures Are Nominated

by BRUCE ALLAN

in London

SHIRLEY TEMPLE has the same hold on the British public as she has in America as the best Money Making Star of the past two seasons.

Polling British exhibitors for the first time, on lines identical with MOTION PICTURE HERALD'S annual survey addressed to theatremen in the United States and Canada, the London Office of Quigley Publications is presented with figures prepared from such returns as we received in reply to our questionnaire and representing the box office experience of managers of theatres of all classifications, which are as remarkable for their likeness to previously published American results as they are noteworthy for the dissimilarity in other respects.

American stars were graded by British exhibitors in 1936 very much as American exhibitors graded them in 1935. In each case Shirley Temple heads the list; in each list Fred Astaire and Ginger Rogers as a team, Clark Gable, Wallace Beery and James Cagney are among the ten leading places, though not in the same order. Dick Powell, Joan Crawford and Joe E. Brown, in the 1935 American list, give way in the British poll to Laurel and Hardy, Greta Garbo and Norma Shearer. That five of those First Ten in America should also appear in the British elect is, however, striking enough in view of the fact that well over 200 star names appear in the British list.

But here the similarity ends. Asked to name "The ten players whose pictures drew the greatest number of patrons to your theatre" in the year ended Sept. 1, 1936, British exhibitors have included two British players in their selections and have placed one of these, Gracie Fields, in third position, after Shirley Temple and Astaire-Rogers, and the other, Jessie Matthews, in sixth, ahead of Cagney, Beery, Miss Garbo and Miss Shearer.

Separately listing the Ten Money Making Stars of British pictures, exhibitors confirm the rankings for Gracie Fields and Jessie Matthews by placing these two artists first and second. The placings of other British stars are likely to be a surprise to Americans, who will find Jack Hulbert and George Formby, the last-named unknown in the United States, declared to have been better box office than such British players as Robert Donat, fifth in this list, and George Arliss, seventh, who came to British films with the advantage of reputations already made in American productions. There is an indication in this tabulation of the extent to which British production has established itself by purely British values, but even greater significance may be read by American interests into the fact that in the all-films vote the British Gracie Fields closely approached the vote of Fred Astaire and Ginger Rogers.

The Winners:

Shirley Temple	First
Fred Astaire and Ginger Rogers	Second
*Gracie Fields	Third
Clark Gable	Fourth
Laurel and Hardy	Fifth
*Jessie Matthews	Sixth
James Cagney	Seventh
Wallace Beery	Eighth
Greta Garbo	Ninth
Norma Shearer	Tenth

** Players in British productions.*

Taking into consideration the fact that Shirley Temple represents an altogether exceptional universal interest, the growth of British star values is all the more pronounced in the poll. The seven-year-old actress is far ahead of all the other Americans in the voting. But for her, a British star very closely approaches America's leader.

Large as is the vote for Miss Temple, it still underestimates her appeal in the British market. Returned forms carried such remarks as "Easily first" and the still more eloquent comment: "We did not play a Shirley Temple picture in this period, or she would have topped them all." Unanimity was especially marked in the votes from Scottish industrial areas.

Of other general comment in the returned forms, the most interesting referred to British films. It was singularly diversified. There were such remarks as "No drawing power in British films" (Middlesex), "British films used only to meet quota needs" (Dundee), "They were all bad" (North London), "Too unpopular to be graded" (Essex). But these were countered by "British stars always draw best at this house" (from a Worcester exhibitor who gave British stars the first ten places), and "Fifty per cent better than any others," of Gracie Fields, from a Berkshire manager. In 40 per cent of the forms returned the British questionnaire was unanswered.

Below the Astaire-Rogers rank the grading is fairly close. The appreciation of the Astaire-Rogers team was very emphatically shown, in all parts of the British field.

Appearance of Gracie Fields in third place may be a surprise to America, where, even after her personal visit, her films do not appear to have had any great success, but England would have taken her appearance even at the top of the poll as a reasonable reflection of her enormous box office pull in her native county of Lancashire and her great popularity in all districts. The career of this British star is covered in a later reference to the poll of British players.

Clark Gable is third of the American stars as he was in America's 1935 vote; his position reflects a stable box office position in the United Kingdom. The same may be said of Laurel and Hardy, who did not appear in the American first ten but have been dependable box office here right back to their two-reeler days. On a personal tour four or five years ago they stopped the traffic in every British city they visited.

Jessie Matthews, if "It's Love Again" had been generally released here, as it was in America, probably would have been even higher than sixth, but on the year's releases she is ranked, both in the general and in the all-British polls, second to Gracie Fields, though by no very great margin.

The interesting point about the relative position of these two artists is that the one British woman player who has established herself in America through the medium of British films does not quite equal the British success of an actress whose appeal is more or less limited to England.

The Cagney, Beery, Garbo and Shearer rankings, with very slight steps between them (practically a dead heat in the case of the last two) can be left to speak for themselves, with the exception of this comment: they stress the fact that a British "best ten" recognizes substantially the same American values as an American list; of the 1935 American placings only the late Will Rogers could be classed as an American value only.

In the few instances of individual rating of Fred Astaire and Ginger Rogers, Astaire

(*Continued on following page*)

245 PLAYERS ARE NAMED BY BRITISH

had the larger number of votes. Half a point is added to the team vote for each individual mention, but the individual rankings were not credited with any of the team votes.

In the rankings that follow, prepared from such returns as we received in reply to our questionnaire, the percentage represents the relation of the points accorded to each artist, on the basis of ten points for a first place down to one for a tenth place, to the total number of points for all artists. Asterisks designate players appearing in British pictures.

The Leaders

Shirley Temple	963
Fred Astaire and Ginger Rogers	540
*Gracie Fields	486
Clark Gable	423
Laurel and Hardy	405
*Jessie Matthews	315
James Cagney	306
Wallace Beery	198
Greta Garbo	172
Norma Shearer	171

15 Honor Stars

*Jack Hulbert	165
William Powell	164
*George Formby	163
*George Arliss	162
*Robert Donat	161
Fred Astaire	145
Dick Powell	144
Bing Crosby	119
Grace Moore	118
*Jack Buchanan	117
Gary Cooper	116
Ronald Colman	109
*Will Hay	108
Eddie Cantor	107
*Charles Laughton	99

Blue Ribbons

Freddie Bartholomew
*Elisabeth Bergner
Joe E. Brown
Claudette Colbert
*Cicely Courtneidge
Joan Crawford
Kay Francis
Jean Harlow
Jack Holt
*Leslie Howard
*Sydney Howard
Boris Karloff
Myrna Loy
Victor McLaglen
Robert Montgomery
Warner Oland
George Raft
*Paul Robeson
Ginger Rogers
Spencer Tracy
*Tom Walls and Ralph Lynn
Mae West
Jane Withers

POLLED SEPARATELY ON BRITISH STARS

The final placings of British stars in the poll starting on the next page were arrived at by consideration solely of the votes placed in the ballot for British Money Making Stars only. They refer to different totals from those in the All-Star (that is, regardless of country of origin of the product) and the Western polls.

Sought in this questionnaire was establishment of comparative box office appeal to the British theatregoer of players in product made by British producers.

Red Ribbons

*Leslie Banks
Lionel Barrymore
Warner Baxter
*Ralph Bellamy
Joan Blondell
*Clive Brook
*Madeleine Carroll
Charlie Chaplin
Jackie Cooper
Bette Davis
Marlene Dietrich
Richard Dix
W. C. Fields
Errol Flynn
*Leslie Fuller
Janet Gaynor
Cary Grant
*Gordon Harker
Katharine Hepburn
Al Jolson
Ruby Keeler
Ruby Keeler and Dick Powell
Edmund Lowe
*Ralph Lynn
Jeanette MacDonald
Fred MacMurray
Fredric March
Herbert Marshall
Chester Morris
Paul Muni
*Anna Neagle
Pat O'Brien
Jack Oakie
Merle Oberon
Eleanor Powell
*Sandy Powell
Edward G. Robinson
*May Robson
Sylvia Sidney
*Richard Tauber
Franchot Tone
*Conrad Veidt
*Tom Walls
Wheeler and Woolsey

White Ribbons

Walter Abel
Gita Alpar
*Ambrose
*Annabella
Henry Armetta
Edward Arnold
Jean Arthur
Mary Astor
*Betty Balfour
*Monty Banks
John Barrymore
Richard Barthelmess
Wallace Beery and Jackie Cooper
Joan Bennett
Jack Benny
Mary Boland
John Boles
Charles Boyer
George Brent
Carl Brisson and Mary Ellis
Herman Brix
Tom Brown
Burns and Allen
James Cagney and Pat O'Brien
Joseph Calleia
Ruth Chatterton
Virginia Cherrill
Maurice Chevalier
Walter Connolly
Donald Cook
Gary Cooper and Marlene Dietrich
Frankie Darro
Jane Darwell
Marion Davies
Dolores Del Rio
Frances Dee
Melvyn Douglas
Robert Douglas
James Dunn
Irene Dunne
Ann Dvorak
Nelson Eddy
Sally Eilers
Madge Evans
*Douglas Fairbanks, Jr.
Charles Farrell
Glenda Farrell
Alice Faye
*Flanagan and Allen
Henry Fonda
Dick Foran
Preston Foster
*Leslie French
*Will Fyffe
Clark Gable and Claudette Colbert
Clark Gable and Jean Harlow
William Gargan
*John Garrick
James Gleason
*Sonnie Hale
Ann Harding
*Cedric Hardwicke
*Robertson Hare
*Seymour Hicks
Valerie Hobson
*Stanley Holloway
Miriam Hopkins
Edward Everett Horton
Rochelle Hudson
*Claude Hulbert
Henry Hull
Henry Hull and Band
Walter Huston
Josephine Hutchinson
*Jack Hylton
Sybil Jason
Allen Jenkins
Buck Jones
Victor Jory
Guy Kibbee
*Jan Kiepura
Esmond Knight
Otto Kruger
Jack LaRue
*Elissa Landi
*Lupino Lane
*Matheson Lang
*Mary Lawson
Harold Lloyd
*John Loder
*John Lodge
Carole Lombard
Carole Lombard and George Raft
Peter Lorre
Bela Lugosi
*Stanley Lupino
Jeanette MacDonald and Nelson Eddy
Tim McCoy
Frank McHugh
Marian Marsh
Marx Brothers
*Raymond Massey
Una Merkel
Gertrude Michael
*Max Miller
*Herbert Mundin
Ramon Novarro
George O'Brien
Maureen O'Sullivan
Edna May Oliver
Our Gang
*Nova Pilbeam
William Powell and Myrna Loy
Luise Rainer
*Claude Rains
*Arthur Riscoe
*George Robey
Buddy Rogers
*Harry Roy
Charles Ruggles
Rosalind Russell
*Wini Shaw
Anne Shirley
Todd Slaughter
*Sir Guy Standing
Barbara Stanwyck
Anna Sten
Onslow Stevens
Lewis Stone
*John Stuart
Margaret Sullavan
Slim Summerville
Robert Taylor
*Arthur Tracy
Lee Tracy
Claire Trevor
Rudy Vallee
Theodore Von Eltz
*Hugh Wakefield
Virginia Weidler
Johnny Weissmuller
Paula Wessley
Warren William
*Diana Wynyard
Loretta Young
Robert Young

The Money Makers of 1936 In British Productions

Gracie Fields and Jessie Matthews Lead in Poll of the Showmen

The Winners:

Gracie Fields	First
Jessie Matthews	Second
Jack Hulbert	Third
George Formby	Fourth
Robert Donat	Fifth
Jack Buchanan	Sixth
Tom Walls and Ralph Lynn	Seventh
Will Hay	Eighth
George Arliss	Ninth
Sydney Howard	Tenth

Polling the total points awarded by British exhibitors in selecting the money making British Stars of 1936, Gracie Fields registers an even more emphatic triumph in this ballot than that of Shirley Temple in the All-Stars vote, though her next rival, Jessie Matthews, is closer to her than were Fred Astaire and Ginger Rogers in the All-Star.

Gracie Fields' success is an interesting illustration of the extent to which British production has drawn on reputations already established in other forms of entertainment. Every one of the first 10 in the British stars poll has a stage record, but whereas it would be true to say of some of them that a stage reputation has been the passport to real fame through the screen, in the case of Miss Fields her celebrity as a screen star is a continuation and emphasis of a fame which has made her the biggest variety attraction in England for a number of years past.

Gracie Fields' Career

Born in Rochdale in 1898, Gracie Fields made her stage debut as a vocalist at a local cinema in 1911, later touring in Archie Pitt's revues "It's a Bargain" and "Mr. Tower of London," which ran in the provinces for seven years and introduced the singer to London, at the Alhambra, Leicester Square. Later she played opposite the late Sir Gerald Du Maurier in "S. O. S." at the St. James's theatre, and soon established herself as a West End star. She made her first film, "Sally in Our Alley," at the ATP studios, Ealing, in 1931, and has followed it by "Looking on the Bright Side," "This Week of Grace," "Love, Life and Laughter," "Sing As We Go" and "Look Up and Laugh," with "Queen of Hearts" scheduled as the last picture under her ATP contract. In the fall of this year it was said that she had had several offers to go to Hollywood.

Jessie Matthews

Jessie Matthews, already established as an American screen value through her last picture, "It's Love Again," played her first picture, "Out of the Blue," for BIP in 1931, after stage experience in C. B. Cochrane shows (she was one of his "Young Ladies") which made her one of the finest dancers in England. In 1932 and 1933 she made five British pictures, "Her Radio Romeo," "There Goes the Bride," "The Midshipmaid," "The Man from Toronto" and "The Good Companions," and at the end of that period went to Hollywood for Twentieth Century-Fox under its reciprocal deal with Gaumont-British. In 1934 she made for G-B "Friday the Thirteenth" and "Evergreen," and in 1935 "First a Girl." In 1936 she made "It's Love Again" and was midway through her first film under the direction of her husband, Sonnie Hale, "Head Over Heels," when she was stricken with the illness from which she is at present recovering. That illness also caused abandonment of her American tour, for which a series of radio appearances had been arranged under the management of Michael Balcon.

Jack Hulbert

Jack Hulbert, portraying a stage type not unlike that popularized in American films by Claud Allister, was one of the established favorites of the British light stage who provided the first British talking picture producers with ready-made box office reputations. He was in the earliest British screen revue, "Elstree Calling" (BIP, 1929) and later played "Sunshine Susie," "Jack's the Boy" and other Gainsborough-G-B features. He has paid a visit to the States to study American reactions to British humor, and for the last three years has cooperated in the authorship and direction of several G-B pictures. He is the brother of Claude Hulbert and husband of Cicely Courtneidge, playing in British productions.

George Formby

George Formby represents a new screen value in England and one still unknown to America, but in his case also the basis is a stage reputation of the very first rank in the English industrial midlands. The son of a Lancashire comedian of the same name who was one of the very biggest stars of the great days of British variety which ended with the War, George junior started life as a jockey, riding for Lord Derby at the weight of 55 pounds. He began his career as a music hall comedian under the name of George Hoy, but went back to his own when he was sufficiently established to tour his own shows concurrently riding in motorcycle "dirt track" races. He was an established star in revue, pantomime and variety before making two small films, followed by a first big success in "No Limit" and "Keep Your Seats, Please." Like Gracie Fields, a Lancashire artist, Formby is nowadays one of the biggest box office values in British films, outside the "West End," and is another demonstration of the fact that the big money from British films is in the provinces.

Robert Donat

Robert Donat, an international rather than a British artist perhaps, owes his prominence in the British ballot largely to his work in "The Thirty Nine Steps" and "The Ghost Goes West," and conversely the success of these pictures was undoubtedly due to his inclusion in the cast, after his American-made screen reputation. In any poll of British women patrons Donat undoubtedly would be in the first three.

Jack Buchanan

Jack Buchanan, another woman's star, is a stage celebrity and famous dancer and a peculiarly British value, judging from the reception in America of some of the films in which he has been starred. Owner of the Leicester Square theatre and his own stage producer, he has just put on in the West End a song and dance show, "This'll Make You Whistle," which already has been filmed by Herbert Wilcox Productions.

Tom Walls and Ralph Lynn

Tom Walls and Ralph Lynn purvey, in a very close transcript of stage farce, the type of humor which made the Aldwych theatre famous when, with Yvonne Arnaud and Robertson Hare, the same team occupied it year in and year out with material written by Ben Travers, who also writes the always witty, and very English, scripts from which the Walls-Lynn films, big British draws, are made.

Will Hay

Will Hay made his name a variety star in a turn which provided the raw material for G-B's "Boys Will Be Boys," with Hay in the schoolmaster role known to nine out of 10 Britishers through repeated broadcasts. In the opinion of good judges, Hay is a potentially great character actor.

George Arliss

George Arliss comes into the British list because of his series of films for Gaumont-British, of which "Mister Hobo" and "East Meets West" are the most recent.

Sydney Howard

Sydney Howard is yet another instance of a revue comedian purveying in films exactly the type of humor which already has made him a public favorite on the boards. Such films as "Up for the Cup" and "Girls Please" have been considerable box-office draws in England, where Howard's reputation has been widely enhanced by his screen work.

BRITAIN'S MONEY

GRACIE FIELDS

JESSIE MATTHEWS

JACK HULBERT

The Leaders

Gracie Fields	846
Jessie Matthews	672
Jack Hulbert	396
George Formby	384
Robert Donat	372
Jack Buchanan	304
Tom Walls and Ralph Lynn	244
Will Hay	243
George Arliss	242
Sydney Howard	162

15 Honor Stars

Charles Laughton	151
Gordon Harker	114
Leslie Howard	102
Anna Neagle	98
Leslie Fuller	94
Tom Walls	91
Richard Tauber	75
Madeleine Carroll	70
Elisabeth Bergner	64
Cicely Courtneidge	62
Conrad Veidt	58
Paul Robeson	51
Will Fyffe	46
Stanley Lupino	45
Sonnie Hale	42

TOM WALLS *and* *RALPH LYNN*

Blue Ribbons

Betty Balfour
Leslie Banks
Freddie Bartholomew
Clive Brook
Claude Dampier
Flanagan & Allen
John Garrick
Gene Gerrard
Henry Hall
Cedric Hardwicke
Robertson Hare
Seymour Hicks
Stanley Holloway
Claude Hulbert
Jack Hylton & Band
Sybil Jason
Boris Karloff
Lupino Lane
Matheson Lang
John Loder
Ernie Lotinga
Ralph Lynn
Herbert Marshall
Max Miller
Merle Oberon
Nova Pilbeam
Sandy Powell
Todd Slaughter
John Stuart
Archie Pitt
Arthur Riscoe
Stewart Rome
Harry Roy & Band
Winifred Shotter
Alaster Sim
Francis L. Sullivan
Henry Wilcoxon
Hugh Williams

Red Ribbons

Ambrose & Orchestra
Monty Banks
Wendy Barrie
Carl Brisson
June Clyde
Ronald Colman
Frances Day
Florence Desmond
Jack Doyle
Douglas Fairbanks, Jr.
Errol Flynn
Paul Graetz
Renee Houston
Ian Hunter
Henry Kendall
Esmond Knight
Evelyn Laye
Olga Lindo
Gibb McLaughlin
John Mills
Clifford Mollison
Leslie Perrins

White Ribbons

Brian Aherne
Gita Alpar
Chili Bouchier
Thomas Burke
George Carney
George Carson
Paul Cavanagh
Fay Compton
Leslie French
Jean Gillie
Margot Grahame
Judy Gunn
Edmund Gwenn
Binnie Hale
Bobby Howes
Fritz Kortner
Molly Lamont
Mary Lawson
John Lodge
Marie Lohr
Peter Lorre
Jack Payne
Frank Pettengill
Gregory Ratoff
Buddy Rogers
Athene Sayler
Aubrey Smith
Sir Guy Standing
Arthur Tracy
Douglas Wakefield
Robb Wilton

MAKING STARS OF 1936

GEORGE FORMBY

ROBERT DONAT

JACK BUCHANAN

WILL HAY

GEORGE ARLISS

SYDNEY HOWARD

BRITONS NAME BIGGEST WESTERN DRAWS

Twenty-seven players in Westerns were named by British exhibitors in a separate poll of the Money Making Stars in that field. Buck Jones, named the greatest box office attraction in Westerns, was followed in order by these stars, closely grouped: Ken Maynard, Tim McCoy and George O'Brien.

While a number of British showmen confused the Western, definitely circumscribed in the American exhibitor's mind, with the entire outdoor field, the reports returned showed a wide range of interest. As expected, all players awarded points are in American product.

The British showmen actually presented thirty-eight players in nomination in this field, but eleven of them are eliminated from this listing because, while they have appeared in pictures of the out-of-doors, none of their product is truly Western in American definition.

Following are the results of the British poll of the Western players of 1936, with comparative placing and the percentages:

The Leaders

Buck Jones	First	873
Ken Maynard	Second	593
Tim McCoy	Third	543
George O'Brien	Fourth	503
John Wayne	Fifth	281
Dick Foran	Sixth	252
Tom Mix	Seventh	245
Randolph Scott	Eighth	244
William Boyd	Ninth	228
Hoot Gibson	Tenth	197

Honorable Mention

Gene Autry	191
Tom Tyler	184
Tom Keene	89
Buster Crabbe	88
Harry Carey	41
Bob Steele	24
Frankie Darro	21
Bob Custer	19
Charles Starrett	15
Jack Perrin	11
Noah Beery, Jr.	10
Lane Chandler	9
John Mack Brown	6
Jimmy Ellison	6
Richard Talmadge	5
Jack Hoxie	5
Buddy Roosevelt	3

Precisely the same procedure was followed in conducting the poll of Western players as in the questionnaire relating to the Money Making Stars of all product shown in Great Britain and the one on stars of British pictures.

While a number of exhibitors replied that they did not use Westerns, many did respond, and indicated that where that type of product is an attraction the audience tastes cover comparatively as wide a range as in other fields of film production.

30 MILLION PARAMOUNT PRODUCTION BUDGET

Exhibitor Partners' Ideas on Product Figure in Conference in Hollywood

Outlining in elastic form a 12 months filmmaking program which will entail an expenditure of $30,000,000, Paramount Pictures' executives from both coasts and from abroad on Saturday completed the company's annual production conference.

The sessions were held at the Ambassador hotel, Los Angeles, taking advantage of the fact that all chief executives of the company and its theatre associates were in that city following Thursday's studio celebration in observance of founder Adolph Zukor's 25th year of leadership of the Paramount organization. (Pictures of the Zukor Jubilee banquet appear on pages 12 and 13.)

Balaban Cites Policy

Barney Balaban, president of Paramount, presiding over the meeting with Mr. Zukor and William LeBaron, managing director of production, outlined the position and policy of the company as follows:

"The company, by reason of the general elastic production program outlined here today for 1937 and 1938, launches the most ambitious and well-planned picture schedule of its history.

"This schedule is aimed in one direction, to entertain the public through the medium of the box office. We have set aside for this purpose a starting appropriation of $30,000,000 with which to accomplish the result we all are determined to achieve. This figure is not arbitrary. Neither is our planned program. We will change costs, casts and stories as the fancies of the exhibitor and the public dictate but such changes, if any, will be calculated to bring about new records in our own particular field."

Cooperative Spirit: Zukor

Adolph Zukor, as chairman of the board of directors, said:

"During the last few months the studio has operated on the basis that the exchange of ideas, regardless of their source of origin, inevitably must bring benefits to the company as a whole. When Paramount produces outstanding pictures such results reflect on everyone in the studio and throughout the entire Paramount organization regardless of individual station."

Mr. Zukor also pointed out that the sessions marked the first time any large studio had offered the opportunity to exhibitor partners to voice their opinions and desires in formulation of a 12-month production program, "a departure based on the obvious fact that no group is better able to reflect the wants of the public than the theatre men."

William LeBaron spoke in detail of the company's immediate situation and of plans for the future. He pointed out that the studio has pictures ready for release, editing or in production which will meet all bookings through May and that his staff now has enough stories in hand to carry through beyond the requirements of an 80-picture program.

LeBaron Emphasizes Product

"No studio ever has been in such a gratifying position," Mr. LeBaron said. He pointed to Paramount's product ready for release, naming such productions as "Champagne Waltz," the "Silver Jubilee" picture starring Gladys Swarthout; the Gary Cooper-George Raft co-starring picture, "Souls at Sea," being directed by Henry Hathaway; the Frank Lloyd production, "Maid of Salem," co-starring Claudette Colbert and Fred MacMurray; "Swing High, Swing Low," with Carole Lombard and Fred MacMurray; the Barbara Stanwyck-Joel McCrea production, "Internes Can't Take Money"; "Waikiki Wedding," with Bing Crosby, Martha Raye and Bob Burns; "I Met Him in Paris," a Wesley Ruggles production in which Claudette Colbert will be starred; the Leo McCarey production, "The Years Are So Long," from Josephine Lawrence's book, and the Jerome Kern-Oscar Hammerstein II musical, "High, Wide and Handsome," which has just gone into production with Irene Dunne starred under Rouben Mamoulian's direction.

Mr. LeBaron also spoke of Paramount's reserve of story material, much of which is in work. Among them he listed "The Count of Luxembourg," in which Gladys Swarthout will be starred; "Bag of Tricks," the W. C. Fields starring comedy which the comedian will start March 1; "The Long Traverse," history of the North Canada frontier; "Artists and Models," in which Jack Benny will be starred; "Show Business," an all-star production now being written by Fannie Hurst; "The Life and Loves of Victor Herbert," which probably will co-star Gladys Swarthout and Fred MacMurray; "National Velvet," from Enid Bagnold's story; "Carnival," which will star George Raft; "You and Me," with Sylvia Sidney starred; "Wells Fargo," of the western frontier; "The Life of Houdini"; "The Old Maid"; Mark Twain's "The Mississippi Bubble"; 'Lady Godiva"; "To Have and to Hold"; Gilbert Gabriel's drama, "I, James Lewis," and other subjects.

New Talent Developed

As for players, Mr. LeBaron pointed out that the company in the last few months has developed such talent as Frances Farmer, recently co-starred with Edward Arnold in "Come and Get It"; Dorothy Lamour, featured in "The Jungle Princess" and now with Carole Lombard in "Swing High, Swing Low"; Olympe Bradna, because of her work in her first featured role opposite George Raft in "Souls at Sea"; Ben Blue, who next will be seen in "High, Wide and Handsome"; Ray Milland, featured in "Three Smart Girls," "Bulldog Drummond Escapes" and others; Shirley Ross, now playing the lead opposite Bing Crosby in "Waikiki Wedding"; Akim Tamiroff who rose in "The General Died At Dawn" and who next will be seen in "Outcast," with Gail Patrick and Ricardo Cortez, and Franciska Gaal, new European importation soon to be launched on her American screen career.

Attending Paramount's meeting from the studio were Adolph Zukor, Eugene Zukor, William LeBaron, A. M. Botsford, Melville Shauer, George Bagnall, A. C. Martin, Henry Herzbrun, Jacob Karp, Manny Wolfe, Boris Morros and Sam Frey. From New York were Barney Balaban, Y. Frank Freeman, Neil Agnew, Russel Holman, Robert M. Gillham, Austin Keough, Vincent Trotta, Charles Gartner, Albert Deane, George Weltner, Joe Unger, Charles Reagan, Milton Kusell, John Graham, John Hicks, Jr., and Walter Cokell. Theatre partners attending were John Balaban, Chicago; E. V. Richards, New Orleans; Karl Hoblitzelle, Dallas; N. A. Nathanson, Toronto; Frank Walker, New York; M. A. Schlessinger, Johannesburg, South Africa; Sam Pinanski, Boston; Martin Mullin, Boston; A. H. Blank, Des Moines; R. B. Wilby, Atlanta; J. J. Fitzgibbons, Toronto; Sam Goldstein, Massachusetts, and M. A. Light-

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Joseph Gossett Dies

Joseph A. Gossett, 62, manager of the State theatre in Canton, Ohio, died at his home this week after a lingering illness.

SHORT PRODUCT PLAYING BROADWAY

Week of January 9

CAPITOL		
	Hurling	MGM
CRITERION		
	Nut Guilty	Vitaphone
	Jimmie Lunceford and His Orchestra	Vitaphone
MUSIC HALL		
	Forest Gangsters	RKO Radio
PARAMOUNT		
	Chimp Champs	Paramount
	That's Their Business	Paramount
	The Spinach Roadster	Paramount
RIALTO		
	Fighting Marlin	Paramount
	Music, Music Everywhere	Paramount
RIVOLI		
	The Country Cousin	United Artists
	Rambling Through Vienna	Major Peter Devlin
ROXY		
	Birds in Love	Columbia
	The Screen Test	Educational
	Stranger Than Fiction, No. 31	Universal
STRAND		
	Check Your Cash	Vitaphone
	Porky the Wrestler	Vitaphone

Sunday Showing Petition Delayed

Action on a proposal for Sunday motion pictures in Delaware was deferred at a meeting of circuit and independent theatre managers at Harrington, Del., last week. The question was referred to the laws and legislative committee, appointed at the meeting and a report will be made at the next meeting, scheduled for the end of this month.

One proposal to be considered by the committee would provide local option while another would legalize Sunday showings throughout the state. A labor unit of theatre employees recently voted approval of Sunday shows, the exhibitors were told.

The meeting brought together for the first time the members of the Independent Motion Picture Theatre Owners of Delaware and the Eastern Shore of Maryland and representatives of the two major circuits operating in Delaware, Loew's and Warner Brothers.

William Ripley, Longview, Wash, exhibitor and president of the Motion Picture Theatre Owners of Washington, presided this week over the first of the regular monthly luncheon sessions of the organization. The meeting was held in the quarters of the Nortwest Film Club in Seattle and was attended by 35 exhibitors.

The first annual convention of the Hollywood branch of the Independent Theatre Owners of America will be held on January 25th at the Ambassador Hotel.

George McL. Baynes has acquired distribution rights in the United States, Canada, Great Britain, the British Dominions and Argentina for "Golgotha," French film depicting the Passion of Christ.

VERSATILITY

UNUSUAL and special though it is in its characteristics, Super X fills every requirement of general cinematography. Proof? It is used throughout features and shorts made under every possible condition. In Super X, specialization has surprisingly led to supreme versatility. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 9, 1937, from 108 theatres in 18 major cities of the country was $1,612,900, an increase of $116,460 over the total of the preceding week ended January 2, 1937, when 109 theatres in 18 large cities aggregated $1,496,440.

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Theatres			Current Week Picture	Gross	Previous Week Picture	Gross	High and Low Gross (Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Boston							
Boston	3,246	35c-75c	"Kelly the Second" (MGM) (on stage: Milton Berle and Oswald)	24,000	"Our Relations" (MGM) (plus stage show)	19,000	High "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Sing Me a Love Song" (F.N.) and "Charlie Chan at the Opera" (20th Cent.-Fox)	5,500	"The Charge of the Light Brigade" (W.B.) and "Along Came Love" (Para.)	6,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"That Girl from Paris" (Radio)	17,500	"Stowaway" (20th Cent.-Fox)	15,000	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"Born to Dance" (MGM) and "Sinner Take All" (MGM)	19,000	"Come Closer, Folks" (Col.) and "The Garden of Allah" (U.A.)	18,000	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,557	35c-65c	"Born to Dance" (MGM) and "Sinner Take All" (MGM)	18,000	"Come Closer, Folks" (Col.) and "The Garden of Allah" (U.A.)	16,500	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-75c	"The Plainsman" (Para.) (on stage: Jane Withers and revue)	40,000	"College Holiday" (Para.) (on stage: Yacht Club Boys)	38,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Sing Me a Love Song" (F.N.) and "Charlie Chan at the Opera" (20th Cent.-Fox) (35c-50c)	8,500	"The Charge of the Light Brigade" (W.B.) and "Along Came Love" (Para.)	9,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"After the Thin Man" (MGM)	27,200	"College Holiday" (Para.)	18,003	High 1-9-37 "After the Thin Man" 27,200 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Banjo on My Knee" (20th Cent.-Fox) and "15 Maiden Lane" (20th Cent.-Fox)	7,600	"The Jungle Princess" (Para.) and "General Spanky" (MGM)	8,700	High 12-5 "Tarzan Escapes" 10,001 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Gold Diggers of 1937" (F.N.)	12,000	"The Garden of Allah" (U.A.)	12,008	High 9-5 "The Gorgeous Hussy" 23.500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"The Smartest Girl in Town" (Radio) and "Mad Holiday" (MGM)	11,400	"Stowaway" (20th Cent.-Fox) (6 days-2nd week)	6,700	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Pennies from Heaven" (Col.)	15,000	"Three Smart Girls" (Univ.) and "You Can't Get Away with It" (Univ.)	11,000	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	35c-75c	"Banjo on My Knee" (20th Cent.-Fox)	11,500	"Stowaway" (20th Cent.-Fox)	10,200	High 9-12 "Girl's Dormitory" 11,900 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"The Plainsman" (Para.) (plus stage show)	57,500	"College Holiday" (Para.) (plus stage show)	42,000	High 1-9-37 "The Plainsman" 57,500 Low 11-28 "Go West, Young Man" 23,000
Garrick	900	35c-75c	"College Holiday" (Para.)	9,600	"Theodora Goes Wild" (Col.)	9,500	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	35c-55c	"Sinner Take All" (MGM) (on stage: Mills Brothers)	25,800	"The Man Who Lived Twice" (Col.) (plus Ina Ray Hutton and Orch.)	23,500	High 1-9-37 "Sinner Take All" (on stage: Mills Brothers) 25,800 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	35c-75c	"That Girl from Paris" (Radio) (on stage: Ethel Waters) (7½ days)	34,600	"Rainbow on the River" (Radio) (on stage: Bennie Fields) (6½ days)	22,000	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	35c-75c	"Tarzan Escapes" (MGM)	16,200	"Gold Diggers of 1937" (F.N.)	18,500	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	25c-40c	"Don't Turn 'Em Loose" (Radio) (plus stage show)	19,500	"The Girl on the Front Page" (Univ.) (plus vaudeville)	19,000	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	35c-75c	"After the Thin Man" (MGM)	35,700	"Love on the Run" (MGM) (2nd week)	18,800	High 1-9-37 "After the Thin Man" 35,700 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,330	30c-42c	"Charlie Chan at the Opera" (20th Cent.-Fox)	9,300	"Rainbow on the River" (Radio)	7,500	High 1-9-37 "Charlie Chan at the Opera" 9,300 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"That Girl from Paris" (Radio)	8,500	"Stowaway" (20th Cent.-Fox)	12,000	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Sing Me a Love Song" (F.N.) (on stage: Olsen and Johnson)	28,500	"More Than a Secretary" (Col.) (plus stage show) (6 days)	23,000	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"After the Thin Man" (MGM)	31,000	"College Holiday" (Para.)	19,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"College Holiday" (Para.)	8,000	"Sinner Take All" (MGM) (25c-35c)	3,800	High 7-25 "San Francisco" 11,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Banjo on My Knee" (20th Cent.-Fox)	3,000	"As You Like It" (20th Cent.-Fox)	2,000	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Stowaway" (20th Cent.-Fox)	2,500	"Pennies from Heaven" (Col.)	1,500	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Denham	1,500	25c-40c	"The Plainsman" (Para.)	10,000	"College Holiday" (Para.)	6,000	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"The Garden of Allah" (U.A.) (plus stage band)	12,500	"Stowaway" (20th Cent.-Fox) (plus stage band)	9,000	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"After the Thin Man" (MGM)	17,000	"Rainbow on the River" (Radio) and "The Plot Thickens" (Radio)	8,500	High 1-9-37 "After the Thin Man" 17,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"More Than a Secretary" (Col.) and "Slalom" (World)	5,000	"Polo Joe" (W.B.) and "King of Hockey" (W.B.)	4,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"After the Thin Man" (MGM) and "Woman Wise" (20th Cent.-Fox)	20,300	"Stowaway" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.-Fox) (6 days)	11,387	High 2-22 "Modern Times" 26,000 Low 5-4-35 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"That Girl from Paris" (Radio) and "Racing Lady" (Radio)	12,000	"Rainbow on the River" (Radio) and "The Plot Thickens" (Radio) (6 days)	8,700	High 9-12 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Three Men on a Horse" (F.N.) and "Fugitive in the Sky" (W.B.) (2nd week)	13,000	"Three Men on a Horse" (F.N.) and "Fugitive in the Sky" (W.B.) (6 days) (1st week)	17,000	High 11-14 "Cain and Mabel" and.... "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Gold Diggers of 1937" (F.N.)	5,500	"Stowaway" (20th Cent.-Fox)	6,000	High 9-12 "My Man Godfrey" 8,000 Low 6-27 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The Plainsman" (Para.)	9,500	"College Holiday" (Para.) (2nd week)	5,000	High 10-10 "Anthony Adverse" 10,000 Low 3-16-35 "Transient Lady" 2,000
Indiana	3,200	25c-40c	"That Girl from Paris" (Radio) and "Make Way for a Lady" (Radio)	4,100	"Rainbow on the River" (Radio) and "Let's Make a Million" (Para.)	5,000	High 3-14 "Follow the Fleet" 12,000 Low 1-5-35 "The Little Minister" 3,500
Loew's	2,800	25c-40c	"Camille" (MGM)	11,000	"After the Thin Man" (MGM)	16,000	High 1-2-37 "After the Thin Man" 16,000 Low 4-6-35 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Sing Me a Love Song" (F.N.) (plus stage show)	9,800	"Smart Blonde" (W.B.) (plus vaudeville)	7,500	High 9-12 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan" 5,700
Kansas City							
Mainstreet	3,100	25c-40c	"The Plainsman" (Para.) (plus "Once in a Million" (20th Cent.-Fox) New Year's Eve)	15,600	"Gold Diggers of 1937" (F.N.)	11,600	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"Camille" (MGM)	14,800	"After the Thin Man" (MGM)	26,300	High 1-2-37 "After the Thin Man" 26,300 Low 9-14-35 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"College Holiday" (Para.) (2nd week)	7,600	"College Holiday" (Para.) (1st week)	10,200	High 5-25-35 "Goin' to Town" 14,000 Low 5-18-35 "Dinky" 3,000
Tower	2,090	25c	"Mind Your Own Business" (Para.) (plus stage show)	7,000	"Polo Joe" (W.B.) (plus stage show)	9,400	High 1-18 "Magnificent Obsession" 14,500 Low 3-14 "Lady of Secrets" 5,000
Uptown	2,000	25c-40c	"Gold Diggers of 1937" (F.N.) (plus "Champagne Waltz" (Para.) New Year's Eve.)	6,100	"Stowaway" (20th Cent.-Fox) and "Rose Bowl" (Para.) (2nd week)	5,700	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Lloyds of London" (20th Cent.-Fox) (6th week)	8,600	"Lloyds of London" (20th Cent.-Fox) (5th week)	6,500	......
Four Star	900	30c-55c	"Rembrandt" (U.A.) (2nd week)	6,000	"Rembrandt" (U.A.) (6 days-1st week)	9,113	High 1-2-37 "Rembrandt" (6 days) 9,113 Low 12-17-35 "Return of Peter Grimm" 2,400
Grand Intern't'l.	750	35c-40c	"Ecstasy" (Eureka) (4th week)	1,600	"Ecstasy" (Eureka) (3rd week)	1,700	High 7-25 "Ecstasy" 5,000 Low 12-7-35 "Such a Girl You Never Forget" 900
Hillstreet	2,700	30c-65c	"That Girl from Paris" (Radio) and "Racing Lady" (Radio)	11,800	"Rainbow on the River" (Radio) and "The Plot Thickens" (Radio) (6 days)	9,200	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"After the Thin Man" (MGM) and "Woman Wise" (20th Cent.-Fox)	25,900	"Stowaway" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.-Fox) (6 days)	16,479	High 1-9-37 "After the Thin Man" and "Woman Wise" 25,900 Low 10-26-35 "Way Down East" 6,200
Paramount	3,596	30c-55c	"College Holiday" (Para.) (plus stage show)	35,000	"Pennies from Heaven" (Col.) and "Easy to Take" (Para.) (plus stage show) (2nd week)	19,200	High 1-9-37 "College Holiday" 35,000 Low 6-27 "Case Against Mrs. Ames" 9,126
W. B. Downtown	3,400	30c-65c	"Three Men on a Horse" (F.N.) and "Fugitive in the Sky" (W.B.) (2nd week)	14,200	"Three Men on a Horse" (F.N.) and "Fugitive in the Sky" (W.B.) (1st week)	15,900	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise" 3,800
Minneapolis							
Minnesota	4,000	25c-55c	"The Plainsman" (Para.)	12,000	"College Holiday" (Para.)	13,000	High 1-4 "The Bride Comes Home" 31,326 Low 12-26 "White Hunter" 6,000
RKO Orpheum	2,900	25c-40c	"That Girl from Paris" (Radio) (plus stage show)	10,000	"Gold Diggers of 1937" (F.N.)	8,000	High 9-21-35 "Top Hat" 18,000 Low 6-13 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Stowaway" (20th Cent.-Fox)	6,000	"Rainbow on the River" (Radio)	6,500	High 9-19 "Sing, Baby, Sing" 8,000 Low 12-19 "Hideaway Girl" 2,500
World	400	25c-35c	"A Midsummer Night's Dream" (W.B.) (2nd week)	2,500	"A Midsummer Night's Dream" (W.B.) (1st week)	3,300	High 9-5 "Secret Agent" 6,000 Low 9-19 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"College Holiday" (Para.) and "The Accusing Finger" (Para.)	11,500	"Gold Diggers of 1937" (F.N.) and "King of Hockey" (W.B.)	10,500	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 12-26 "A Midsummer Night's Dream" 6,500
His Majesty's	1,700	25c-50c	"Rembrandt" (U.A.) and "Man in the Mirror" (British) (2nd week)	6,500	"Rembrandt" (U.A.) and "Man in the Mirror" (British) (1st week)	6,500	High 10-17 "Nine Days a Queen" and "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"The Smartest Girl in Town" (Radio) (plus stage show)	12,500	"White Hunter" (20th Cent.-Fox) (plus stage show)	13,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Born to Dance" (MGM)	13,000	"Love on the Run" (MGM) and "The Longest Night" (MGM)	12,500	High 12-7-35 "Mutiny on the Bounty" 15,000 Low 12-26 "Old Hutch" and "Mister Cinderella" 7,500
Princess	2,272	25c-65c	"Pennies from Heaven" (Col.) and "Man Who Lived Twice" (Col.)	8,500	"Stowaway" (20th Cent.-Fox) and "Luckiest Girl in the World" (Univ.)	7,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Lloyds of London" (20th Cent.-Fox) (6th week)	13,200	"Lloyds of London" (20th Cent.-Fox) (5th week)	13,000	High 1-5-35 "Forsaking All Others" 87,000 Low 5-30 "Three Wise Guys" 7,000
Capitol	4,700	25c-85c	"After the Thin Man" (MGM) (2nd week)	48,000	"After the Thin Man" (MGM) (1st week)	78,000	......
Criterion	1,700	25c-75c	"Great Guy" (Grand National)	30,000	"Sing Me a Love Song"	12,000	......
Paramount	3,700	25c-85c	"College Holiday" (Para.) (on stage: Glen Gray and Orch.) (2nd week)	60,000	"College Holiday" (Para.) (on stage: Glen Gray and Orch.) (1st week)	60,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air" 10,000
Rialto	594	25c-55c	"We Who Are About to Die" (Radio)	8,000	"The Jungle Princess" (Para.)	9,000	......
Rivoli	2,200	25c-99c	"Beloved Enemy" (U.A.) (2nd week)	22,000	"Beloved Enemy" (U.A.) (1st week)	37,000	High 2-15 "Modern Times" 65,000 Low 6-29-35 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"That Girl from Paris" (Radio) (plus stage show)	100,000	"Rainbow on the River" (Radio) (plus stage show) (2nd week)	108,000	High 9-7-35 "Top Hat" 131,200 Low 12-19 "More Than a Secretary" 45,000
Roxy	6,200	25c-75c	"One in a Million" (20th Cent.-Fox) (on stage: Leon Errol) (8 days)	80,000	"Stowaway" (20th Cent.-Fox) (plus stage show) (6 days-2nd week)	44,000	High 1-9-37 "One in a Million" (8 days) 80,000 Low 4-20-35 "My Heart Is Calling" 17,500
Strand	3,000	40c-99c	"Gold Diggers of 1937" (F.N.) (2nd week)	16,000	"Gold Diggers of 1937" (F.N.) (1st week)	27,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Polo Joe" (W.B.)	2,200	"The White Hunter" (20th Cent.-Fox)	2,400	High 8-29 "Girls' Dormitory" 3,900 Low 5-9 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"College Holiday" (Para.)	6,000	"Stowaway" (20th Cent.-Fox)	4,500	High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-35c	"Rose Bowl" (Para.) (plus stage show) (4 days) (10c-40c) "Follow Your Heart" (Republic) and "The Accusing Finger" (Para.) (3 days)	1,600 900	"All American Champ" (MGM) (plus stage show) (4 days) "Grand Jury" (Radio) and "Country Gentlemen" (Republic) (3 days)	2,100 700	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Camille" (MGM)	4,500	"After the Thin Man" (MGM)	8,800	High 1-2-37 "After the Thin Man" 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"That Girl from Paris" (Radio) and "Night Waitress" (Radio)	5,400	"Rainbow on the River" (Radio) and "The Plot Thickens" (Radio)	4,500	High 9-14-35 "Top Hat" 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"One in a Million" (20th Cent.-Fox) and "General Spanky" (MGM)	8,500	"College Holiday" (Para.) and "Isle of Fury" (W.B.)	9,000	High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Three Smart Girls" (Univ.) (on stage: Louis Armstrong and Orch.) (35c-55c)	13,300	"Stowaway" (20th Cent.-Fox) and "Along Came Love" (Para.)	9,500	High 2-29 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Paramount	2,900	25c-55c	"The Plainsman" (Para.) and "Under Your Spell" (20th Cent.-Fox)	11,000	"After the Thin Man" (MGM) and "The Accusing Finger" (Para.)	12,500	....
Philadelphia							
Aldine	1,200	40c-65c	"Beloved Enemy" (U.A.)	21,000	"Rembrandt" (U.A.) (2nd week)	11,000	High 1-9-37 "Beloved Enemy" 21,000 Low 1-26-35 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Adventure in Manhattan" (Col.)	2,100	"Born to Dance" (MGM)	3,400	High 1-25-35 "The Bride Comes Home" 4,800 Low 9-21-35 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"After the Thin Man" (MGM) (2nd week)	26,000	"After the Thin Man" (MGM) (1st week)	29,000	High 1-4 "A Tale of Two Cities" 30,000 Low 8-17-35 "Jalna" 6,000
Earle	2,000	25c-55c	"Sing Me a Love Song" (F.N.) (plus stage show) (8 days)	23,000	"Rainbow on the River" (Radio) (plus stage show)	20,000	High 1-4 "Miss Pacific Fleet" 22,000 Low 10-5-35 "I Live for Love" 9,500
Fox	3,000	40c-65c	"College Holiday" (Para.)	24,000	"Stowaway" (20th Cent.-Fox) (2nd week)	20,000	High 5-9 "Under Two Flags" 31,000 Low 9-28-35 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"Stowaway" (20th Cent.-Fox)	3,800	"General Spanky" (MGM)	3,400	High 10-5-35 "Top Hat" 6,300 Low 6-1-35 "Dinky" 1,200
Keith's	2,000	30c-50c	"Gold Diggers of 1937" (F.N.)	3,300	"Banjo on My Knee" (20th Cent.-Fox)	3,100	High 4-13-35 "Roberta" 5,800 Low 1-2-35 "The Right to Live" 900
Stanley	3,700	40c-55c	"One in a Million" (20th Cent.-Fox)	13,000	"Gold Diggers of 1937" (F.N.)	20,000	High 12-5 "Born to Dance" 33,500 Low 5-11-35 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Go West, Young Man" (Para.) (9 days-2nd week)	11,000	"Go West, Young Man" (Para.) (1st week)	12,000	High 1-11 "Riffraff" 10,000 Low 3-23-35 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"College Holiday" (Para.) and "Charlie Chan at the Opera" (20th Cent.-Fox) (2nd week)	2,500	"College Holiday" (Para.) and "Charlie Chan at the Opera" (20th Cent.-Fox) (1st week)	2,500	High 6-17-35 "Life Begins at Forty" 2,700 Low 6-22-35 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"After the Thin Man" (MGM) and "Down the Stretch" (F.N.) (3rd week)	7,000	"After the Thin Man" (MGM) and "Down the Stretch" (F.N.) (2nd week)	7,000	High 5-16 "The Singing Kid" 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"The Plot Thickens" (Radio) and "North of Nome" (Col.)	4,000	"One Way Passage" (W.B.) and "Don't Turn 'Em Loose" (Radio)	4,000	High 1-25 "A Midsummer Night's Dream" 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1700	30c-40c	"The Plainsman" (Para.) and "Smart Blonde" (W.B.) (2nd week)	7,000	"The Plainsman" (Para.) and "Smart Blonde" (W.B.) (1st week)	8,000	High 9-28-35 "She Married Her Boss" 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox) (2nd week)	8,500	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox) (1st week)	9,500	High 4-20-35 "Private Worlds" 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Camille" (MGM) (2nd week)	7,900	"Camille" (MGM) (1st week)	8,500	High 10-17 "Dodsworth" 9,500 Low 6-8-35 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	10c-40c	"Rainbow on the River" (Radio)	7,000	"Isle of Fury" (W.B.) and "Down the Stretch" (F.N.)	4,800	High 11-14 "Gambling with Souls" 7,500 Low 12-7-35 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-75c	"The Plainsman" (Para.) and "Country Gentlemen" (Republic)	17,000	"Gold Diggers of 1937" (F.N.) and "Fugitive in the Sky" (W.B.)	23,000	High 1-2-37 "Gold Diggers of 1937" and "Fugtive in the Sky" 23,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-55c	"That Girl from Paris" (Radio) (plus vaudeville)	23,000	"Rainbow on the River" (Radio) (plus vaudeville)	21,000	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"Pennies from Heaven" (Col.) and "You Can't Get Away with It" (Univ. special short) (2nd week)	10,500	"Pennies from Heaven" (Col.) and "You Can't Get Away with It" (Univ. special short) (1st week)	17,200	High 1-2-37 "Pennies from Heaven" and "You Can't Get Away With It" 17,200 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-75c	"College Holiday" (Para.) and "Join the Marines" (Republic) (6 days-2nd week)	14,300	"College Holiday" (Para.) and "Join the Marines" (Republic) (1st week)	18,000	High 7-11 "San Francisco" 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,470	15c-40c	"Gold Diggers of 1937" (F.N.) and "Fugitive in the Sky" (W.B.)	7,800	"Three Men on a Horse" (F.N.) and "Mad Holiday" (MGM)	8,400	High 8-1 "San Francisco" 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
United Artists	1,200	15c-65c	"Stowaway" (20th Cent.-Fox) (2nd week)	8,300	"Stowaway" (20th Cent.-Fox) (1st week)	10,500	High 10-26-35 "Barbary Coast" 15,000 Low 12-28-35 "Mimi" 2,500
Warfield	2,700	15c-75c	"One in a Million" (20th Cent.-Fox) and "Along Came Love" (Para.)	15,400	"East Meets West" (GB) and "Smart Blonde" (W.B.)	15,500	High 10-5-35 "I Live My Life" 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" 12,000
Seattle							
Blue Mouse	950	25c-55c	"College Holiday" (Para.)	2,850	"Love on the Run" (MGM)	3,400	High 12-12 "Charge of Light Brigade" 7,200 Low 1-9-37 "College Holiday" 2,850
Fifth Avenue	2,500	25c-55c	"After the Thin Man" (MGM)	8,300	"College Holiday" (Para.)	7,400	High 9-19 "Anthony Adverse" 11,300 Low 4-26 "Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Pennies from Heaven" (Col.) and "North of Nome" (Col.) (2nd week)	6,100	"Pennies from Heaven" (Col.) and "North of Nome" (Col.) (1st week)	10,000	High 1-2-37 "Pennies from Heaven" and "North of Nome" 10,000 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"Stowaway" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.-Fox)	3,100	"Banjo on My Knee" (20th Cent.-Fox) and "Thank You, Jeeves" (20th Cent.-Fox)	3,600	High 2-16-35 "Roberta" 6,100 Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
Music Hall	2,275	25c-35c	"Let's Make a Million" (Para.) and "Arizona Mahoney" (Para.) (plus vaudeville)	4,000	"Career Woman" (20th Cent.-Fox) and "Can This Be Dixie?" (20th Cent.-Fox) (plus vaudeville)	4,200	....
Orpheum	2,450	25c-40c	"One in a Million" (20th Cent.-Fox) and "Smart Blonde" (W.B.)	7,150	"Gold Diggers of 1937" (F.N.) and "The Man I Marry" (Univ.)	5,600	High 9-21-35 "Top Hat" 10,400 Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
Palomar	1,500	15c-35c	"Country Gentlemen" (Republic) (plus vaudeville)	4,900	"Make Way for a Lady" (Radio) (plus vaudeville)	4,500	....
Paramount	3,050	25c-40c	"The Plainsman" (Para.) and "The Luckiest Girl in the World" (Univ.)	5,200	"Stowaway" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cen.-Fox)	7,250	High 12-14-35 "Annie Oakley" 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN MANHATTAN: Joel McCrea, Jean Arthur—Good entertainment. If all are as good as this one, we have nothing to worry about from Columbia. —Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

LEGION OF TERROR, THE: Bruce Cabot, Marguerite Churchill—Fair picture that failed to draw for us with heavy exploitation.—Shuler and Ingram, Ashland Theatre, Ashland Ala. Small town and CCC patronage.

MAN WHO LIVED TWICE, THE: Ralph Bellamy, Isabell Jewell—Our second Columbia from the new group, and a mighty good program picture. Has a good plot and interest never lags. Looks like a good season for this company. Shuler and Ingram, Ashland, Ala. Small town and CCC patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—Another grand hit for Columbia. Looks like another "It Happened One Night." Properly exploited, this picture will make plenty of money. You can't go wrong on this one. It will stand extra playing time. Congratulations, Columbia, on this fine production.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

First National

CASE OF THE BLACK CAT, THE: Ricardo Cortez, June Travis—Excellent mystery drama keeps them guessing. Running time, 70 minutes. Played December 17. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

CAPTAIN'S KID, THE: Guy Kibbee, Sybil Jason—A pleasing picture for a small town and rural patrons. Sybil should sing more. Running time, 76 minutes. Played Christmas Day, December 25.— A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

CAPTAIN'S KID, THE: Sybil Jason, May Robson, Guy Kibbee—A swell picture. Sybil Jason is certainly good; as for May Robson, she is tops. Guy Kibbee gives his usual good performance and altogether it is a very pleasing feature. Running time, 72 minutes. Played December 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—A darn good show. No business but no fault of the picture. Weather bad. Played December 17-18. —J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Very good aviation story with Pat O'Brien just a little bit harder boiled than usual. Aviation pictures please here and this seemed to click. Running time, 88 minutes. Played December 5-6. — Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Here is a picture. Beautiful shots of the China Clipper. A very nice story around the trans-Pacific flights. It did extra business for us.—Arcade Theatre, Middleville, Mich. Small town patronage.

HEARTS DIVIDED: Marion Davies, Dick Powell—Not up to the standard. Many more like this one, Powell will be a goner. Played November 13.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

STAGE-STRUCK: Dick Powell, Joan Blondell—This was the poorest Warner musical we have played to date and we have played them all. The picture lacks romance, and the rehearsal routine is tiresome. Blondell badly miscast.—Arcade Theatre, Middleville. Mich. Small town patronage.

Metro-Goldwyn-Mayer

AH, WILDERNESS!: Wallace Beery, Lionel Barrymore, Eric Linden—A story of a family life, as new as tomorrow. A boy going bad by the influence of a golddigger, but returning back to straight life and making good. A show full of heart throbs and comedy situations enacted by Wallace Beery. Good even if we did run it too late. Running time, 10 reels. Played December 27-28.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me

MOTION PICTURE HERALD

Rockefeller Center, New York

DEVIL DOLL, THE: Lionel Barrymore, Maureen O'Sullivan, Frank Lawton—Very unusual picture that will please most any audience. Lionel Barrymore as an old woman was very good. Our patrons liked the picture. Played October 21.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—A picture everyone shoul see. Very entertaining from start to finish. You can't go wrong on this one. Played November 26-27.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—A picture not at all extravagantly produced, but one that pleases all kinds of people from the kids to their grandparents; and that is the sort the exhibitor needs. Running time, 90 minutes. Played December 25-26.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

FURY: Spencer Tracy, Sylvia Sidney—A very good drama, wonderful acting, a gripping story. One of the best dramas we had from Metro this year. It's a pity that our censors got busy on this one and had cut out all the mob scenes, which are the strongest spots in the picture. With "Kaili's Hawaiian Troubadours" on the stage, I had a very good all 'round program and everybody was very pleased, including the cashiers. Played October 25-27.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Lionel Barrymore—My idea of the best picture of the year. Good story, perfect cast, beautiful costumes. Just about everything for perfect screen entertainment. I consider this the best of Lionel Barrymore's always good performances. I saw this show four times and would pay to see it again. Regret to say, however, it did not make the hit with the cash customers that it did with me. Costume shows do not go over very well here, but I still say it is a swell show. Running time, 105 minutes. Played November 25-26.—Gladys E. McArdle. Owl Theatre, Lebanon, Kansas. Small town patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—One of the finest attractions we have played this year. Did more business second day than the first, which is very unusual for this town. Nothing but praise from our patrons on this one. Played November 19-20.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

HIS BROTHER'S WIFE: Barbara Stanwyck, Robert Taylor—Good performance of a fair story. Seemed to please. Running time, 89 minutes. Played November 28-29.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Splendid offering. Robert Taylor very good and Miss Stanwyck well cast. Held up fine in spite of carnival as opposition. Played October 22-23. Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton, Charley Chase—Well, MGM has broken through once again with the laugh hit of the season. Here's one show you should play on a Friday and Saturday. A splendid program picture with laughs from start to finish. Kelly a riot. It will build itself up the second night. —D. E. Kolb, Municipal Theatre, Millheim, Pa. Country patronage.

KELLY THE SECOND: Patsy Kelly, Charley Chase, Pert Kelton—Personally I couldn't see anything at all to this one but judging from the roars of laughter it is what they want. Anyway, it pleased the cash customers one hundred per cent and they are the ones who count. Running time, 71 minutes. Played December 25-27.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LAST OF THE PAGANS: Mala, Lotus Long—A very good picture, specially for this country. All stories about natives are very successful here. Played this one with "Audioscopiks" and Laurel-Hardy comedy on the National Chinese Holiday (October 10th; called here "Double Ten") and packed the house full during three days. Running time, 8 reels. Played October 10-12.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—A-1. One of the best shows of '36. Patronage, good. Played December 13-15. —R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—Just what the others have said. Very fine human interest picture that pleased all who saw it. Wallace Beery tops in this type picture. Played December 25.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

OUR RELATIONS: Laurel and Hardy—A dandy. No dull moments. Pulled like a plaster. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

PERFECT GENTLEMAN, THE: Frank Morgan—A very good program picture, good for any night. Lots of comedy by Frank Morgan and very satisfactory entertainment. Better than lots of so called specials, full of five minute kissing scenes. Running time, eight reels. Played December 23.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ROSE MARIE: Jeanette MacDonald, Nelson Eddy—Music that enchants and re-echoes from the lips of the audience for days; drama that plucks the heartstrings; a cast that does credit to MGM's roster; and scenery which makes even the worst of us gather, for a time at least, the feeling which inspired in Joyce Kilmer his immortal "Trees"; all that, and more, that's this latest version of "Rose Marie." Despite the fact that the hero is a "policeman," the production went over with a bang here. All of which means that to your, and your and your audience this will be a treat you will have to search far to equal. Thanks, Leo, and a Big MGM New Year! Running time, 109 minutes. Played January 1-2.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald, Spencer Tracy—"San Francisco" is a great picture. Gable, MacDonald and Tracy all give splendid performances. The earthquake scenes are unusual, to say the least. Played December 10-12.—Rubel Hutchings, Allen Theatre, Allen Neb. Small town patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald—We endorse everything good said about this picture. It is tops. Pleased 100 per cent and drew way above the average. Played December 13-14.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

SUZY: Jean Harlow, Franchot Tone—Good film fare for almost any audience, splendidly acted and produced for a box office natural —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUZY: Jean Harlow, Franchot Tone—Very good. Our patrons were loud in their praise of this picture. We can always count on Leo. Played October 15-16. —Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

SWORN ENEMY: Robert Young, Florence Rice—A swell gangster story, well played and directed. This little Rice girl is a honey. Running time, 78 minutes. Played December 23-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THREE WISE GUYS: Robert Young, Betty Furness—Program picture with a good cast that drew average business and pleased. Robert Young and Betty Furness make a fine team. Played December 11-12.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

UNGUARDED HOUR, THE: Loretta Young, Franchot Tone—A good mystery picture, but too much dialogue for our Chinese patrons. Very good acting by Franchot Tone, but Miss Young rather cold in this one. My foreign patrons liked the picture, but not the Chinese. Had to pull it off after two days. Business below average. Played October 18-19.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

Paramount

AND SUDDEN DEATH: Randolph Scott, Frances Drake—Just a fair program picture. OK for one day, Bank Night or a Saturday. Played December 16—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

ARIZONA RAIDERS, THE: Buster Crabbe, Marsha Hunt—One of the best Zane Grey Westerns released by Paramount this year. The only objection to these classy westerns is, they are too short and you are obliged to use too many shorts to fill out the bill. Played December 4-5.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—A very fine picture that barely grossed film rental. Our patrons seem not to care for this type picture—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

GO WEST, YOUNG MAN: Mae West, Warren William, Randolph Scott, Alice Brady—Our nomination for the ten worst pictures of the year, and no excuse with the splendid supporting cast. Few turned out and most of them walked out on the picture. Running time, 80 minutes. Played December 23-24.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

HIDEAWAY GIRL: Shirley Ross, Martha Raye, Robert Cummings—The producers have done a good job and you can use this picture in any position on the week and it will fit okay. Martha Raye is so near tops, there is no doubt about it, and it looks like from where I stand that the very next picture she is in will be biggest box office of all of them. If the next one she is in is equally as good as this one, everyone will be more than satisfied.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

HIDEAWAY GIRL: Shirley Ross, Robert Cummings—Average entertainment. Patronage average.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

LITTLE AMERICA: Rear Admiral Richard E. Byrd—Here is another educational that should be sold to schools, not to the theatres. Very interesting travel picture, good photography, but no entertainment. Business terrible. Fellow-members, beware. Played October 28-29.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Good love story enjoyed by all and both Margaret Sullavan and Henry Fonda put the show over in great thrill when skiing in the mountains. Just right for December 25. OK. Running time, nine reels. Played December 25-26.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MOON'S OUR HOME, THE: Margaret Sullavan, Henry Fonda—Better than the average program picture. Followed "Rhythm on the Range" and the latter got all the business. Played December 27-28.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—This may not be listed among the ten best pictures of the year among the nation's film critics, but it certainly delivers 100 per cent satisfaction as real entertainment. Our patrons seemed delighted with this. Played this New Years. While it was no record breaker, we did satisfactory business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RHYTHM ON THE RANGE: Bing Crosby, Bob Burns, Martha Raye—A real show that pleased 100 per cent. Bob Burns great. Crosby good as always and a newcomer, Martha Raye, brought out plenty of laughs. We recommend this 100 per cent entertainment for all classes. Drew a fine holiday business. Played December 25-26.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker—This picture brought us many favorable comments, and proved to be a very satisfactory box office attraction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TEXAS RANGERS, THE Fred MacMurray, Jean Parker, Jack Oakie—One of the biggest outdoor productions. Did not do the business we expected, but all who saw it were well pleased. We should have played it on Friday-Saturday. Played October 29-30.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

THREE CHEERS FOR LOVE: Eleanore Whitney, Robert Cummings—Oh, boy, this is a swell picture. Book it, if you can get it before it's too old. Would like many such pictures if I could get them before they grow a grey beard, but, of course, the independents have to wait until the chains get tired of them. At least, that seems to be the case with Pompano. Everyone well pleased. Running time, 75 minutes. Played December 22.—Fred J. Case, Pompano Theatre, Pompano, Fla. General patronage.

THREE CHEERS FOR LOVE: Eleanore Whitney, Robert Cummings—Just a program picture with two clever youngsters, Eleanore Whitney and Robert Cummings, doing some dancing. Not much of a story. Played December 18-19.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George—Here is another one of those finest performances this year and it was delivered by Gladys George. But I am asking you what is the benefit of delivering the finest performance of the year to empty seats? This new screen personality, Gladys George, should have a future screen appearance, but she like McLaglen, is a problem for the producers to work out, but here, best wishes to both of them.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

WEDDING PRESENT: Joan Bennett, Cary Grant—"Wedding Present" is good entertainment. Joan Bennett, in my estimation, is about as clever as any of the stars. I should like to see her given a really big part.—Rubel Hutchings, Allen Theatre, Allen Neb. Small town patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—This picture is rather nutty and not too strong. Some situations are very amusing.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

Republic

GHOST TOWN GOLD: Robert Livingston, Kay Hughes—Congratulations, Republic, on another top notch western. Even better than the first of this series. Give your patrons something different in westerns with this series. You won't regret it.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

OH, SUSANNA!: Gene Autry, Frances Grant—When a better western is made, we would like to see it. This one has everything it takes to make good entertainment, and Gene didn't put his hand on his gun. Congratulations, Gene. Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

PRESIDENT'S MYSTERY, THE: Henry Wilcoxon, Betty Furness—This picture is a credit to the independent producer. They made a good all-around drama out of this. While it is not gigantic, it is good substantial drama and holds interest all the way. This was doubled with "Charlie Chan at the Race Track", which I consider an extra good Chan picture. Business on this program for a Sunday and Monday was a good average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—Fair action picture.—Rubel Hutchings, Allen Theatre, Allen, Neb. Small town patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—Extra good Autry picture that pleased everyone. This series has good stories, good music and action to please the most rabid fan. You can't go wrong with Autry.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—A good western to play on a double bill. This combination of singing and riding seems to please. We have not had any good recording on any of our Republic pictures so far. Played November 28-29.—Arcade Theatre, Middleville, Mich. Small town patronage.

SITTING ON THE MOON: Roger Pryor, Grace Bradley—A fair musical that seemed to please. OK for one day.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage

THREE MESQUITEERS: Robert Livingston, Ray Corrigan—We were reluctant to book this series and tried this one as spot booking. When we say it is one of the best westerns we have played we are not kidding, and did we make a rush for the next one. We predict this will be one of the greatest outdoor combinations to grace the screen. Bob Livingston reminds us of the late Ferd Thomson. Played November 14.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

TICKET TO PARADISE: Roger Pryor, Wendy Barrie—A fair program picture. OK for one day.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

RKO Radio

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—Played Sunday. Enjoyed thoroughly, to above average business. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BRIDES WALKS OUT, THE: Barbara Stanwyck, Gene Raymond—A nice little comedy drama, punctuated with some snappy gags which are not moth-eaten nor threadbare. It is not what anyone could call a super production, but it will please your patrons better than many pictures that are so styled We ran into bad weather with it, but it is doing all that could be expected of it. Running time, 80 minutes. Played January 1-2. — G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming Community patronage.

FANG AND CLAW: Frank Buck—An interesting educational picture, but our public lost interest to this kind of pictures. What they want is entertainment, not education. This picture is not as good as previous Buck's pictures. Even our Chinese patrons, with whom this kind of pictures were always very popular seem to get tired of them and did not come. Business below average. Played October 23-24—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

PLOT THICKENS, THE: James Gleason, Zasu Pitts—Unusually good murder-robbery picture. However, I am in favor of prohibiting any producer from making more than one murder or gangster picture a season. There's too many of them. Running time, 7 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—Nifty little comedy drama. Running time, 6 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers—Unless Astaire and Rogers do something else besides dancing well, you guess the rest. Business not so hot on this one. Failed to please.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

Twentieth Century-Fox

AMBASSADOR BILL (RE-ISSUE): Will Rogers—This reissue drew better than average business, but not what we expected. Our town is too small for reissues, as too many patrons do not care to see any picture the second time.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Swell show. More people told me they liked this than any show in months. Patronage better than average. Played December 31-January 1.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea, Walter Brennan—Personally considered this an outstanding picture and our patrons raved over it. It is vastly different from anything we have played. Walter Brennan stole the picture and is he good. Congratulations, Mr. Brennan. Played December 28-29.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—Regardless of so many adverse reports, this went over good. Running time, 75 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—We Southerners got a laugh out of this one. We do not agree with exhibitor Ralph Cokain on this one, as our patrons liked it very much. Maybe it's because we are too dumb to know any better. Light entertainment, it's true, but seemed to please most everybody.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

CAPTAIN JANUARY: Shirley Temple—Compares favorably with early release by this popular little lady. She is still in the top classification at the box office. Drew 50 per cent over average business. Played November 25-26.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

DIMPLES: Shirley Temple, Frank Morgan—Here's one show that should never have been released. Shirley climbs to the top of the ladder, and now some bozo knocks the ladder out from under her. If Fox soon don't give this little star a break, well, we'll have to take down our "S. R. O." signs. We always bring back Temple pictures, but not this one; if we did, the house would be empty. Entire story weak.—D. E. Kolb, Municipal Theatre, Millheim, Pa. Country patronage.

DIMPLES: Shirley Temple, Frank Morgan—Very disappointing Temple picture that our patrons failed to see either, because they had heard how weak it was, or because they are tired of Shirley. Hope "Stowaway" is better than this one.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

EVERYBODY'S OLD MAN: Irvin S. Cobb, Rochelle Hudson—A very good program picture that did no business. Lacked star value.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LADIES IN LOVE: Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon—The few customers we had stopped on the way out to ask us what the picture was about. Leave it off and you won't be sorry.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

PEPPER: Jane Withers, Irvin S. Cobb—Lively comedy that kept the audience in an uproar. Nothing big but seemed to please everyone. Played November 23-24.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly. Yacht Club Boys, Judy Garland—Here's a dandy little football picture with just enough catchy tunes to put it across. Not much of a story, but it still will bring them in, and send them away happy. Fox has a NEW star if they only wise up to the fact before it's too late, and some other company beats their time. Little freckled-face Judy Garland gives the folks something to talk about. Everyone here keeps asking, "When will that little freckle-face girl be shown again?" She sure has something that the public in general likes, and, after all, the public is keeping our theatres open. If Fox will give Judy the right kind of a show, they will have all the Simone Simons they'll need. Judy will build herself up in no time.—D. E. Kolb, Municipal Theatre, Millheim, Pa. Country patronage.

POOR LITTLE RICH GIRL, THE: Shirley Temple —Shirley always pleases one hundred per cent, but the story in this is not so good. Very good cast but the print was old and in poor condition. However, they never complain when Shirley plays. Running time, 79 minutes. Played December 19-20.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Here's one made to order. Step on it. Will please all classes.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Double-billed this with "Oh, Susanna!" and this combination did a nice business. "Private Number" is a very good story and well done by Taylor.—Arcade Theatre, Middleville, Mich. Small town patronage.

RAMONA: Loretta Young, Don Ameche—One of the finest pictures of the season. Color as clear as black and white. Much praise from our patrons. It's a pleasure to show pictures like this one. Played November 5-6.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

REUNION: Dionne Quintuplets—Outgrossed "The Country Doctor." Built for small towns. Patronage "tops." Played December 24-26.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore, June Lang—Generally considered excellent entertainment. Only objections received were from people opposed to war films. Good business. Running time, 101 minutes. Played December 25-26.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore—We thought this the best war picture of all time. Our patrons were divided in their opinion of the picture. Everyone should see it. Played November 11-12.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter—A war picture that is a war picture. If this was intended as a grim reminder of the horrors of war it succeeded, but if it was intended as entertainment that is another story. Any possible horror left out in other war pictures was included in this. Such entertaining bits as shooting one's own man to get him out of his sufferings, blowing a couple of platoons to bits, having one of the heroes go blind and then blown to bits, etc. Just imagine how the women would flock to see this if shown some of these scenes in the advance trailer? For my part, I ran no trailer on this, just told them the name of the picture and the stars and was glad when this playdate was past.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore—A powerful war story. Played during Christmas week and did poorly. No fault of the picture.—Arcade Theatre, Middleville, Mich. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou—For the first time in my life, words fail me. You will have to see this picture to realize how awful it is. No story, no stars, absolutely nothing to recommend it, and Fox called it a special. If anyone liked this one, they forgot to tell me. Running time, 87 minutes. Played December 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Ted Healy, Patsy Kelly—Drew better than average and pleased all. Personally, did not care for some of it, but the patrons were satisfied and that's all that matters. Played October 19-20.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

SONG AND DANCE MAN: Paul Kelly, Claire Trevor—A below average program picture and so was the business. Paul Kelly is not suited for the part; he is very good in parts of racketeers and should stick to them. Claire Trevor is sweet, but could not save the picture from flop. The silent version was much better. Played October 6-7.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—Good show spoiled by five minute kisses and clinches. The better class or sensible adult were in turmoil everytime of the long scene of kiss. Business below average and we are glad of it. We won't hear so many complaints. Running time, 10 reels. Played December 20.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—A very beautiful love story that will not register at the box office.—Arcade Theatre, Middleville, Mich. Small town patronage.

UNDER YOUR SPELL: Lawrence Tibbett, Wendy Barrie—Pass this up, unless your people like Tibbett. No one likes him here. Plenty of walkouts. No business. Played December 20-21.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

WHITE FANG: Jean Muir, Michael Whalen—Better than average entertainment. Not as good as "Call of the Wild." Not the star value. Played December 5-6.—Arcade Theatre, Middleville, Mich. Small town patronage.

WHITE HUNTER, THE: Warner Baxter, June Lang—Good for double bill. Patronage average. Played December 27-29.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

WHITE HUNTER, THE: Warner Baxter, June Lang, Gail Patrick—Fair picture. Not up to the usual standard. All right for double bill. Played December 26.—Shuler and Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

United Artists

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—Thought this a grand picture but why, pray tell, will producers build a picture with a musical undertone during a large part of the running time which very badly hampers the speaking parts? During the early run of the picture, it was almost impossible to understand Miss Chatterton. Running time, 90 minutes. Played December 27-28.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

DODSWORTH: Walter Huston, Ruth Chatterton—Too much show for small town. Too good. Huston wonderful. No business. Played December 20-21.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino—Very fine singing picture with just enough comedy and thrills to satisfy those who do not care for the classical singing. Running time, 85 minutes. Played December 25-26.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Heather Angel, Bruce Cabot, Binnie Barnes—We thought the picture was very good and heard no complaints, but the women stayed away. Either because it was just before Christmas or they thought it too rough. However, we still did average business. The cast was well selected and left nothing to be desired from that angle. Played December 20-21.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes—An excellent picture from the story by James Fenimore Cooper. This follows the story quite closely and has a very good cast, beautiful scenery and seemed to please. Was a little too realistic for some of the ladies but it brought some of the men who seldom come to a show. A great picture that is educational as well as entertaining. Running time, 91 minutes. Played December 11-12.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MELODY LINGERS ON, THE: Josephine Hutchinson, George Houston—A very sad story of a mother who lost her child in the first reel and could not find it till nearly the last reel. Incredible and even silly in parts, but all the lady patrons liked it. Hutchinson miscast and so was John Halliday. George Houston was killed so soon after the beginning of the picture that he had not enough footage to make impression. Business below average. Running time, 10 reels. Played October 13-14.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhoood patronage.

Universal

MAN I MARRY, THE: Doris Nolan, Michael Whalen—In spite of the fact that this one was cast with a lot of good names, it fails, and why? Because every situation is forced and it grows so tiresome before the end that one is struck with the idea, why did they make it? Doris Nolan certainly does not deserve the billing they gave her; a star overnight is not made any more with billing. Exhibitors, give this two days middle of week and you won't be sorry, but not a run.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MY MAN GODFREY: William Powell, Carole Lombard—An outstanding picture which lives up to the praise given by reviewers. Carole Lombard overacts considerably and no man as portrayed by William Powell in this picture would hardly marry one who acted as silly as Carole Lombard, but as good fun it can be accepted. Gail Patrick was stunning in this and practically all who took part in this deserve high praise. I played this on Christmas day to satisfactory business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

MY MAN GODFREY: William Powell, Carole Lombard—William Powell at his best. Story very funny. Good entertainment. Played November 26-27.—Arcade Theatre, Middleville, Mich. Small town patronage.

SHOW BOAT: Irene Dunne, Allan Jones—Remarkable picture that satisfied both patrons and exhibitor. These are pictures that build business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

YELLOWSTONE: Henry Hunter, Judith Barrett —A very interesting melodrama, while some may find the plot somewhat improbable, but that will hardly be noticed by those who like real action drama and their numbers are many. Andy Devine gives a lot of good comedy relief in this and some of the scenes in Yellowstone Park would make up for many shortcomings of the picture. As a whole I would class this as above average action thrill drama. I played this too close to holidays for any extra business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Warner Brothers

CAIN AND MABEL: Marion Davies, Clark Gable —Not so hot for a rural community. Songs not so catchy. Dancing sets wonderful. Running time, 10 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

CAIN AND MABEL: Clark Gable, Marion Davies —Was afraid of this one, but it wasn't too bad. Average business. Fairly satisfactory comments. Running time, 90 minutes. Played December 27-28.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

CAIN AND MABEL: Marion Davies, Clark Gable —Think Vitagraph is falling down terribly on its musicals. Especially is this noticeable in the patronage they are drawing. Hardly enough people in to see this or "Stage Struck" to pay house nut. Running time, 90 minutes. Played December 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CAIN AND MABEL: Marion Davies, Clark Gable —A very good picture that seemed to please. Played December 14-15.—J. R. Long, Bocanito Theatre, Scottsboro, Ala. General patronage.

CALIFORNIA MAIL: Dick Foran, Linda Perry—Another very good western. Dick Foran is becoming quite popular with the western fans. Running time, 56 minutes. Played December 9-10.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

COLLEEN: Dick Powell—A few more like this will kill this star. They are falling down on musicals. A few more like "Footlight Parade" would pep them up. Running time, nine reels. Played November 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent—This one pleased the ladies. Kay Francis gives her usual excellent performance and the story is good. A woman's picture, however. Running time, 88 minutes. Played December 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—The woman's side of the "Public Enemy" racket, with a very good cast that pleased the patrons. Running time, 69 minutes. Played December 2-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

(Continued on following page)

THEATRE ACCOUNTING

by WILLIAM F. MORRIS

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PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Very good story. Pat O'Brien popular here. They are working him to death, however: seems to be their only star. Played December 2-3.—Arcade Theatre, Middleville, Mich. Small town patronage.

Short Features

Columbia

GUMSHOES: Monte Collins, Tom Kennedy—Another Columbia dandy. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 1—Always a pleasure to play.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

STOP LOOK AND GUESS: New World of Sport Series—Very interesting guess contest on favorite sport headliners.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

AMUSE YOURSELF: Jefferson Machamer and his "Gags and Gals"—Not funny, but an eyeful.— E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

BASHFUL BUDDIES: Two reel comedies—This is a real comedy. Laughs throughout to the very end. Clever and snappy acting makes this one of the outstanding comedies of the year. Best we ran this year and that is a lot to say. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

QUEEN'S BIRTHDAY, THE: Song and Comedy Hits—Very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SORORITY BLUES: Song and Comedy Hits—Very good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Metro-Goldwyn-Mayer

AIR HOPPERS: MGM Sports Parade—A single on the modern gliders. Pete Smith puts this over 100 per cent.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BASKETBALL TECHNIQUE: MGM Sports Parade—A reel full of good basketball shots for the basket and all count. Trick basket shooting and very educational for any basketball team. OK. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

CRIME DOES NOT PAY: Series—You are overlooking a fine short subject if you aren't using these excellent two reels. We have played several, every one good. Where your feature is a comedy use one of these and you have a fine program. Running time, two reels.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

EVERY SUNDAY: Tabloid Musicals—Best of this series, but a bad print with a center streak made the singing lady appear as though she was swallowing a sword.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

FOLLIES OF 1936: Our Gang—A good Follies show for everybody, young and old. We played this for a Christmas children's matinee and we sure gave them their money's worth, I hope, because we gave it to them free. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GREAT AMERICAN PIE COMPANY: Chic Sale—Good one-reeler full of comical situations. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HURLING: Pete Smith Specialties—A knockout in more ways than one.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LITTLE SINNER: Our Gang—A dandy comedy for the children, and adults will like it too. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

NEWS OF THE WEEK: Not as good as Fox Movietone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OLD HOUSE, THE: Happy Harmonies—A colored cartoon that would have sent me howling home when I was a kid but did not frighten the more sophisticated youngsters of 1936. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PAN HANDLERS: Patsy Kelly—Good Patsy Kelly comedy. She always gets the laughs. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

RIO DE JANEIRO, CITY OF SPLENDOR: FitzPatrick Travel Talks—Another colorful FitzPatrick. All the beauty accurately described. Title has been captured and will delight everyone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EIGHT MORE SHOWMEN JOIN CONTRIBUTORS

Eight exhibitors who have just joined the staff of showmen - reporters to "What the Picture Did for Me" represent sections of the country from Alabama to Texas, and Pennsylvania to Oklahoma.

New contributors include the following:

J. R. Long, Boncanito Theatre, Scottsboro, Alabama
D. E. Kolb, Municipal Theatre, Millheim, Pennsylvania
Ray LeRoy, Granada Theatre, Port Isabel, Texas
Roy Pringle, Eureka Theatre, Fabens, Texas

Returning to the reporting ranks after absences of a year or more are these exhibitors:

Shuler and Ingram, Ashland Theatre, Ashland, Alabama (formerly E. F. Ingram)
Arcade Theatre, Middleville, Michigan
R. S. Sherman, Strand Theatre, North Branch, Michigan
E. D. Luna, Cozy Theatre, Wagoner, Oklahoma

Read the reports of these showmen on what the pictures shown have done at their box offices.

RURAL MEXICO: FitzPatrick Travel Talks—Very good filler. Interesting for the educational part of it in geography. You don't have to go to Mexico to see the beauty spots of the Mexico state. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SUNKIST STARS AT PALM SPRINGS: Musical Comedies—An excellent short in beautiful color. These shorts are the tops for entertainment. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

I CAN'T ESCAPE FROM YOU: Screen Songs—A very good screen song.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

I-SKI LOVE-SKI YOU-SKI: Popeye the Sailor—This cartoon is so full of thrills that it stops your heart moving in some places. Popeye is the only one who can manipulate the spinach trick. Go to it, Popeye, you're OK. Running time, one reel.— Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MUSICAL FASHIONS: Ina Ray Hutton and her Melodears—Thought it one of the poorest band numbers we have played for some time. Miss Hutton sang, Miss Hutton played the trombone and Miss Hutton danced, and if you ask me I think Miss Hutton likes herself. Running time, one reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

MUSIC IN THE MORGAN MANNER: Russ Morgan and Orchestra—Here is a swell band number with several fine vocal selections. Mr. Julian sang "Rendezvous with a Dream" beautifully and a young lady also sang two numbers very creditably. Running time, one reel.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

RKO Radio

HIGH BEER PRESSURE: Edgar Kennedy Comedies—Very good. Edgar Kennedy puts this one over. O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MAJOR BOWES' AMATEUR PARADE: No. 1—The first of the new ones from Bowes' new single series. Improvement on the double reel.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WEDTIME STORY, A: Headliner Series—A real laugh. Something quite different. Your patrons will enjoy it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Rankin, Canada. General patronage.

Twentieth Century-Fox

MOVIETONE NEWS: All about the King. A real B. O. attraction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

COCK OF THE WALK: Silly Symphonies—A real small town Disney.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COOKIE CARNIVAL, THE: Silly Symphonies—Another Disney hit in candyland with exquisite coloring.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Vitaphone

BY REQUEST: Claude Hopkins and His Orchestra—A novel introduction of a colored band that was popular with our younger folks.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CARNIVAL DAYS: Broadway Brevities—First class colored two-reeler enjoyed especially by our farming community who attended. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

CITY SLICKER, THE: Broadway Brevities—Good entertainment. Some good singing and dancing numbers. Running time, two reels.—A. L. Dove Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

CLYDE MCCOY AND ORCHESTRA: Melody Masters—Very good musical. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

GOOD OLD PLUMBERTIME, THE: Big V. Comedies—Poor entertainment for rural patronage. Running time, two reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

LEON NAVARA AND HIS ORCHESTRA: Melody Masters—Another excellent single reel from this series. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronge.

LET IT BE ME: Merrie Melodies—Another fine colored cartoon. This series is all good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LITTLE BEAU PORKY: Looney Tunes—O.K. if you have not run any of the colored cartoons. This is the first black and white cartoon I have run for a long time and they prefer the colored ones. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

LITTLE JACK LITTLE AND HIS ORCHESTRA: Melody Masters—Excellent entertainment. Enjoyed by all. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

ROOFTOPS OF MANHATTAN: Broadway Brevities—Very good entertainment for young and old. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Small town and rural patronage.

RUSH HOUR RHAPSODY: Jean Sargent—Good Broadway Brevity. This series is always good. Running time, 19 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STEEL AND STONE: Our Own United States—This subject deals with famous bridges and tunnels throughout the United States, which proved very interesting and instructive.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOY TOWN HALL: Merrie Melodies—Very amusing cartoon in color. Running time, seven minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VAUDEVILLE IS BACK: Big Time Vaudeville Reel—A very good vaudeville reel. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VITAPHONE INTERNATIONALS: Big Time Vaudeville Reel—Good. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

VITAPHONE SHORTS: Vitaphone one-reels are the finest I can find.—R. L. Sherman, Strand Theatre, North Branch, Mich. Small town patronage.

WASH YOUR STEP: Hal LeRoy—Very good short subject. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada Small town and rural patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

LET THE OTHERS SPEAK UP

There is little more this pen may add here to what your Chairman already has had to say about the Quigley Awards. It is fitting therefore in the first month of the fourth year of the Project to set down, as a cross-section of opinion, some quotes taken from expressions already published in these pages and forwarded by executives who are serving as 1937 Judges, by theatremen who have taken part. Here they are:

* *

Undoubtedly do stimulate development of manpower.

* *

Record of results over period of years speaks for itself.

* *

Winners stand out above the crowd and may well be proud of the distinction.

* *

Foreign offices take great interest in the Awards. Aids grosses in the foreign field.

* *

Incentive for theatremen to put their best foot forward.

* *

Rescues many a clever theatreman from oblivion.

* *

Affords vigorous incentive to exploitative talent.

* *

Increased grosses in many theatres.

* *

Distinction comparable to the Academy Awards.

* *

Help exhibitors make more money.

* *

Virile medium of achieving bigger and better grosses.

* *

Brings out showman's merchandising qualities.

* *

Quigley Plaque immeasurably increased my prestige.

* *

Enhanced my standing in the community.

* *

Had much to do with my promotion.

* *

The strength of any project depends in the final analysis upon the value placed upon it by those it most directly affects. Pithy and pertinent, the above lines speak many volumes in fixing the hard and honestly-won position of the Quigley Awards Competitions in the estimation of the motion picture industry.

LESSONS IN SHOWMANSHIP

Question: You've got a picture with a new star opening on Christmas Day. The usual customers are neck-high in holiday shopping, the newspapers are giving most of their time and space to Yuletide activities. The tried-and-true methods of ensnaring and holding attention seem to be out. So what does a manager do to break into the papers, to cause box-office excitement for the star, the picture?

Answer: *From Morris Rosenthal, Loew-Majestic Theatre, Bridgeport, Conn., on Deanna Durbin in "Three Smart Girls."*

Rosenthal arranged with the Universal Hollywood studios to have Deanna Durbin on Christmas Eve over long-distance sing carols to children in local orphan asylum. Prominent citizens, including former mayor, took part, papers sent reporters. Stunt went off in grand shape, everybody pleased, story carrying all theatre credits broke all papers as did four-column cut of the party.

Question: You've got a date on a strong attraction. It's right smack in the Christmas buying rush. You try to land an ace window but merchants are utilizing every bit of space to advertise their wares and the odds against promoting any worthwhile display are heavy. What does a manager do to overcome this obstacle and to secure display space in most prominent main street window?

Answer: *From Bert Jackson, Fox Theatre, Corning, N. Y., on "Reunion."*

Jackson realizing the Quins' display value, approached one of the best stores in town. After a neat bit of selling he convinced the Big Boss that cutouts of the Dionne Quins and a few credits spotted around the main window Christmas display would prove to be a whale of a crowd-stopper. The tiein worked as expected, the window drew throngs, the merchant was gratified, the picture got a break, the cost was nil.

Question: What's showmanship?

Answer: *Definitions of showmanship are many and to these may be added the above two examples which, accurately defined, mean: "If it can't be done one way, there's always another," for that's what showmanship is—and no foolin'.*

A-Mike Vogel

Comerford Circuit Meeting Launches "Winter Carnival"

Chairman Makes Address and Samples Scranton Hospitality

by A-MIKE VOGEL

This is a story of a homecoming, a toothache, reindeer steaks and a convention, all but the aching molar stemming from the trip made last week by your Chairman to Scranton to meet up with Comerford theatre executives and managers brought together for a circuit meeting at the Hotel Casey.

The homecoming, so to speak, brought memories stretching back a long span of years when this scrivener dolled up in one of your Uncle Sam's snappiest uniforms, was deposited upon the nearby hills of Tobyhanna in the dawn of a chill November day to await sailing orders to France which came, of all times, on Christmas Day. To ward off the cold during the interim, aforesaid snappy uniform was immediately exchanged for overalls in which the strugglers for democracy exercised ice-chilled frames by digging deep, deep ditches for water pipes from whence strangely enough no water ever flowed.

Scranton was the blessed spot the gallant soldiery descended upon to make weekly contact with water (hot) and to receive the hospitality of generous Scrantonians who lived in houses with running water and steam heat, who fed hungry and moneyless privates.

Well, the war is over but Scranton is still peopled with the hospitable, foremost among whom are to be listed those Comerford folks in charge of the meeting and headed by genial John Nolan. With this circuit executive and Bill Cronin, your Chairman departed from the New York Comerford offices and took occasion to celebrate the journey upon the Lackawanna's 4:45 by breaking out with an old-fashioned down-home toothache. Kindly ministrations by Nolan and Cronin alas availed nothing. The cure was effected only by the spectacle of a matron from Elmira across the table in the dining car who was struggling with a reindeer steak.

Met by Welcoming Committee

It seems that the dining car chieftain with the fabulous hope of making the menu more of a thing of beauty had devised steaks from the haunches of some valiant buck far from home, and the lady who expressed herself ever ready to try anything once, cast the die. But not John Nolan, nor Bill Cronin, nor even Mike Vogel, for after regarding with high interest the unequal tussle between woman and beast, they ordered ham and eggs. And, glory be, as the chance-taker tossed in her knife and fork, the toothache disappeared. (Slogan: "Cure that ache with reindeer steak.")

Then with locomotive coughing its last cough up and down the Pocono hills, the train came to rest in Scranton, where Ernie Schmidt and Joe Elicker with some of the city's keys acted as escort to the Casey. The Comerford-men got to work and your Chairman got to bed.

The next morning John Nolan opened the proceedings before the scores of theatremen assembled for the occasion from near and far. Mr. Nolan expressed the regrets of Frank C. Walker, Comerford circuit vice-president and general manager, who could not be present. Your Chairman, called upon to address the folks on advertising and exploitation, declared it a real privilege to meet up with so representative a gathering and spotted quite a number of Round Tablers and other contributors to the pages. The boys were kind enough to pay attention.

Others heard during the morning session included Harry Spiegel and Ed Simonis, of Scranton, Fred Perry of Binghamton and John Galvin of Wilkes-Barre. These speakers were all heard with interest, Galvin bringing forth a flock of laughs with his witty remarks. After lunch the boys were photoed in groups and until the afternoon session started we had the opportunity before traintime to renew old friendships.

Publish New House Organ

Scheduled after "chow" was the unfolding of the circuit's 10-week "Winter Movie Carnival," for which prizes have been offered managers, assistants and personnel of winning theatres showing best percentage increase over designated quotas during the 10-week period. Talks were listed by John Nolan, Wm. E. Schmidt, John Roberts, J. J. O'Leary and other executives.

And a further surprise, that rates a paragraph in itself, was the first issue of "The Way-Up," new house organ, to be published weekly by the drive committee and edited by Ernie Schmidt and Joe Elicker. It's a honey of an eight-page job, printed on de luxe coated stock, and how the boys went for it.

Before leaving, arrangements were also made for the circulation around the Comerford houses of Quigley Awards campaigns to allow managers an opportunity of studying the prize advertising and exploitation ideas submitted by the winning entries.

Then with a final hail-and-farewell to the gang, a dash to the train and back to New York with no "aches or steaks" but missing the company of the good folks who sponsored the short but enjoyable visit with a lot of people we'd been a long time wanting to meet.

"Tell Us What You Did"

Packwood's Popeye Club

Already in action for some weeks, Norval Packwood's Popeye Club, at the Mikado, St. Louis, is clicking smartly. Supported by merchants in that sector without expense to the theatre, neighborhood youngsters are flocking in to get their membership and attendance cards. Club has a four-page magazine which keeps the youngsters informed of the doings and also includes copy for cooperating merchants.

Ray Milland Receives Key to City of Portland

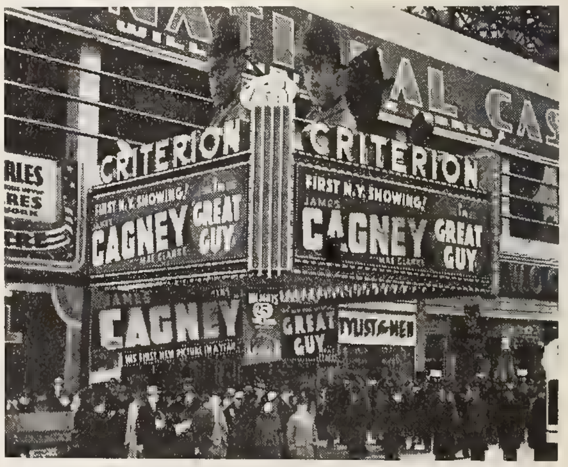
Arranges Portland Welcome For Paramount Star Visit

They greet visitors with a kiss in Portland, Me., according to the plant arranged by Manager Harry Botwick, of the State, as part of the reception to Ray Milland, Paramount star, who stopped off in the Maine key city in the interests of the Zukor Jubilee Drive. Accompanied by Bill Erbb, Paramount New England head, and Harry Browning, M & P theatres publicity director, the star was met at the station by A. J. Moreau, M & P district manager, Botwick and J. Harold Stevens, local Paramount branch manager plus of course newspaper reporters and photographers. And here was the spot Harry selected to have a local girl step up and give the star a hearty welcoming "buss" which was duly snapped and planted in the next editions.

For the rest of the day and the following, Milland was stepped around plenty. He was interviewed over the air and on the stage by Botwick, photographed at the City Hall receiving the key to city (see photo) by the city manager, presented with gold fishing and hunting license by the Governor, lunched with the press, posed by the Maine Development Commission for the yearly state book and again back to the theatre to present the State Theatre's holiday benefit show receipts through prominent legislator to the local fund.

To give some idea of all the ace publicity garnered by Botwick in advance and during the visit both on the star and for the Jubilee, the first story broke on Nov. 29th, and publicity up to and including the personal appearance ran right up to Dec. 16th, topped by photo layout and two-column story.

"Tell Us What You Did"



CRITERION FRONT. For "Great Guy" at the New York Criterion, overhead arch with enlargements and giant cutouts of Cagney were spotted to bring attention to the date.

First Mentions

JACK SIMONS, Manager, Loew's Poli, Hartford, Conn. "Winterset"

JAMES M. TOTMAN, Manager, Warner, Erie, Pa. "Romeo and Juliet"

Honorable Mentions

RUSS BOVIM, Manager, Loew's Ohio, Columbus, Ohio. "Garden of Allah"

L. A. CHATHAM, Manager, Sooner, Norman, Okla. "Charge of the Light Brigade"

WALTER DAVIS, Manager, Capitol, Regina, Sask., Can. "Valiant Is the Word for Carrie"

S. GANGULI, Sales Manager, Metro Cinema, Calcutta, Ind. "General Died at Dawn"

MAX KUPERSTEIN, Manager, Harrogate, Philadelphia, Pa. "Libeled Lady"

RENE LEBRETON, Manager, **ANDRE AGRAMON,** Publicist, Paramount, Paris, France. "Lonesome Pine"

JACK NELSON, Manager, Capitol, North Bay, Can. "Reunion"

MORRIS ROSENTHAL, Manager, Majestic, Bridgeport, Conn. "Reunion"

BOYD F. SCOTT, Manager, Texas Iraan, Texas. "Great Ziegfeld"

SONNY SHEPHERD, Manager, Lincoln, Miami Beach, Fla. "Pennies from Heaven"

E. A. STEINBUCH, Manager, **MILT HARRIS,** Publicist, Loew's State, Cleveland, Ohio. "Go West, Young Man"

J. L. STILES, Managing Director, **ARNOLD WHEATLY,** Publicist, Grand, Perth, Western Australia. "Milky Way"

LAWRENCE H. THOMPSON, Manager, Loew's, Canton, Ohio. "Come and Get It"

Special Telegram Blank Created for Zukor Jubilee

Paramount Pictures has completed an exclusive arrangement with Western Union by which a special type of congratulatory telegraph blank has been produced bearing a new heading advertising the Paramount International Silver Jubilee for Adolph Zukor. This new heading supplants the regular Western Union blank heading and is printed in the Silver Jubilee colors, silver, scarlet and black.

These special Silver Jubilee Western Union telegraph blanks are now available for messages in and between all exchange cities throughout the country and for all wires to the studio, including those congratulating Mr. Zukor upon the inauguration of the Paramount International Silver Jubilee Celebration.

In sending wires for delivery on the special Silver Jubilee blank, senders are requested to mention: "For delivery, please use special Paramount blank."

DECEMBER SILVER PLAQUE TO SWEDEN

Stockholm Showmen Awarded Final 1936 Top Honors; Bronze to Kansas Manager

With the results of the voting in the Quigley Awards for December, final month in the Competitions for the year of 1936, the Project becomes even more international as the Judging Committee selects for the month's Silver Plaque the campaign on RKO Radio's "Follow the Fleet," put on successfully for the Swedish premiere at the Spegeln Theatre, in Stockholm.

The entry was forwarded by Wilhelm Sorenson, publicity manager for RKO Radio Films in Sweden, and was engineered by Olof Anderson, general manager of the Spegeln Theatre, a unit of the Svensk Filmindustri circuit.

And as the voting makes possible a Plaque "first" for Sweden, the judges' decision also establishes another Plaque "first," with the December Bronze honors going to George Hunter, manager, Fox-Orpheum, Atchison, Kansas, the first Kansan to so click. Hunter did the trick on his excellent campaign for Columbia's "Theodora Goes Wild."

Two First Mention Certificates are listed in December. Jack A. Simons, manager, was thus recognized for a smart entry on "Winterset" at Loew's Poli, Hartford, Ct. And James M. Totman, manager, Warner Theatre, Erie, Pa., takes these bows for his good work on the road show date for MGM's "Romeo and Juliet." Totman is a previous Plaque winner and Simons has also been listed high on the honor rolls.

Sixteen theatremen share in the 13 Honorable Mentions voted in December, three publicity directors sharing with managers for the Certificates. And from the results, the month's returns find the selections made in the majority from theatremen who have previously participated in the Competitions. Two are newcomers to the Awards, Boyd Scott, of Iraan, Texas, and S. Ganguli, of Calcutta, India.

Theatremen outside the American borders include Walt Davis and Jack Nelson, from Canada, and among the overseas entrants in addition to Mr. Ganguli, are to be found Rene LeBreton and Andre Agramon, of Paris, J. L. Stiles and Arnold Wheatly, of Australia plus of course, the Silver Plaque recipient.

The December Judging winds up the year's Awards with 24 winners of the Silver and Bronze Plaques now to be voted upon for the Grand Awards. Plans are now in work for the annual Judging in which it is expected that as previously top names from among the industry will convene to study the Plaque entries. As soon as the winners are announced, final arrangements will go forward in Hollywood for the reception and presentation with United Airlines all prepared to carry the fortunate theatremen to Studioland as guests of MOTION PICTURE HERALD.

Deadline for January is set for midnight, Tuesday, February 9th, when all entries to be eligible must be received at Quigley Awards Headquarters. Please be prompt.

As was stated in a previous issue, the monthly deadlines for 1937 would be delayed somewhat so as to make sure all entries would arrive in time for consideration by the Judging Committees. With the extra days added there should be no reason for entrants to miss out for this cause.

35,000,000 PEOPLE

ARE NOT PERMITTED

To go to theatre during Lenten season (Beginning Feb. 10th and ending April 30)

BUT THEY MUST SEE

The only motion picture filmed by special permission and

RECOMMENDED BY HIS HOLINESS, POPE PIUS XI

"A masterpiece to be seen not once but many times."
—AMERICA

"If you haven't been getting on as well as you like book this one and get in solid."
—SHOWMAN'S TRADE REVIEW

AN AUTHENTIC HUMAN DOCUMENT
Cloistered
FOR THE FIRST TIME IN HISTORY
Cameramen have been permitted to film the mysterious life of the nuns living in a strictly cloistered Convent —where no man ever entered before

"This production is cleaning up a small fortune for its owner . . . has made more dough in the last six months than most have made the last six years."
—FILM DAILY

" 'Cloistered' has broken all records."
—MOTION PICTURE DAILY

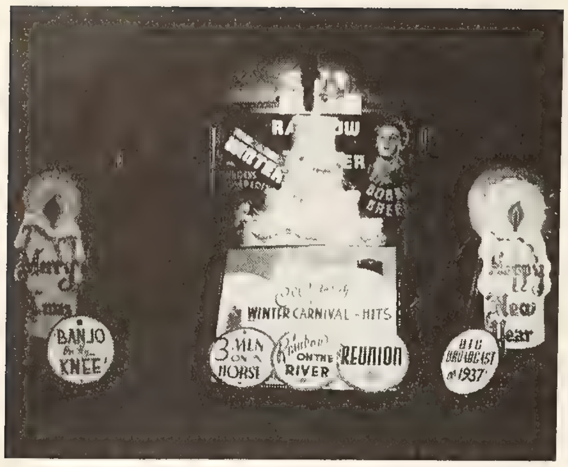
ALL ENGLISH TALKING

BOOK THIS PICTURE NOW

BEST FILM COMPANY, INC., 723 SEVENTH AVE., N. Y.

DISTRIBUTORS WANTED—Still a few states are available only to A-1 men having great knowledge of showmanship. Excellent references requested.

THEATRES WANTED—If you have a first class house, fully equipped, we are ready to rent. Only A-1 houses in key cities.



Herman's Carnival Giant Lobby Cake

Herman Sells "Carnival" With Giant Lobby Cake

Members usually promote those giant-size cakes to celebrate theatre anniversaries but Joe Herman with the assistance of his aid, D. Julian, worked out the stunt to inaugurate his "Winter Carnival of Hits" at the Embassy, Brooklyn, N. Y. Lettering in the best cake-manner started at the top tier (see photo) plugging the "Carnival" and on the next tier was inscribed, with other copy on the steps below and shields on the very bottom carrying theatre name.

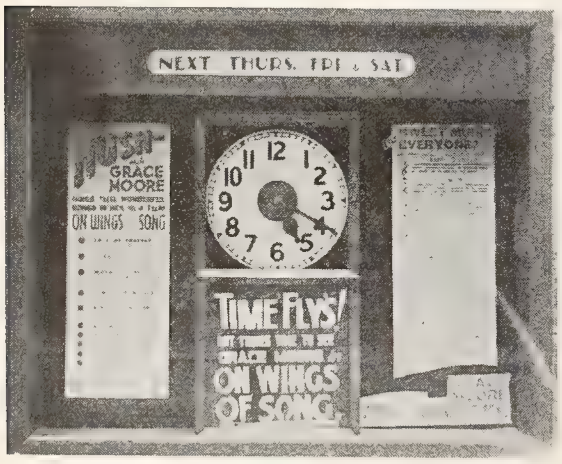
Cake was six feet high, 48 inches wide. Nine hours were required to dress it, including real icing and flowers. Icing took 200 eggs and 50 pounds of sugar.

"Tell Us What You Did"

Clock Front Attracts On "Wings of Song"

Over in Barrhead, Renfrewshire, England, Manager W. A. Agnew, of the Pavilion Theatre, worked out a number of attractive displays in the theatre on "Wings of Song" (English title for "One Night of Love"). Conspicuous was a clock idea (see photo) with the center panel given over to a large time piece, motor-driven hands revolving around dial every five minutes tied in with copy reading: "Time Fly's, but there's time to see Grace Moore in, etc." To left and right were titles of the various songs in the picture and prominent critical praises.

Among the window tie-ins that were effective included a photo angle on film developing at drug store, picture being used to stress this service with the line: "See Grace Moore's voice here, hear it at, etc." The "wings" slant was also helpful in tieing in with bicycle store window showing new models of bikes and copy reading: "You'll sing as you wing, etc."



Agnew's Clock Display for "Wings of Song"

Charninsky Shock Lobby Attracts on "Terror"

Much attention was attracted to his front on "Legion of Terror" by Louie Charninsky, at the Capitol. Dallas, with the aid of real black snake whips spotted on six-sheet boards (see photo). Black-hooded giant figure above boxoffice was another 'stopper' and further atmosphere was created with a street bally of hooded man.

On "North of Nome," Louie got himself a break by borrowing a number of husky-dog puppies from the Little America show after closing of the midway of the recent Texas Centennial. The dogs were shown out front for four days and proved a good draw as the papers had run much publicity on the fact that their poppa and mamma had been in the Antarctic with Admiral Byrd. Papers ran picture of pups and tied in the picture to the bally.

Radio tiein for further traffic-stopping (and you know, Louie specialises in that) is a "man on the street" broadcast over KLRD from the sidewalk in front of the Capitol. Put on daily from Monday to Friday, 6:15 to 6:30, different subjects are discussed each night with the theatre included in all announcements and mentioned in the Dallas *Times-Herald.*

"Tell Us What You Did"

Lobby Displays Sell "Carrie" for Petch

For his lobby display on "Valiant Is the Word for Carrie," Ernie Petch, Strand, Brandon, Man., Can., had his sign artist build a giant book. For the cover design he cut out illustrations from one-sheet posters and inside pages were covered with a number of black and white stills with painted-in play dates. Another lobby display was blowup of Alexander Woolcott with his review on the picture, this was set in shadow box with stills.

Libraries were supplied with bookmarks, imprinted blotters with cut were delivered to offices, merchants came through with full-page co-op ad, part of page devoted to articles for women and restaurants distributed imprinted napkins.

"Tell Us What You Did"

Dallas Stages "Glory" Date As Civic Plea for Peace

With the war in Spain as his inspiration for the movement, David Dallas, Griffiths' City Manager in Holdenville, Okla., exploited his date on "Road to Glory" as a plea for peace with the aid of various civic associations, schools and newspapers. Parade was arranged by the American Legion post and war veterans admitted free to see the picture. Members of the National Guard cooperated by furnishing equipment for a militaristic lobby and in uniform stood guard out front. Dallas spoke before the Parent-Teachers Association explaining the story and the personnel in a nearby CCC camp were admitted at a special rate.

Local paper put out a special "Road to Glory" edition and merchants were tied in with mention of the picture in their ads. Displays of war relics, rifles were arranged in prominent windows and further publicity was obtained by announcements on a department store radio program. Red arrows pointing to the theatre were placed on downtown windows and sidewalks stenciled.

Charninsky's "Black Legion" Front

Stolte Projects Title On Ceiling of Theatre

A little different stunt to exploit "Give Me Your Heart" was used by A. B. Stolte, Paramount Theatre, Waterloo, Iowa, when he projected a special slide on the ceiling in blue with stars and clouds, giving title, cast and playdates. Clouds were projected by effect machines and moved continuously to heighten the effect.

Large display sign was placed at head of bridge centrally located, 140-foot mounted banner was planted on river wall directly below theatre and lucky number napkins were distributed at drug stores, who also pasted hearts with playdates on mirrors.

"Tell Us What You Did"

Visits Out-of-Town Schools To Publicize "Dream" Date

That was quite a bit of travel put in by Manager Artie Cohn, of Warner's Queen, Wilmington, Del., to make personal contacts with school heads on "Midsummer Night's Dream." In addition to visiting the local secondary and high schools, Artie made the six county schools and visited nine other towns in the drawing area for the same purpose. In each instance principals were prevailed upon to have announcements made in classes and posted on bulletin boards. In Wilmington, permission was granted for the first time on any such tiein, according to Cohn.

Every important woman's club was contacted personally as were other leading organizations. Newspapers contributed special full-page feature stories and editorials. Cohn also landed a number of fine windows on the date, outstanding being a furniture store that gave over one of the largest windows in town (see photo) and space was also obtained in the power company's windows, called best spot in town.

Cohn's Smash Window On "Dream"

FURTHER AWARDS ENDORSEMENTS

CHARLES E. McCARTHY

Director of Advertising and Publicity

Twentieth Century - Fox Film Corp.

Of course I shall be very glad to serve as a Judge on the Quigley Awards Committee for 1937.

I think these competitions are of immense value to the industry and are growing more valuable with each succeeding competition you have.

DAN MICHALOVE

Twentieth Century - Fox Film Corp.

New York City

I want you to know that I will be glad to serve on the Quigley Awards Committee for 1937. Best wishes.

HARRY H. THOMAS

President

Mutual Motion Picture Dist. Corp.

Thank you for your invitation. I shall be very happy to serve on the Judging Committee for the 1937 Quigley Awards.

GORDON S. WHITE

Director of Advertising and Publicity

Educational Films Corp.

Of course the Quigley Awards competition is a very much needed stimulus for the men doing theatre exploitation work, and I consider it a duty to do anything I can to cooperate with you in this work. I would certainly like to have you count me in on this work next year.

GEORGE C. WALSH

President and General Manager

Netco Theatres Corp.

It will be a real pleasure for me to again serve on the Quigley Awards Committee for the year 1937.

PERRY SPENCER

Division Publicity

Loew's New York Theatres

My Quigley Awards Honorable Mention Certificate hangs in my office. Many strangers visiting me have remarked about it, wanting to know what it is for. Maybe, they think I'm a big shot. Anyway, I'm proud of it, because it was damn hard to get.

ERNIE PETCH

Manager, Strand and Capitol

Brandon, Manitoba, Canada

I think Quigley Competitions are a great incentive to bigger and better advertising campaigns and as a consequence are an urge for a manager to do better selling jobs on his pictures. I have a number of Honorable Mentions and certainly cherish them.

I have every reason to believe that our company Executives look through this column each month and appreciate the efforts made by managers to win awards

"GRIFFITH THEATREMEN AMBITIOUS TO PLACE"

It seems to be the ambition of every manager and assistant in the Griffith Amusement Co., R. E. Griffith Theatres and Consolidated Theatres, Inc., circuits operating 177 theatres, to place in the Quigley Awards. I am 100 percent for the idea, believe it well worth while. Our circuit gives ample publicity to all winners in the weekly bulletin. I have also received letters of congratulation from partners and managers over the circuit. . . .

At the recent regional meeting my Award winning entry was displayed. I talked about the campaign and the entry was also given a display and explanation at the annual convention of M.P.T.O.A. in Oklahoma City where over 300 exhibitors were present. . . .

I think it helps the prestige of any manager to win an Award. If he is on his toes he is on the alert for more effective ideas particularly on those he desires to enter in the Competitions. My campaigns are better handled now—with a definite object in view.—L. A. CHATHAM, Manager, Sooner Theatre, Norman, Okla.

LOUIS FRISCH

Treasurer, Randforce Amusement Corp.

Brooklyn, New York

Please be advised that I will be glad to serve again as a Judge on the Committee for 1937.

MATT SAUNDERS

Manager, Loew's Poli

Bridgeport, Conn.

The Quigley Competitions act as a strong stimulant for managers, assistant managers and publicity men. Efforts to have an outstanding and unusual campaign are put forth to the utmost and the result is increased box-office grosses.

RALEIGH W. SHARROCK

Manager, Palace and Rialto

Morrilton, Ark.

I sincerely believe that Quigley Awards give theatremen results unobtainable by any other means. It is an excellent medium for stimulating better box-office grosses and to encourage the exploitation efforts of men in the field to obtain the "maximum results at the minimum cost."

We of the Rialto Theatre are proud of our First Mention and four Honorable Mentions that we have received and we believe they have aided greatly in improving our situation.

GLENN H. NELSON

Manager, Warner Bros.' Harris

Findlay, Ohio

". . . Any manager who enters into the Quigley Competitions does himself a world of good even though he does not receive a Quigley Award.

I have entered the Quigley Competition several times. I have read all the campaigns that have taken down the Plaques and began to think that I didn't have a chance to win one. Why? Because I am located in a small city with a small advertising budget. Nevertheless I kept on trying and this year was rewarded with a Quigley Bronze Plaque and the big surprise was that it was won without any big expenditure. This proves conclusively that a Manager does not need a lot of money but he does need an alert mind.

The local and county newspapers carried stories on my award and the presenting of it by the Governor. This publicity enhanced my standing in the community and made me better known in the territory.

SONNY SHEPHERD

Manager, Lincoln

Miami Beach, Fla.

The Awards are a grand stimulant in encouraging managers to compete for honors in the field of publicity and exploitation. While they directly may not be responsible for building better grosses, indirectly they are responsible for putting many extra dollars into the boxoffices. . . .

E. W. SPARR

Manager, Bucklen

Elkhart, Ind.

I cannot praise too highly the value of Quigley Publications and their prize awards both for box-offices and personal prestige. I personally feel that it offers any exhibitor fortunate enough to acquire an Award a guide by which he can judge the value of his everyday efforts.

To me, Mike, they're the "tops."

LESTER STALLMAN

Manager, College

Bethlehem, Pa.

Participation in the Quigley Awards by anyone has a marked stimulating effect on box-office grosses. An excellent campaign is necessary to win an award or to be among the Honorable Mentions—those good campaigns mean "gold" at the box-office. Too, the business of non-participants is greatly aided by your publishing the campaigns of the winners each month, for there is always plenty of material that can be used.

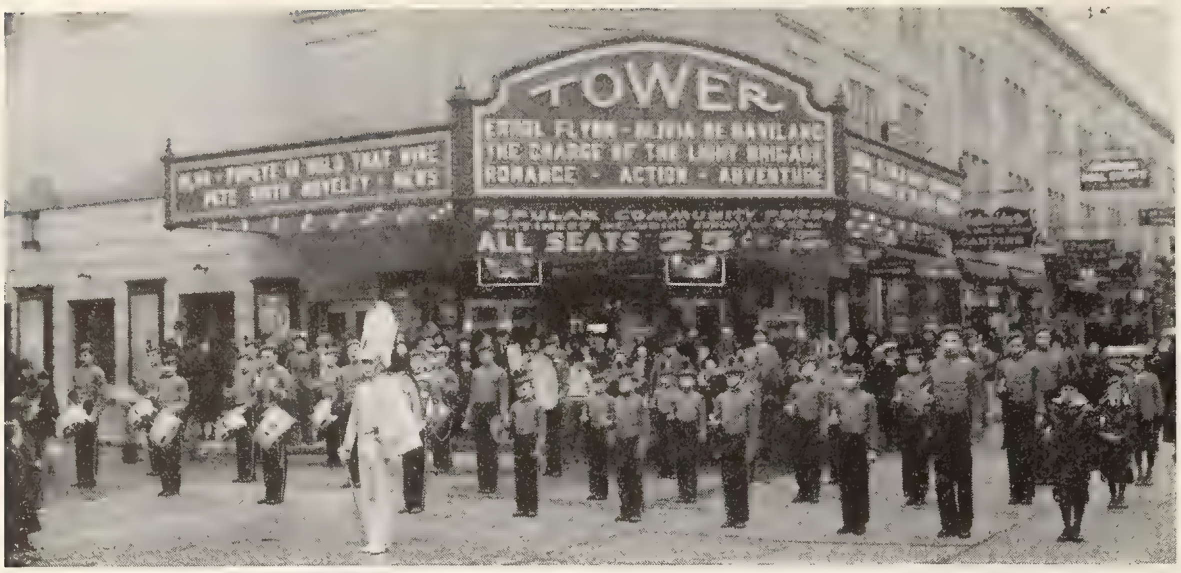
My winning the Bronze Plaque for May and Honorable Mention in February immeasurably increased my prestige.

EVERETT A. STEINBUCH

Manager, Loew's State

Cleveland Ohio

There's no question but that the Awards are a great stimulant for the boys to get out and get an extra push at the old wheel.



DOUGHERTY'S AMERICAN LEGION JUNIOR CORPS PARADE TIE-IN

AUSTRALIANS EFFECT FINE EXPLOITATIONS

Lawton and Flynn from Sydney, Wahlquist in Melbourne, Put Over Smart Advance Drives

Despite the local ordinances against street ballyhoo, display of banners in streets or on fronts, that was a keen campaign on "Sky Parade" put together by Mel Lawton, general manager, Prince Edward Theatre, Sydney, Australia, in association with Herman E. Flynn, ad manager.

One of the strongest draws proved to be a model airplane contest, and as Jimmie Allen, star of the picture, also appears on a current radio program, "The Adventures of Jimmie Allen," sponsored in that territory by Pepsodent, much additional cooperation was obtained to obtain further publicity. Thousands of heralds were distributed announcing the contest rulings and the prizes, first being an air trip to Brisbane, some 500 miles distant. Heralds were distributed house to house, to schools, etc. Through the tiein with the sponsor, mention was made of the date and theatre for three weeks ahead and on another station, weekly program put on by local model plane building association was also linked to the theatre competition. Newspapers gave much space to the contest and as a further buildup, children attending special morning show with guardians received autographed photos.

Wahlquist Sky-Sign "Night" Stunt

To attract the notice of flyers at the Kingsford Smith airport, a private preview was given for the aviators and their associates. It was widely attended and produced a lot of good publicity. Extensive outside billing, trailers, special programs and other effective devices were also provided for.

Contest Idea in Melbourne

In Melbourne, at the Capitol, Eric E. Wahlquist, for "Give Us This Night" also struck upon a questionnaire contest conducted in a souvenir theatre program, readers being asked to name the Paramount pictures in which certain listed songs appeared. This followed the drive directed to the attention of local music lovers in which special letters were mailed to symphony orchestra subscribers, music teachers and competitors in the annual Melbourne Musical competitions. Lobby also carried out the music note motif and atmosphere was conveyed by continental decorations such as fishing boats, etc. Over the boxoffice an animated medley of colored revolving music notes drew further attention.

All newspaper advertisements featured the note motif and as the story had an Italian background, ads were taken in the local Italian journal. Found effective too was tiein with leading paper in which drawing of the stars were placed on over 3,000 contents bills and supplied to every newspaper in Victoria. Radio was employed to plug the hit numbers and tiein made with leading ballroom to feature the music. Stills and posters were placed around the orchestra to emphasize the hookup and music stores tied in for elaborate displays.

To cover entire metropolitan area, special broadcast was arranged from an airplane for two days ahead and another air stunt that clicked was a series of sky signs (see photo) suspended in the sky by a number of box kites at the two leading local league football matches. Signs remain stationary, being anchored to the ground when in the desired position. Newspaper publicity included special feature stories.

Drawing Contests On 'Brigade' Click For Joe Dougherty

That was a raft full of campaign directed on "Light Brigade" at the Tower, in Upper Darby, Pa., by Manager Joe Dougherty and reported here by Warner division chief Skip Weshner, with some smartly executed drawing contests put on to attract the children to the date. One of the juvenile competitions was arranged with cooperation of the lower grade schools, subject for drawing being entirely optional with the pupil, providing of course it pertained directly to the picture. Enough prizes were promoted from the local merchants, says Joe, to provide first, second and third prizes for individual grades and classes participating. School art instructors assisted in the contest and acted as judges.

Winning drawings were displayed in the lobby on panel boards during the Saturday matinee when the prizes were presented from the stage. Parents and friends of the entrants were on hand to see the awards among which were expensive pen-and-pencil sets, cedar chests, candy, etc. Additional drawing contest was put on at the theatre for all children regardless of school affiliation with toys as prizes. Sufficient of these were promoted for all entrants and these too were presented from the stage.

Miniature Stills Interest Children

Featured also for the attention of children was the distribution of sets of 12 miniature action stills with credits and copy on reverse inviting juveniles to collect complete sets of the 12 for free admission to Saturday matinee. Stunt was announced on lobby poster and free distribution of the miniatures up to a certain time arranged by Dougherty. Over 200 sets were given out and cooperation of schools also obtained.

Outstanding outside stunt to tie-in with all the Saturday activity was a parade throughout the business section of the American Legion junior corps, theatre banners included. From time to time the juniors stopped at the theatre (see photo) for a bit of crowd-collecting. Also helping to excite interest was an offer of free admission to any patron arriving on horseback.

With all this, Joe did not neglect the adult slants and put on preview for top local school executives. This resulted in tie-ins with high school literary, history and art classes for special study. Essay contests were put on and announcements made in class of the date. Cooperation was received in addition from local women's clubs and libraries displayed placards carrying all credits.

"Tell Us What You Did"

Unusual "Adverse" Ad

For the neighborhood date on "Anthony Adverse" at the Modjeska, Garfield and Uptown, Milwaukee, Harold J. Pearlman promoted a six-column smash paid for by two merchants. Only outside copy included was a few lines of six-point at the bottom of the ad of merchants' names and addresses.

HIGH-POWER HOLIDAY CAMPAIGNS REPORTED BY VARIOUS MEMBERS

Round Tablers Create Artistic Lobby and Interior Displays; Effect Profitable Merchant Tieups to Stimulate Grosses

In an early December issue, there were set down details of many campaigns planned by Round Tablers in all parts of the country to offset the usual pre-holiday business and build patronage during the holiday season. Of equal interest are the outlines of what some of the theatremen accomplished in reaching their anticipated goals. Here follows what some of the boys did to decorate their houses, to tie in with merchants, to gather food, toys, etc., for the needy.

Down in Atlanta, E. E. "Whit" Whitaker, at the Fox, created a new display for his pit that was said to have topped anything this smart showman has done in that direction. "Whit" changed his entire setup for good results starting with a three-minute short from Warner Bros. that fitted right in with his plans. It featured the famous Paroda Kiddies singing carols, the organ-playing in the short being synchronized with the playing of the house organist.

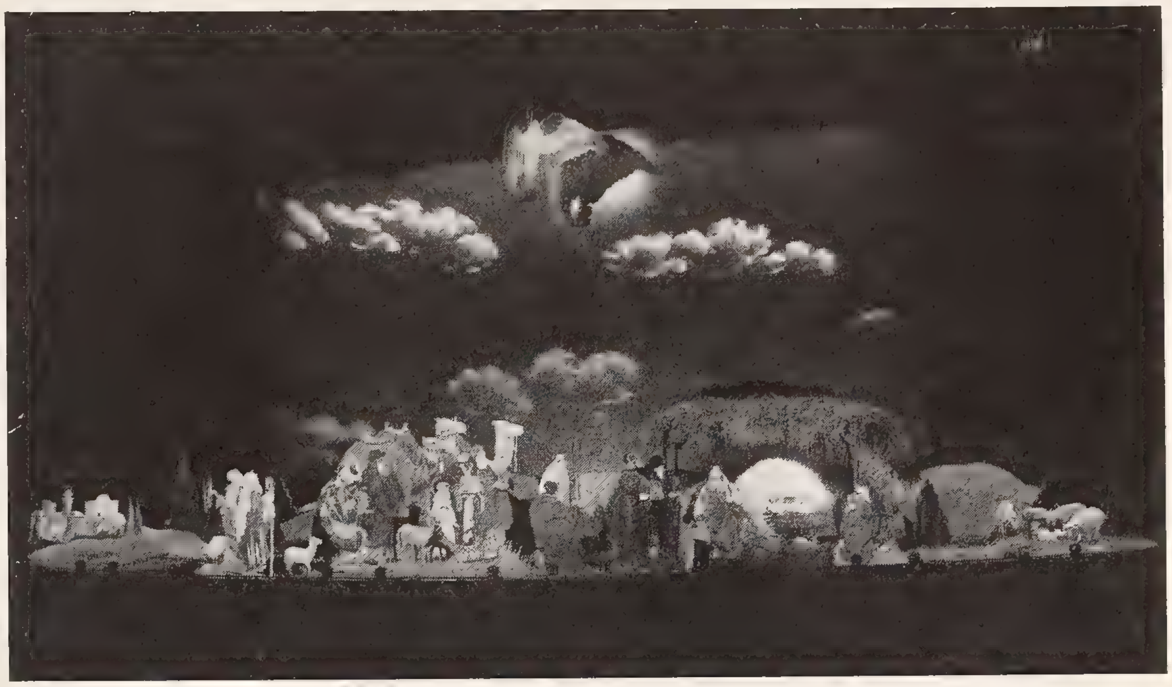
When the youngsters sang "Hosanna," the house pit was brought up and magnascope opened with moving cloud effect. Angel cutout hovering over the pit (see photo at top, right) was connected with pulleys arranged so that when the pit rose the cutout was lowered and vice versa. Final film selection was "Jingle Bells" when the picture was faded back on the screen for the close-in as offstage voice wished the audience the compliments of the season.

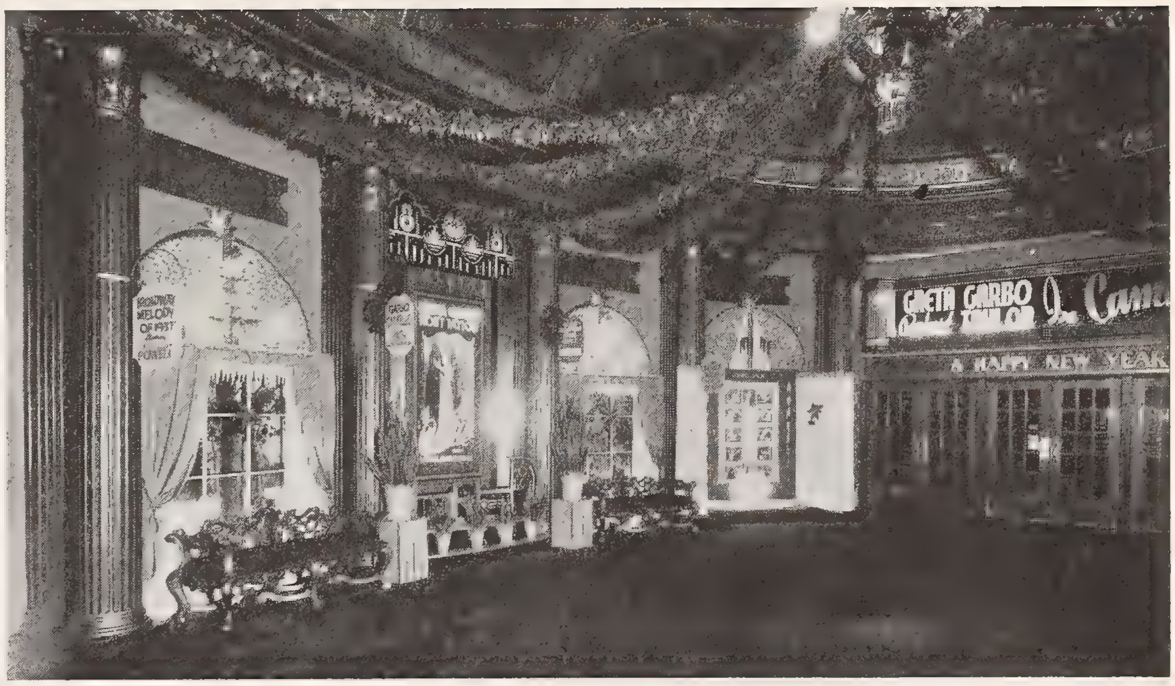
For the pit scene, "Whit" reports the use of common straw for covering the shack, floor and manger. Proof of the straw fireproofing was invitation to the fire department to try and ignite the material. Protection was provided with a solution of alum, ammonia and borax which did the trick. Entire display was lighted in beautiful colors and the spotting of the manger in the accompanying photo made it appear much brighter than the surrounding subdued lighting.

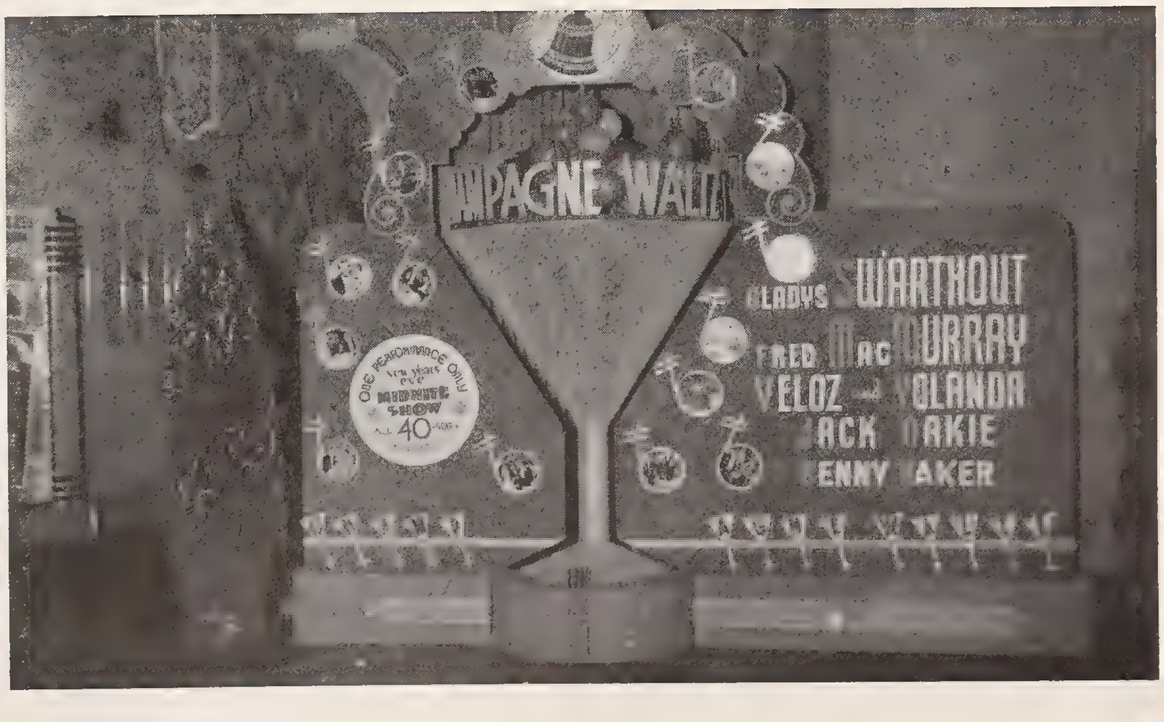
At Loew's Poli, New Haven, Manager R. E. Russell found effective a class treatment of his spacious lobby and to right, center, is shown one side of the lobby with its distinctive displays. To be noted are the window-frame effects in back of which were placed blowups of local snow scenes. These originally were six by nine inch photos Russell had enlarged and colored to a 58 by 84 size. They attracted additional attention because of the local angle. Over each frame were planted small illuminated Christmas trees in back of which were placed fans made of corobuff paper with silver foil edges. The other side was treated similarly and needless to say the entire display with attendant accessories was highly successful.

In addition to his elaborate holiday decorations at the Colfax, South Bend, Ind., Guy Martin created a fine animated display on "Champagne Waltz" (right, bottom) he had

(Continued on following page)







HOLIDAY CAMPAIGNS

(Continued from preceding page)

booked for the special New Year's Eve midnight show. Champagne glass in center was six-feet high, entirely covered with flitter and made to revolve. Small glasses at the bottom moved back and forth. Background was of midnight blue, frames flittered and lettering in white. Spotlight with six different colors was trained on the display to enhance the beauty of the flash.

Up in Limerick, Me., Sam Kimball, who is now operating the Sokokis Theatre on his own and doing nicely, writes in to tell about how the folks were treated at his annual Christmas party. With the feature "Earthworm Tractor," Kimball screened four reels of 16 mm. he had made of local happenings, playing to over 125 kids and many of their parents out of a population of 1000. The folks also partook of generous portions of pop corn, grapes and apples on the house and through the genial Sam, Santa Claus distributed a pair of regulation skis to everyone in the house who was without them. Total came to 86 pairs and Kimball says it was great advertising for the house.

Biggs Cooperates with Daily

And way down in Alice, Texas, Manager R. H. Biggs' Rialto Theatre, hooked up his local paper for a giant Christmas party to take in children from all over the drawing area. The daily broke out with a page one story carrying seven-column banner on the get-together and followed this with a heap of followup, culminating two days ahead with a full page free ad in color. Parents were invited to bring the youngsters and do some of their holiday shopping at the same time.

In addition to the feature "Nevada," cartoon shorts were also shown and a program of games put on with prizes for the winning youngsters. Publicity in all ran for two weeks and Biggs reports the good-will now being translated into extra admissions from among folks in the drawing area. Paper also profited by garnering a lot of extra advertising and went after this by sending out letters to local stores telling all about the expected influx of outsiders for the big event.

That the newspapers in Paterson, N. J., were tied in with the first runs on holiday food shows and could not cooperate with him did not have the effect of licking Manager George Patterson's arrangement for the Yuletide. Patterson simply went ahead and hooked up with four posts of the American Legion to put on the show, members in uniform on hand to help the kids and Legion band supplying the music. Top feature of the tiein was that most of the local police are Legionnaires and the chief had all the squad cars making the rounds of schools distributing tickets, sent officers to the schools to speak of the coming show.

VOTED BY THE "NEW YORK CRITIC'S CIRCLE" AS THE STAGE SENSATION OF 1935 COMES TO THE SCREEN AS THE *Finest Picture Ever Produced!*
WINTERSET
A Powerful drama that plumbs the depths of Every Soul Stirring Emotion. And Scales the Heights of Spiritual Magnificence
COMING SOON

ADVANCE LOBBY. Quoting New York critics, Rodney Pantages and Lloyd Dearth, Pantages Theatre, Los Angeles, built this "Winterset" display with scene stills and stars' photos.

Patterson's party built up so strongly that the papers had to pick it up as news and ran pictures of the accumulated food contributions and the prominents of the cooperating posts.

Cooperating with his local paper on a Santa party with the old gent coming all the way from the North Pole via airplane which landed at the local airport, Manager J. S. Cagney, of Schine's Ben Ali, Lexington, Ky., tied in to all the publicity including a number of page one breaks. Santa also made an appearance at the theatre where a picture was screened supposedly taken at his North Pole home and also the landing in Lexington.

Other members who reported attention-getting holiday events included Managers Wm. Langdon, Lyric-Grand, Blue Island, Ill.; Chris Holmes, Royal Guelph, Ontario; Ed Vaughn, Sterling, and M. E. Lofgren, Park, both of Greeley, Colo; Ken Veach, Kentucky, Danville, Ky., Ted De Grazia, of the Lyric, Bisbee, Arizona; Herman H. Hable, Palace, Winchester, Va., and Buzz Briggs, State, Denver, Colo.

And in Bath, N. Y., Round Tabler Hal Lee, who opened the Babcock Theatre there on Christmas Day, 1924, put on a combination holiday and anniversary party to celebrate his twelfth year in that spot with the papers running his photo and over a half-column on his career and activities in the upstate community.

"Tell Us What You Did"

Installs Community Sing As Result of Accident

The way Tom Soriero tells it, it seems that one night some months back right after his giveaway, the sound equipment went bad and to fill in the lapse while the sound was restored, the house M. C. and musicians sang and played, invited the audience to participate in an amateur program, encouraged a lot of volunteer community singing. This went for over an hour.

Next day Tom got a lot of letters from patrons praising the spontaneous entertainment and asking that the Community Sing be included as part of the regular programs, which Soriero did and reports this feature a highly effective builder.

"Tell Us What You Did"

Dallas' "Texas Day"

Sponsored by local merchants in conjunction with a special sales day, "Texas Day" in Holdenville, Tex., was also utilized by David Dallas to sell "Texas Rangers" at the Grand. Special section put out by paper included photo of theatreman as co-producer of the event and special also carried publicity stories and ads on the date.

Rosen-Martin "Cain and Mabel" Tieup

Have Local Council to Thank For New Banner Location

It seems that the city fathers of Santa Barbara, Cal., decided to enforce local ordinance prohibiting hanging of flags or banners over the streets and sidewalks. So the team of Vic Rosen and Dave Martin at Warners Granada found it necessary to dig up some other means of publicising their studio previews instead of the banners over the street. They resorted to a giant 30-foot "preview tonight" banner hung from the sixth floor of the theatre building which proved much more effective than the old order. Boys say they have the local council to thank for bringing the matter to their attention.

Also reported are some other recent activities and above is shown tiein on "Cain and Mabel" with the new Chevrolet, opening of the picture coinciding with first showings of the new car. The words "game" and "able" were a play on the title and "true pictures of greatness" referred to the picture and auto. Cameramen on truck pepped up the bally.

Below is pictured large microphone sign used on "Underseas Kingdom" when the U. S. Navy came to town. For further atmosphere sailors were used with copy reading: "Calling All Navy Men. Before you lift anchor, be cure to see," etc. On "Big Noise," boy was sent through the business section carrying a giant firecracker, bannered, and further atmospheric ballys were arranged on such attractions as "Parole" and "Fang Claw" with costumed men on the streets to attract notice.

The boys took another slant to put over "Three Smart Girls" by planting some co-op ads in the local weekly and widely-read shopping news. Prominent advertiser was prevailed upon to use this medium on the tiein instead of the daily newspapers, weekly coming out on day of opening.

Rosen-Martin Stunt to Attract Navy Visitors

Bannan Holiday Drive More Than Doubles Grosses

With the cooperating merchants reporting over 40 per cent in increased business over the same period last year and the theatre more than doubling grosses for the month of December, Manager George Bannan, Edwards Theatre, Easthampton, N. Y., has completed his findings on the results of his Red Star community campaign and forwards the details of the very successful holiday business drive from Nov. 25 to Dec. 26.

The plan was organized to stimulate local shopping, to attract out-of-town trade and to encourage payment of back bills, 46 stores coming in with the theatre under the title of Red Star Merchants. Campaign was based on distribution of tickets or chances for each 50 cent purchase. Four weekly drawings were held in December, with main drawing for biggest prizes on Dec. 26th. In all, value of prizes was about $2,000, main attraction being a new 1936 sedan. Merchants were cautioned not to give tickets for less than 50 cent purchase and though their families were eligible for the prizes, efforts were made generally to discourage this participation as much as possible.

Each store was given as many double-numbered tickets as needed and arrangements made for weekly pickup by Bannan of tickets retained by the store. Signs carrying the red stars were distributed to identify cooperating stores and thousands of heralds given out as far as Montauk Point. All theatre posters were sniped with the drive copy and a trailer run at the theatre describing the prizes and urging patrons to shop at the "star" stores. Bannon also made short talks from the stage explaining details and building up interest.

City Is Decorated

In exchange for acceptable prize or fixed sum, merchant received mention in the drive ads which ran as much as half-pages, local newspaper cutting regular rates in half and papers in drawing area making special rates to cooperate. Publicity was generous and included many page one stories and banners, editorials, etc. All of the stores ran the "star" copy in their advertising, carried window cards and displays, placed red star on delivery trucks.

Other means were used to further publise the event and among these was bannering and driving the prize car through all towns on eastern Long Island. From the car heralds were distributed at school breaks, railroad stations where morning and evening trains were met. In Easthampton the main street was strung crosswise with red and green street lights. Buildings were decorated and carried the prize copy. Prizes were displayed in prominent windows and in lobby with the automobile conspicuously spotted.

For the final drawing, p.a. systems were hooked up out front and in main street store. Railroad flares were planted along the streets and high school band paraded to theatre giving concert in the pit. Officers of local bank handled all the winning tickets and the Mayor presided at the final drawing, presenting the winners with their prizes.

PERSONAL

TO THE

PLAINSMAN!

SEVERAL TIMES DURING THE PAST FEW MONTHS YOU HAVE TAKEN "CRACKS" AT CERTAIN PICTURES SHOWN IN LUBBOCK AND WITHOUT EXCEPTION . . . EACH TIME YOU HAVE "RUN DOWN" A PICTURE WE HAVE ENJOYED OUTSTANDING BUSINESS (SO THAT PROVES THAT YOUR READERS THINK YOU'RE ALWAYS WRONG!

AND NOW DEAR PLAINSMAN—

WE HAVE A "SLEEPER" ON OUR HANDS, WHICH PUT INTO SIMPLE WORDS, (IN ORDER THAT EVEN YOUR FEEBLE MIND CAN GRASP IT) MEANS "A DARN GOOD PICTURE BUT ONE WHICH IS NOT LOADED DOWN WITH STARS AND WILL REQUIRE A BIT OF SALESMANSHIP TO PUT IT OVER . . .

AND THAT'S

WHERE YOU COME IN—

"THEODORA GOES WILD"

WITH

IRENE DUNNE

IS A SPARKLING ROMANTIC COMEDY, A LOT LIKE "IT HAPPENED ONE NIGHT"

WE KNOW

IT'S PLENTY GOOD BECAUSE WE HAVE "RAVE" REVIEWS FROM A DOZEN MANAGERS WE KNOW PERSONALLY BUT WE'VE GOT TO SELL THE PUBLIC THE IDEA THAT IT'S GOOD SO THEY'LL COME SEE IT!

SO WON'T YOU PLEASE

"RUN DOWN" THIS SWELL PICTURE IN YOUR COLUMN SO WE'LL DO A NICE BUSINESS!

P. S.—A 2-REEL ALL COLOR POPEYE THAT'S REALLY A HONEY IS ON THE SAME BILL!

IT PLAYS AT

Palace Prevue Sat. Sun.-Mon.-Tues!

Columnist Sues (?) Grady for Libel On 'Sleeper' Date

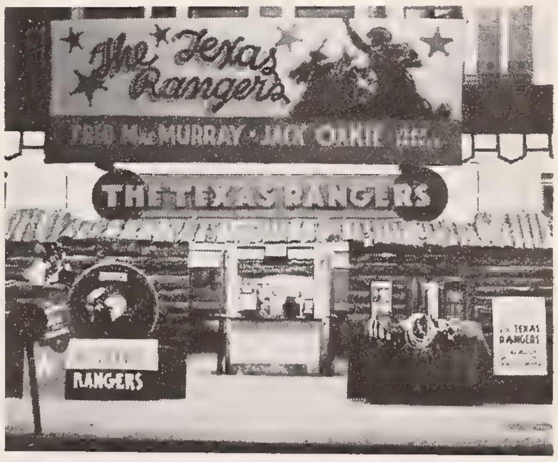
What it takes to smoke up a good picture to extra feature attractiveness with the aid of a cooperative newspaper columnist is described by Manager Hal Grady, Palace, Lubbock, Tex., who details the operation on his date for "Theodora Runs Wild." It seems the columnist who signs himself "The Plainsman" had occasion in the past to put various pictures on the pan and with this in mind Grady steamed up quite an argument featured by a threatened suit for libel all of which aroused a lot of buzzing around town.

The Round Tabler started by running a one-column 15-inch type ad headed "Here's a sleeper, but first let us tell you what a sleeper is as applied to motion pictures." Copy went on to further explain and to label the attraction as the "Sleeper for 1936," followed by a lot of praise from the circuit's bookers. On the following day, in both morning and afternoon dailies, Hal ran the one-column ad reproduced on this page.

Next step was a lengthy reply from the "Plainsman" in his column on the same day in the afternoon sheet in which the columnist said in part: "If it's news when a man bites a dog, it certainly is news when a newspaperman sues somebody for libel. But that's just what the Plainsman is going to do as a result of an advertisement inserted in the *Journal* by Hal Grady. . . . The laws of Texas plainly state that whenever a man is held up to ridicule and scorn he has grounds for suit. And in saying in his advertisement that whenever the Plainsman pans a show the attendance is better than usual, Mr. Grady is doing just that. . . ."

The column went on to say that Grady was putting on the blast to build up interest in "Theodora," mentioning the picture and date, incidentally, and wound up by saying in all probability the feature would prove highly entertaining. Hal writes after reading the column a lot of folks went back to read the theatre ads that started the fuss and reports many believing the threatened libel suit as seriously intended. And best yet, when any discussion of the "suit" occurred the picture was of course mentioned.

"Tell Us What You Did"



ATMOSPHERIC FRONT. Log cabins, saddles, harnesses and all the trappings dressed up the front of the Lyceum Theatre, Clovis, N. Mex., for Russ Hardwick's "Texas Rangers" date.

personalities

M. M. BUCHANAN
formerly associated with ERPI, has been named a district manager of Malco Theatres and will supervise the Lightman theatre activities in Tupelo, West Point and Columbus, Miss., and Helena, Ark. Headquarters will be maintained at Columbus.

▽

HERBERT WALTON
has been named chief advertising artist for Warners under Publicity Director JOE FELDMAN. WALTON succeeds SAM STERN, who has been transferred to Warners' New York headquarters.

▽

OLIVER HUMPHRIES
of Toccoa, Ga., has recently been appointed manager of the Vienna Theatre in Vienna, Ga., and takes the place of A. F. AVEY, who has resigned.

▽

HAL DAIGLER
replaces TED BARBOUR, recently resigned assistant to JOHN HAMRICK in Seattle, Wash.

▽

LOUIS SUTTER
operator of several colored houses in Greater Kansas City, will take over Donnici and Brancato's Castle Theatre, a new colored house and close his Hollywood Theatre.

▽

ARTHUR STOLTE
Waterloo, Iowa, city manager, has been promoted to Tri-States district manager at Des Moines, replacing ROCKEY NEWTON, who resigned to enter the laundry business at Cedar Rapids, Ia. BOB FULTON, Des Moines Paramount manager, was moved up to the Waterloo job.

▽

KERMITT CARR
will be the new skipper of the Paramount in Des Moines, leaving the Uptown Theatre in the same sector. His place at the Uptown will be taken by MORRIS CREW who gives his post at the Roosevelt theatre to MORRIS GRAYBEAL, assistant manager of the Des Moines Theatre. DON ALLEN, present manager of the Des Moines, will now have supervision over both the Des Moines and the Roosevelt Theatres.

▽

MURRAY BOGGS
has been named as new house manager of the Beverly in Seattle, Washington. He formerly assisted in the handling of advertising of all the Hamrick Theatres in Tacoma.

▽

MAX SLOTT
formerly of Warner's Theatre Department in Chicago has left there to open the Park Theatre in that city.

▽

LARRY HUTTINGER
has resigned as manager of the Hollywood Theatre in Pittsburgh, Pa., and will be replaced by HENRY BERGER, assistant at the South Hills.

▽

JOSEPH BOYLE
former manager of Loew's State in Boston, Mass., moves to the Loew's Orpheum there. JAMES DEVLIN goes to Loew's in Providence, R. I., while D. ETCHBERGER takes BOYLE'S vacated post at the State in Boston, Massachusetts.

THE BUREAU OF MISSING PERSONS

For the purpose of ascertaining the present whereabouts of the inactive members listed below, a request is made for this information from our readers acquainted with or having knowledge of these long silent and erring brothers:

Joseph Josack
Arthur R. Joy
Irvan Judah
George Kalhurst
John Joseph Kalix
Eddie Kane
Edward J. Kane
Joseph Kane
E. P. Kanga
Herman Kantor
Cappy G. Kaplan
David Kaplan
Leonard L. Kaplan
Eugene Karlin
Ben Katz
Harry Katzes
M. Katzmiller
Les Kaufman
Leslie G. Kaufman
William Keegan
W. F. Keener
John J. Kehoe
Jack Keith
Howard W. Kelley
F. A. Kelly
M. Kemenich
F. M. Kendall
J. L. Kendrick
Frank Kennebeck
Nyman Kessler
E. L. Kidwell
E. P. King
Roderick "Duke" King.
T. R. King
Fred F. Kislingsbury
Russ Kitchin
Raymond Klein
Joseph Kligler
C. F. Kline
R. Lee Kline
Earl Otto Knoblauch
George Knowles
David Koch
Walter Kofeldt
William C. Kohler
Bert Korbel
Ted Kraft
J. J. Krause
R. Kreutzberger
Sol Krim
Karl H. Kruger
Howard Kuhn
R. R. Kulla
H. R. Kupper
Morris Kutinsky
Chick La Fay

BOB CARNEY
becomes assistant manager to BEN COHEN of the College Theatre in New Haven, Conn. EDDIE DOLAN, as assistant for the past few months has been shifted to the Poli, Waterbury, to fill the place of assistant AL WEIR, resigned.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....
(PRINT)

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

JOE DINA
of the Poli, Bridgeport, Conn, has been made student assistant at the Majestic in that city.

▽

JACK HANNON
relinquishes his managerial post at the Dixie Theatre in Linneus, Mo., to F. J. BOESCHE.

▽

RAYMOND B. WILLIE
for city manager for Interstate in San Antonio, Texas, has been promoted to supervise a group of the circuit's theatres in Dallas.

▽

HOMER LE TEMPT
goes to the Aztec Theatre in San Antonio, Texas, after managing the Texas Theatre there, taking the place of WILLIAM O'DONNELL, while JOHN T. FLOORE, formerly of the Empire, succeeds LE TEMPT at the Texas. GEORGE TUCKER is transferred from the Uptown to the Empire.

▽

V. D. (BUDDY) WELKER
assitant manager and treasurer of the Majestic in San Antonio goes to the Uptown Theatre.

▽

JOHN WAGAR
former treasurer of the Fox Theatre in Datroit, has been made assistant to JOSEPH LA ROSE, manager of the Eastown.

▽

WALTER FINNEY
has been named to supervise the Mayfair Theatre in Portland, Oregon. He recently managed the Riviera in Tacoma, Washington.

▽

JOHN FINLEY
former assistant manager of the Harris-Alvin at Pittsburgh, is now manager of the newly opened Capitol in Wheeling, W. Va.

▽

D. M. DILLENBECK
now manages the Rialto Theatre in Bushnell, Illinois, coming there from the State in Sterling.

▽

FRANK WHITTAM
has replaced R. S. HELSON as manager for the Glenn W. Dickinson circuit at Osage City, Kansas.

▽

LOUIS S. BLACK
has been shifted to the Aldine in Wilmington, Del. He was the former manager of the Stanley-Warner Arcadia in the same spot.

▽

JOHN SMITH
has left the Warner Theatres in Wilmington, Del., returning to the executive staff of Interstate Circuit in the capacity of home representative in Dallas, Texas. His duties will include direction of exploitation on special pictures.

▽

GEORGE APPLEBY
formerly of Hamrick-Evergreen's Coliseum Theatre in Seattle, Wash., is now managing director of the Music Box, Blue Mouse and Playhouse Theatres in Portland, Oregon. He succeeds HERBERT SOBOTTKA, who becomes manager of the Paramount in Portland.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Song of the Trail	Kermit Maynard-Evelyn Brent	Feb. 24		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		

BURROUGHS-TARZAN

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Minutes	Reviewed
White Glove, The		Mar. 1,'37†		

CELEBRITY

Coming

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Sehneider-Riscoe and Wayne		62	

CHESTERFIELD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28)				
Cattle Thief, The	Ken Maynard-Geneva Mitchell	Feb. 28	57	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†	60	
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Don't Gamble with Love (G)	Bruce Cabot-Ann Sothern	Feb. 15	63	Mar. 14
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†		
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Hell Ship Morgan (G)	George Bancroft-Ann Sothern	Feb. 8	65	Mar. 21
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Robert Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger	Robert Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15		
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
You May Be Next (G)	Ann Sothern-Lloyd Nolan	Feb. 6	67	Mar. 28

Coming

Title	Star	Rel. Date	Minutes	Reviewed
College Hero	Charles (Buddy) Rogers			
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 24,'37†		
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Dodge City Trail	Chas. Starrett-Marian Welden	Feb. 5,'37†		
Freedom for Sale	Paul Kelly-Rosalind Keith	Feb. 13,'37†		
I Promise to Pay	Leo Carrillo-Chester Morris	Feb. 8,'37†		
(See "In the Cutting Room," Nov. 21.)				
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
Nightingale Flies Home, The	Grace Moore			
No More Heroes	Jack Holt			
Racketeers In Exile	George Bancroft-Evelyn Venable			
Raiding Guns	Chas. Starrett-Peggy Stratford			
Weather or No	Ralph Bellamy-Ida Lupino			
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
When You're in Love	Grace Moore-Cary Grant	Feb. 27,'37†		
(See "Interlude," "In the Cutting Room," Oct. 24.)				
Woman in Distress	May Robson-Mary Astor	Jan. 17,'37†		
Women Are Wise	Dolores Del Rio			
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†		
(See "In the Cutting Room," Nov. 28.)				

COMMODORE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ghost Town	Harry Carey	Feb. 15	6 rls	
Pecos Kid, The	Fred Kohler, Jr.	Feb. 15	6 rls	

CRESCENT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	*60	Jan. 9,'37
Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Drums of Destiny	Tom Keene	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

(THE RELEASE CHART--CONT'D)

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyl	Sept. 10†	80	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dream of Love	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	88	
Hungarian Village	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	
Man Under the Bridge	Csertos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

EMPIRE

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime Patrol	Ray Walker-Geneva Mitchell			
Shadows of the Orient (G)	Regis Toomey-Esther Ralston		*65	Feb. 15

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Eploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 8
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service, "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	*85	Jan. 9,'37
Men In Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Nowhere	Ross Alexander-Beverly Roberts			
Penrod and Sam 172	Billy Mauch-Harry Watson	Feb. 27,'37†		
(See "In the Cutting Room," Nov. 7.)				
Slight Case of Murder, A	Edward G. Robinson			
Stolen Holiday (G) 159	Kay Francis-Ian Hunter	Feb. 6,'37†	*85	Dec. 26
Story of Emile Zola, The	Paul Muni			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
That Man's Here Again	Mary Maguire-Tom Brown			
White Bondage	Jean Muir-Gordon Oliver			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	Exo	Sept. 20†	96	
Independence	Philip Alexander	Feb. 16	100	
Sarka and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 18
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge		75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews-Louis Borrell	Jan. 30,'37†		
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Soldiers Three	Victor McLaglen			
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G)	James Cagney-Mae Clarke	Dec. 25†	*75	Dec. 19
Hats Off (G)	Mae Clarke-John Payne	Nov. 29†	66½	Jan. 2,'37
Headin' for the Rio Grande (G)	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
Sins of Children (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women In White	Molly Lamont-Lester Matthews	July 15		

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Crime of Voodoo	Fredi Washington		63	
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridge of Sighs	Onslow Stevens-Dorothy Tree	Feb. 15	64	
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Bohemian Girl, The (G) 521	Laurel and Hardy	Feb. 14	72	Mar. 7
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
Garden Murder Case, The (G) 622	Edmund Lowe-Virginia Bruce	Feb. 21	62	Feb. 8
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 9,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5,				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64.)				
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
Voice of Bugle Ann (G) 630	Lionel Barrymore-M. O'Sullivan	Feb. 7	72	Feb. 15
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Burnt Fingers	Guy Kibbee-Alice Brady	Feb. 19,'37†		
Captains Courageous	F. Bartholomew-Spencer Tracy	Jan. 29,'37†		
(See "In the Cutting Room," Dec. 19.)				
Dangerous Number 718	Robert Young-Ann Sothern	Jan. 22,'37†		
Day at the Races, A	Marx Brothers-Allan Jones			
Espionage	Edmund Lowe-Madge Evans			
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The 719	J. Crawford-Robt. Montgomery	Feb. 5,'37†		
Man of the People 716	Joseph Calleia-Florence Rice	Jan. 29,'37†		
Maytime	J. MacDonald-Nelson Eddy	Feb. 12,'37†		
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy	Feb. 26,'37†		
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68.)				
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 8†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	56	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81; Dec. 19, p. 90.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. DeMille	Feb. 14	56	May 30
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayers-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayers-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 8	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127.)				
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland	Wm. Boyd-Jimmy Ellison	Feb. 19,'37†		
(See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 26.)				
Doctor's Diary, A	John Trent-Helen Burgess	Feb. 5,'37†		
(See "In the Cutting Room," Dec. 26.)				
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
John Meade's Woman	Edw. Arnold-Francine Larrimore			
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
Murder Goes to College	Roscoe Karns-Marsha Hunt			
Outcast	Warren William-Karen Morley	Feb. 19,'37†		
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			
(See "In the Cutting Room," Jan. 9,'37.)				
Waikiki Wedding	Bing Crosby-Shirley Ross			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†	61	
(See "In the Cutting Room," Nov. 21.)				
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bold Caballero, The (G) 6101	Robt. Livingston-Heather Angel	Jan. 1,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†		
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts In Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clark-Phillips Holmes	Apr. 6	69	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Larceny on the Air 6030	Grace Bradley-Robt. Livingston	Jan. 11,'37†		
(See "In the Cutting Room," Dec. 19.)				
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lawless Nineties, The (G) 3557	John Wayne-Ann Rutherford	Feb. 15	55	Mar. 7
Leathernecks Have Landed, The (G) 3501	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6315	Robt. Livingston-Ray Corrigan	Jan. 4,'37†		
Roarin' Lead 6313	Robt. Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†		
Hit the Saddle	Robt. Livingston-Ray Corrigan	Mar. 3,'37†		
Join the Marines 6003	June Travis-Paul Kelly	Jan. 25,'37†		
(See "In the Cutting Room," Dec. 19.)				
Paradise Express	Grant Withers-Dorothy Appleby	Feb. 8,'37†		
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†		
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Two Wise Maids	Alison Skipworth-Polly Moran			
Without a Net	June Travis-Donald Cook			

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; Sept. 12, p. 68; Oct. 17, p. 76: Oct. 31, p. 76.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.)				
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	82	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Passage 718	Walter Coy-Diana Gibson	Mar. 5,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Criminal Lawyer 713	Lee Tracy-Margot Grahame	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 31.)				
Escadrille 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
Michael Strogoff 717	Anton Welbrook-M. Grahame	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Once Over Lightly 720	Guy Kibbee-Una Merkel	Mar. 19,'37†		
Park Avenue Logger	George O'Brien-Beatrice Roberts			
(See "In the Cutting Room," Jan. 9,'37.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12
Robber Barons 719	Edward Arnold-Frances Farmer	Mar. 12,'37†		
Rough, Ready and Handsome 714	Victor McLaglen-Preston Foster	Feb. 5,'37†		
(See "Coast Patrol," "In the Cutting Room," Nov. 14.)				
Stepping Toes	Fred Astaire-Ginger Rogers			
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 12,'37†	60	Dec. 26
We're on the Jury 716	Helen Broderick-Victor Moore	Feb. 19,'37†		
(See "We the Jury," "In the Cutting Room," Nov. 28.)				
When's Your Birthday?	Joe E. Brown-Marian Marsh			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls.	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 13
(Reviewed under the title of "Revolt of the Zombies.")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls.	
Chinese Melody		James B. Leong		6 rls.	
Devil on Earth		James B. Leong		6 rls.	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 26
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crack-up 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	
(See "In the Cutting Room," Nov. 14.)				
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17.)	Jane Darwell-Delma Byron	Dec. 11†	67	
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632 (Exploitation: July 11, p. 127.)	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713 (Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657 (Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)	Shirley Temple-Alice Faye	July 24	79	June 6
Prisoner of Shark Island, The (G) 638 (Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
Private Number* (G) 645 (Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)	Loretta Young-Robert Taylor	June 5	79	May 30
Ramona (G) 707 (See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706 (Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68.)	Fredric March-Warner Baxter	Sept. 4†	101	June 6
Secret Valley 731 (See "In the Cutting Room," Dec. 26.)	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Sing, Baby, Sing (G) 703 (Exploitation: Dec. 12, p. 84.)	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701 (Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
Under Two Flags (G) 644 (See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)	Ronald Colman-C. Colbert	May 1	110	May 9
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649 (Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)	Michael Whalen-Jean Muir	July 3	70	July 25
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning 740 (See "Death in Paradise Canyon," "In the Cutting Room," Dec. 26.)	Betty Furness-John Payne	Mar. 12,'37†		
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	*65	Jan. 9,'37
Last Slaver, The	Wallace Beery-Warner Baxter			
Lloyds of London (G) 735 (Exploitation: Nov. 21, p. 108.)	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
Love Is News 729 (See "In the Cutting Room," Dec. 19.)	Loretta Young-Tyrone Power	Mar. 5,'37†		
Nancy Steele Is Missing 738 (See "In the Cutting Room," Jan. 9,'37.)	Victor McLaglen-June Lang	Feb. 26,'37†		
Off to the Races 736	Jed Prouty-Shirley Deane	Feb. 19,'37†		
On the Avenue 732 (See "In the Cutting Room," Dec. 19.)	Dick Powell-Madeleine Carroll	Feb. 12,'37†		
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
Step Lively, Jeeves	Arthur Treacher-Patricia Ellis			
Time Out for Romance 741	Claire Trevor-Michael Whalen	Mar. 19,'37		
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	
Woman-Wise 733 (See "In the Cutting Room," Dec. 19.)	Rochelle Hudson-Michael Whalen	Jan. 22,'37†		

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A) (Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94.)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
Dodsworth (G) (See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
Garden of Allah, The (A) (See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
Gay Desperado, The (G) (See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
Ghost Goes West, The (G) (Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G) (See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
Little Lord Fauntleroy (G) (Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
Modern Times (G) (See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
One Rainy Afternoon (G) (Exploitation: June 13, p. 122; July 25, p. 77.)	Francis Lederer-Ida Lupino	May 13	79	May 2
Rembrandt (G) (See production article: Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68.)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
These Three (G) (Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
Things to Come (G) (See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)	Raymond Massey	Apr. 24	99	May 7

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Over England	Raymond Massey-Flora Robson	Feb. 5,'37†		
History Is Made at Night (See "In the Cutting Room," Jan. 9,'37.)	Charles Boyer-Jean Arthur	Mar. 5,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	90	Jan. 2,'37
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		
You Only Live Once (See "In the Cutting Room," Dec. 26.)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036 (See "In the Cutting Room," Nov. 28.)	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Crash Donovan (G) 9031 (Exploitation: Oct. 24, p. 70.)	Jack Holt-Nan Gray	July 26	54	July 18
Dracula's Daughter (A) 9006 (Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)	Otto Kruger-M. Churchill	May 11	70	May 9
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023 (Exploitation: Dec. 5, p. 79.)	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Before Breakfast (G) 9007 (Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022 (Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
My Man Godfrey (G) 1002 (Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)	William Powell-Carole Lombard	Sept. 6†	93	June 20
Mysterious Crossing 1025 (See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)	James Dunn-Jean Rogers	Dec. 27†	56	
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036 (Exploitation: July 25, p. 79; Aug. 1, p. 93.)	Ann Preston-Henry Hunter	June 14	65	July 4
Postal Inspector (G) 9019 (Exploitation: Oct. 3, p. 83.)	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001 (See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)	Irene Dunne-Allan Jones	May 17	112	May 9
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002 (See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
Three Smart Girls 1029 (See "In the Cutting Room," Nov. 28.)	Deanna Durbin-Ray Milland	Dec. 20†	84	
Two in a Crowd (G) 1010 (Exploitation: Oct. 10, p. 96.)	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
Yellowstone (G) 9030 (Exploitation: Aug. 29, p. 84.)	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†		
Girl Overboard	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†		
Left Handed Law	Buck Jones			
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†		
Night Key	Boris Karloff			
Sand Flow 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†		
Top of the Town 1007 (See "In the Cutting Room," Nov. 14.)	George Murphy-Doris Nolan	Mar. 28,'37†		
We Have Our Moments 1017	Sally Eilers-James Dunn	Mar. 7,'37†		
When Love Is Young	Virginia Bruce-Kent Taylor	Feb. 21,'37†		

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix	Jan. 25,'37†		
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. De Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musiacl analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 30, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. De Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Man Hunt (G) 923	Marguerite Churchill-W. Gargan	Feb. 15	65	Jan. 11
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Petrified Forest, The (G) 904	Leslie Howard-Bette Davis	Feb. 8	83	Jan. 18
(Exploitation: May 2, p. 92.)				
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				
Widow from Monte Carlo, The (G) 921	Dolores Del Rio-W. William	Feb. 1	60	Jan. 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Black Legion (A) 112	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†	83	Jan. 9,'37
Call It a Day	Olivia De Havilland-I. Hunter			
Desert Song	Frank McHugh			
Don't Pull Your Punches	Barton MacLane-June Travis	Mar. 13,'37†		
Go Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	*70	Dec. 12
Her Husband's Secretary	Jean Muir-Warren Hull	Mar. 20,'37		
(See "In the Cutting Room," Dec. 19.)				
King and the Chorus Girl	Fernand Gravet-Joan Blondell	Mar. 27,'37†		
Land Beyond the Law	Dick Foran-Linda Perry	Mar. 13,'37†		
Marked Woman	Bette Davis-H. Bogart			
Marry the Girl	Frank McHugh-Mary Boland			
Melody for Two	James Melton-Patricia Ellis			
(See "In the Cutting Room," Oct. 17.)				
Merchant of Venus	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel			
(See "In the Cutting Room," Dec. 19.)				
Over the Wall	Ross Alexander			
Prince and the Pauper, The	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Nov. 21.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fury Below	Maxine Doyle-Russell Gleason		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slalom	Skiing Film	Dec. 18†		
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant	United Artists	Sept. 26	70	Aug. 29
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		95	Dec. 19
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Bonheur (A)	Gaby Morlay	Franco-American	Mar. 5	110	Mar. 21
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zalchikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ants in the Pantry (3-7) (3 Stooges)	Feb. 6	18½
Ay Tank Ay Go (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (All Star)	Dec. 20†	
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Movie Maniacs (3 Stooges)	Feb. 20	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Dr. Bluebird (2-8)	Feb. 5	8
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The	Dec. 18	

FEATURETTES

Title	Rel. Date	Min.
Story of Norton I, Emperor of the United States	Dec. 18†	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
11. Bird Stuffer, The (2-8)	Feb. 1	7
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe	Dec. 26†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Ice Cut-Ups (2-8)	Feb. 6	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 7—(3-7)	Feb. 28	10½
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—	Dec. 28†	10

SPECIAL

Title	Rel. Date	Min.
Belgium	Dec. 25†	
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
Sus-Ti-Ka (12-19)		10
Utah Picture Book (1-9-37)		10

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9
No. 2—		10
No. 3—		8
No. 4—		8

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol	Jan. 29,'37†	1 rl.
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11†	11

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Alpine Yodeler	Feb. 2	6
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The	Feb. 5,'37†	1 rl.
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Home Town Olympics	Feb. 7	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The	Jan. 22,'37†	1 rl.
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	2 rls.
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	2 rls.
Fun's Fun	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
Hold It	Jan. 29,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	2 rls.
Just the Type	Dec. 4†	20
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect	Jan. 15,'37†	2 rls.
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.

NEWSLAUGHS

Title	Rel. Date	Min.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

THRILLING JOURNEY

Title	Rel. Date	Min.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar 16	10
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making.	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Hero		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22	20
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 6—Perfect Setup	Feb. 1	21
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Island (1-2-37)	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Point of the South (2-1)	Feb. 1	8
M-G-M SPORTS PARADE		
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
Girl's Best Years, A	Dec. 26†	
No Place Like Rome (11-7)	Sept. 26†	19
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20
PETE SMITH SPECIALTIES		
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Dancing on the Ceiling	Jan. 2,'37†	
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt-Billy Lee-Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orchestra	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and Orch.	May 1	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Jan. 15,'37†	
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Broadway Highlights No. 8	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet	Jan. 8,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11 — Champagne — Girls Will Be Boys — Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All A-Board	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An	Jan. 29,37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping		19
Dummy Ache	July 10	
High Beer Pressure	May 8	18
Hillbilly Goat	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Horse Play		18
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now	Sept. 4†	18
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	
That Man Samson		19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIAL		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	
Singing Wheels (12-26)	Nov. 20†	11
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Forest Gangsters	Jan. 8,'37†	9
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10
SUPERBA COMEDIES		
Down the Ribber (2-29)	Mar. 27	21
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Goldmania	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
37. Mickey's Polo Team	Feb. 5	8
38. Orphans' Picnic	Mar. 12	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
39. Mickey's Grand Opera (4-11)	Apr. 9	9
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½
110. More Kittens (1-9-37)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32		1 rl.
No. 33	Feb. 15,'37†	1 rl.
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Golfers, The	Jan. 11,'37†	8½
House of Magic	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min.
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min.
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8⅔
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	9
No. 33—Novelty	Mar. 1,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Billboard Jane and Katherine Lee	Feb. 15	11
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrame Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans-Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	
Reel Vaudeville Harry Rose	Jan. 2,'37†	1 rl.

BIG V. COMEDIES

Title	Rel. Date	Min.
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard-Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard-Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy-Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	
"Give Me Liberty John Litel	Dec. 19†	
Joe and Asbestos in "A Horse's Tale" Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	2 rls.
Pretty Pretender, The Bernice Claire	Jan. 23,'37†	2 rls.

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The	Jan. 2,'37†	1 rl.
Nice Work	Jan. 30,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	
No. 30—Porky the Wrestler	Jan. 9,'37†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch.	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	1 rl.
Louisiana Kings	Jan. 23,'37†	1 rl.

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	1 rl.
No. 32—Pigs Is Pigs	Jan. 30,'37†	1 rl.

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation	Dec. 26†	
No. 5—	Jan. 16,'37†	1 rl.

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 27,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes	Aug. 22	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

La Feria, Texas

Dear Herald:

We never saw a fat man who wasn't good-natured, and that's the way it is with R. B. Condron of the Bijou theatre at La Feria. We surmise that R. B. was brought up on Nebraska corned beef and cabbage.

R. B. knows how to operate a theatre as well as how to handle a piece of huckleberry pie. Anyhow, everything seems to be in huckelberry pie order around the Bijou. The Bijou is the gathering place for the clan in and around La Feria, and when they gather at the Bijou they always see something worthwhile.

▽

Mr. King manages the Arcadia and other theatres at Harlingen. We always like to call on Mr. King, he is so genial and friendly. Maybe it is because he used to operate theatres in Muncie and South Bend, Indiana. Whenever they come from Indiana you don't need to watch 'em, unless they happened to have occupied a cell next to our own, which Mr. King didn't. Whenever we call on Mr. King he gives us the keys to the city and no questions asked. We are going to call on him again.

▽

It has always been our misfortune to fail to find Mr. Brady of the Rivoli theatre at San Benito. He was gone this time, but we did meet him at the Capitol at Brownsville, where he and a friend called to see J. C. Fanning. They were on their way over to Matamoros, Mexico, "on business," but there is no use going to Matamoros now since we repealed the eighteenth amendment. While we didn't meet Mr. Brady at San Benito we did meet Gwen Zumwalt, his cashier. Gwen says her name used to be Zumwalt but now it is Brady. That shows that there is a strain of mighty good judgment running in both the Zumwalt and Brady families. Bulah Lippincott, the assistant cashier, still signs "Miss" in front of her name, a thing that the San Benito boys ought to take under consideration.

▽

We just received a letter from Harland Rankin of the Plaza theatre at Tilbury, Ontario, Canada, and he says we should be up in that neck of Ontario, as the boys are really going to town. He says theatres are springing up everywhere and that it would do the boys good if we were to drop in on them. He also says for us to tell the boys in the States to save their old clothes for them, and he further says that they all read our Colyum with much interest, and then he winds up by saying, "Keep up the good work." What we'd like to know is where he gets that "good" stuff. He invites us up to see him, which was mighty doggone nice of him, and we asked a Manitoba man, who is occupying a cottage next to ours, where Tilbury was and he said he thought it was away up north in New Ontario. Just think of it, here we are picking oranges and grapefruit off the trees in our shirt-sleeves while up there he is probably shoveling snow out to the coalhouse with his mittens and overcoat on. Thanks for the invitation, brother Rankin, and maybe we will accept it when the hollyhocks come out and the fishing gets good in your lakes.

▽

But to get back to grapefruit and oranges, and not mentioning the good shows we are seeing at Shine's theatre here in McAllen.

It may be of interest to you folks of the north and east, and Andy and Herb Anderson at Detroit Lakes, Minnesota, to know that down here they are shipping train and truck loads of grapefruit and oranges out of the valley every day. Folks from the north are shipping an average of 100 bushel baskets of fruit by express to their friends every day, and this is only one of a dozen towns doing the same thing, and this is not counting the train loads of fruit going north over the Missouri Pacific every 24 hours, besides dozens of truck loads and ship loads from Port Brownsville and Port Isabell.

A friend of ours who has a seven acre orchard told us he had already sold 43 tons of oranges and grapefruit and thinks he has at least 32 tons left. Don't think this is an advertisement for the valley, for it isn't. There is a lot of expense to be figured in this, and if the grower of the fruit could get a reasonable return on his investment he would be satisfied, but he gets less than one cent a pound for it and the folks up north who are paying from 6 to 10 cents apiece will wonder who is getting the money. We know who is getting away with a lot of the fruit every meal, and we can prove it.

▽

Yesterday we drove out and saw the home which was built and occupied by William Jennings Bryan. It is two miles north and a half mile east of Mission. That was before Mission had quit sucking the bottle and before he said, "Thou shalt not crucify man upon a cross of gold nor press a crown of thorns upon the brow of labor." This country needs some more William Jennings Bryans, but they are pretty doggone scarce.

Sometime we may tell you a little more about this country, for they have a wonderful history down here. Texas has lived under six different flags but she is living under a pretty good one right now, but it is bedtime and we will say Adios.

COLONEL J. C. JENKINS
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IN THE NEWSREELS

MOVIETONE NEWS—No. 34, Vol. 19.—President Roosevelt addresses 75th Congress....Ambassador Davies and Mrs. Davies depart for Russia....Prone bicycling in Paris....Factory girls in Japan add patriotism to gymnastics....Mussolini shifts 500,000 sheep from drought lands....Quadruplets in New Zealand....Fashions....Lew Lehr at the Poultry Show....Perry upsets Vines.

MOVIETONE NEWS—No. 35, Vol. 19.—100,000 auto workers turn factories into homes....Inventor perfects the "marsh buggy"....Rebel Spanish soldier get holiday wine....Memorial to Townsend Harris in Japan....Lew Lehr in the lion's den....Boat Show ....Sport flashes from St. Moritz, Coral Gables, Paris, Yosemite and Maine.

NEWS OF THE DAY—No. 232, Vol. 8.—President warns courts....26 face chair in Sing Sing....Big upset in tennis classic....Woman mayor wins fight to hold office....Skating rink nestles amid skyscrapers....Japanese gridiron warriors invade U. S.

NEWS OF THE DAY—No. 233, Vol. 8.—Deadlock in big auto strike....Morocco takes war spotlight.... Hockey stars play in winter wonderland...."Bitsy" Grant upsets Budge in tennis....Long Islanders keep up winning basketball streak....The great jewel mystery....President's son is well again....New "Marsh Buggy" conquers swamps.

PARAMOUNT NEWS—No. 45.—Japan hails treaty with Nazi Germany....Stanford upsets L. I. U..... Five and a half tons of explosives used in fantastic murder....Poultry Show attracts 5,000 rare birds.... Ship planes to Spain, beating Congress ban.... Nation tense as automobile strike grows....Perry beats Vines....F. D. R. tells Congress of his aims.

PARAMOUNT NEWS—No. 46.—Ice carnival draws sports fans indoors....Keep ancient church feast in Florida....Weather goes haywire—Ask Californians!....Find body of kidnapped Mattson boy ....Curtain rises on Reinhardt's "Eternal Road".... "Marsh Buggy" runs on land, goes to sea....Auto strike grows, hit 100,000 in U. S.

PATHE NEWS—No. 49, Vol. 8.—Highlights of the President's dramatic message to Congress featuring his warning to the Supreme Court....Auto strike, Partners or enemies!....Fashions drop their mask ....Tennis battle of the century.

PATHE NEWS—No. 50, Vol. 8.—Latest developments in auto strike reveal sentiment of 100,000 workmen affected by shutdown....Great diamond mystery.... War in Morocco?.... Women fighting in the trenches on the Madrid front.

UNIVERSAL NEWSPAPER NEWSREEL—No. 526, No. 9.—Roosevelt asks liberalized courts....Aircraft shipped to Spain....Race horse throws a party.... Model planes fly and flop....Coast storm hits shipping....Even millinery goes dada....Gal tames Simian tough guy....Sheriff "Mushes' over beat.

UNIVERSAL NEWSPAPER NEWSREEL—No. 527, Vol. 9.—Auto strike parleys halted....WPA thousands hit layoffs....Storm cripples middle west.... Italy sends cooks to books....Boat-auto eats up swamps....Kidnapped boy's body found....Prosperity hits Boat Show....60,000 gather for Congress.... New styles go 'round clock....700 in dash through Bois.

National Decency Legion Reviews 15 New Pictures

Of 15 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 11 were approved for general patronage and four were called unobjectionable for adults. The list of new pictures and their classification follow: *Class A-1, Unobjectionable for General Patronage*: "Der Bettelstudent" (German), "Border Phantom," "The Crimson Circle," "Drei Blaue Jungs—Ein blondes Maedel," (German), "Find The Witness," "Golgotha," "Mind Your Own Business," "Red Lights Ahead," "Romance Rides the Range," "Slalom," "Soederkaaker" (Swedish). *Class A-2, Unobjectionable for Adults*: "Black Legion," "Das Einmaleins der Liebe" (German), "Janosik" (Slovak), "Les Petits" (French).

Circuits Book "Cloistered"

"Cloistered," imported feature depicting life in a cloistered nunnery and being released in America by Best Film Company, has been booked by the Netco Circuit, Poughkeepsie; Schine Circuit, Gloversville, and the Skouras theatres, all in New York, and the Si Fabian theatres in New Jersey.

Newell Kurson To Wed

Mr. and Mrs. Samuel Wallerstein of New York this week announced the engagement of their daughter, Eleanor, to Newell B. Kurson of Bangor, Me. Mr. Kurson is associated with his father, Samuel Kurson, general manager of the Graphic Theatre Circuit in New England.

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RADIO BROADCASTS USE 255 FILM STARS IN SIX MONTHS

30 NEWSREEL CREWS COVER WASHINGTON INAUGURAL

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HIT!

"Camille" clicks with biggest Garbo biz in 5 years!

(Garbo and Robert Taylor—um-m-m!)

HIT!

"After Th Thin Man' Hold-Overs ar de-lovely!

(Thanks, Bill Powel and Myrna Loy!)

HIT!

"Last of Mrs. Cheyney" is the talk of Coast!

(Imagine! Joan Crawford, Bill Powell and Bob Montgomery on one marquee!)

HIT!

"Maytime" means extended playtime!

(Jeanette MacDonald, Nelson Eddy are rosier than "Rose Marie.")

HIT!

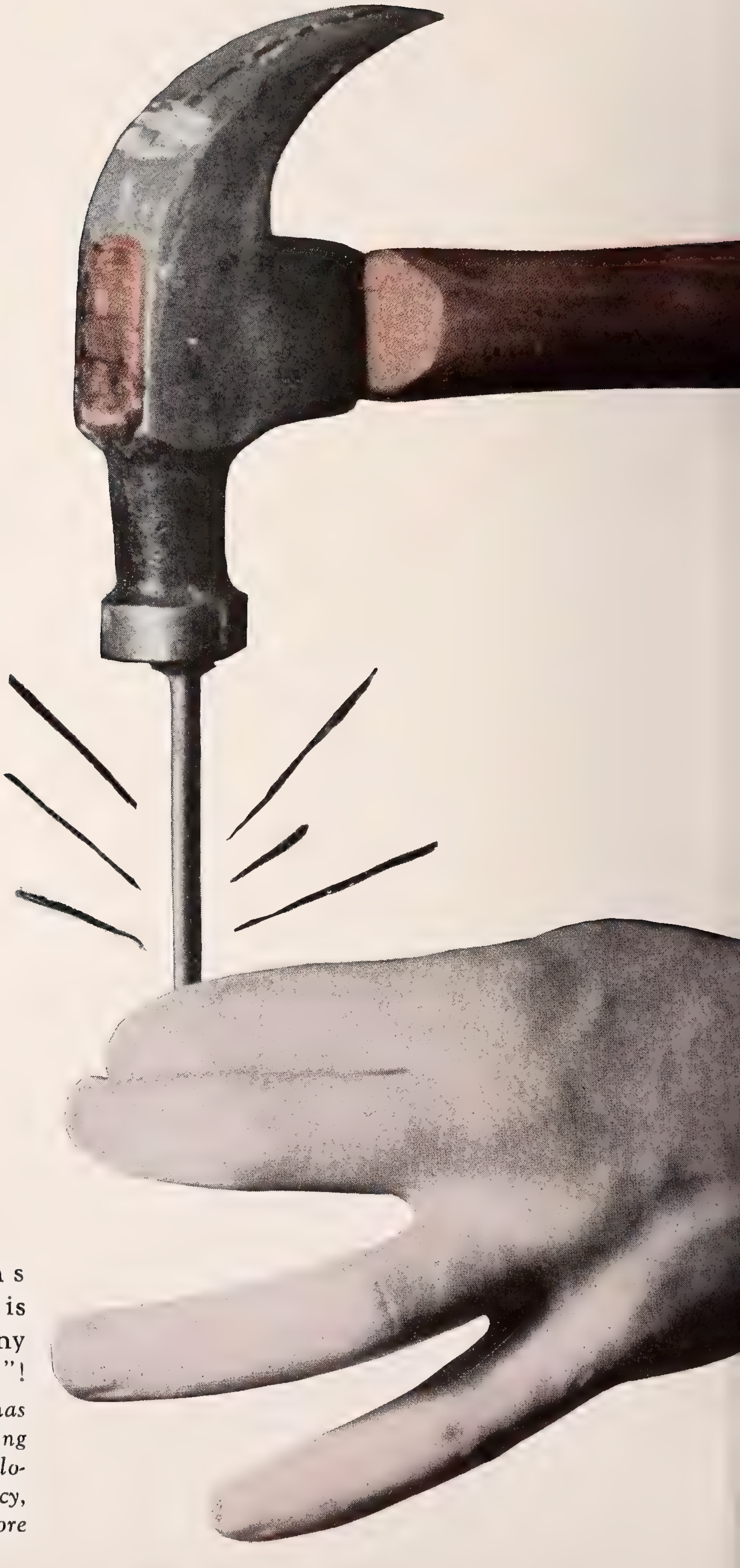
"Day at the Races" is the biggest Marx Bros. show of them all!

(New box-office Marx!)

HIT!

"Captains Courageous" is another "Mutiny on the Bounty"!

(Giant drama has big cast including Freddie Bartholomew, Spencer Tracy, Lionel Barrymore and more)



HE HIT THE NAIL ON THE HEAD!

One of the leading editors of this industry said:

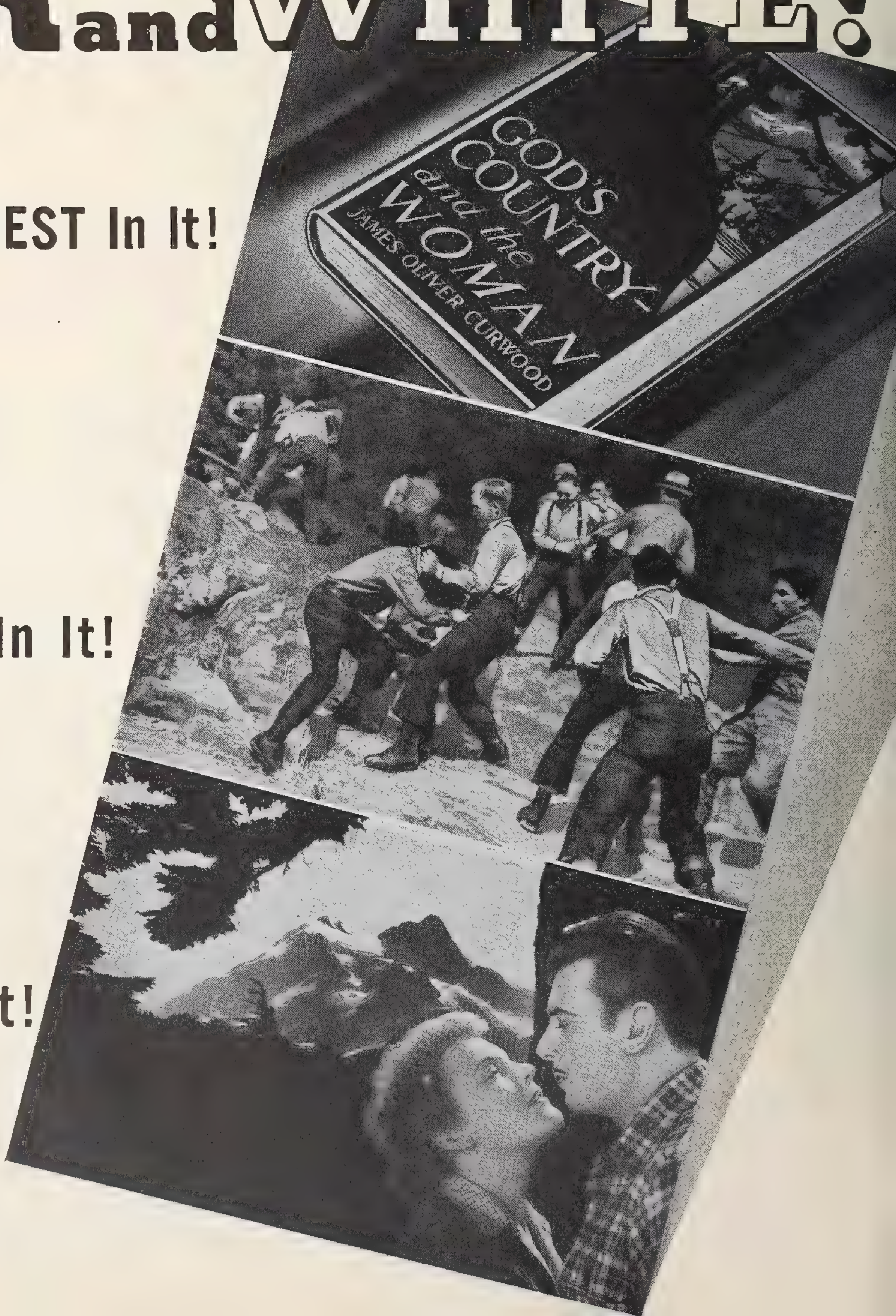
"I believe that every exhibitor, regardless of his present affiliation or the circumstances that dictate it, wishes in his secret heart that he had been able to obtain M-G-M attractions."

And thousands of happy M-G-M exhibitors agree as they welcome HIT after HIT after HIT.

"CAMILLE" *is following right* "AFTER THE THIN MAN" *with hold-overs! Then* "THE LAST OF MRS. CHEYNEY" *will pack 'em in. And your wintry days will be brightened by* "MAYTIME" *and you'll clean up with* "A DAY AT THE RACES." *Then the giant drama* "CAPTAINS COURAGEOUS." *That's* M-G-M!

THE PICTURE'S IN GORGEOUS *Col*

BUT ITS VALUES ARE IN BLACK and WHITE!


GOD'S COUNTRY and the WOMAN
JAMES OLIVER CURWOOD

There's READER INTEREST In It!

The greatest of all James Oliver Curwood's world-read romances filmed with the full intensity of its feverish fierceness!

There's ADVENTURE In It!

A thousand men without law living under the ruthless rule of a woman without fear!

There's BIGNESS In It!

The sweeping glory of the great outdoors provides a setting possible only in God's Country!

lor

There's RICHES In It

For The Lucky Theatres Everywhere Now Playing

GOD'S COUNTRY AND THE WOMAN

with

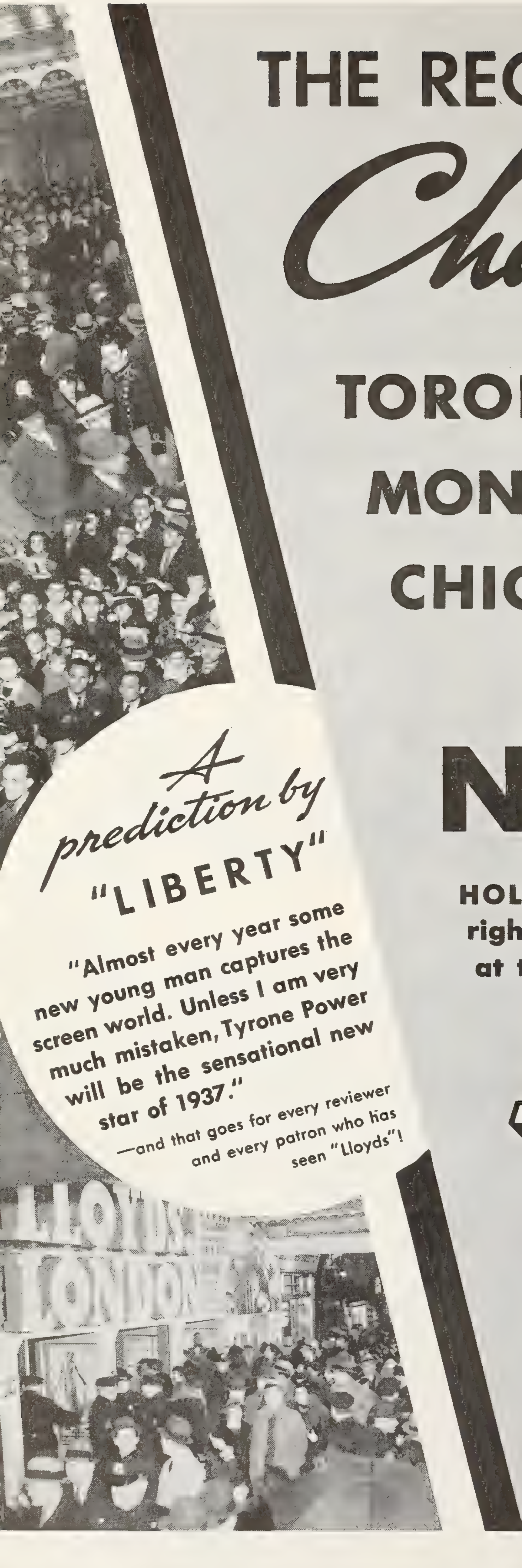
GEORGE BRENT

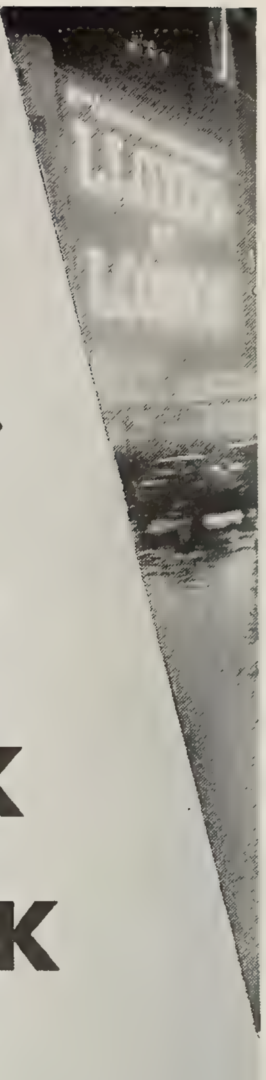
BEVERLY ROBERTS

Barton MacLane • Robert Barrat • Allan Hale • Joseph King • El Brendel • Joseph Crehan • Addison Richards • Directed by William Keighley • Music by Max Steiner

Filmed Entirely in the New, True Technicolor by

WARNER BROS.





THE RECORD OF A *Champion*

TORONTO—3RD WEEK
MONTREAL—2ND WEEK
CHICAGO—2ND WEEK

and now

NEW YORK

HOLD OVER set at Radio City Music Hall . . . right on top of its sensational two-a-day run at the Astor Theatre ($2.00 top)!

A prediction by "LIBERTY"

"Almost every year some new young man captures the screen world. Unless I am very much mistaken, Tyrone Power will be the sensational new star of 1937."

—and that goes for every reviewer and every patron who has seen "Lloyds"!

LLOYDS OF LONDON

You'll be holding it over, too!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 126, No. 4

January 23, 1937

"ALL FOR YOU—"

NOW and then, or once in a blue moon, there are real moments in history, signal words said on signal occasions. But painful as the truth is they are usually afterthoughts, and fictional rememberings of the recorders, busy making their stories good. We now know, alas, that what Wolfe said on the Plains of Abraham was written long after, and we know, too, that General Pershing did not in fact stand at half mast before that tomb in France and murmur "Lafayette, we come."

But we do know and record here by the witness present, that the other night in Hollywood, after laudations by work and wire from most of the world of the screen, and special immediate accolade by that supreme accolader, Mr. Will Hays, a firm, grey, taut wisp of a man, Mr. Adolph Zukor, overwhelmed with honors at the dinner that brought to climax the affairs of his silver anniversary in the art and industry, stood up, facing his friends and more abashed than ever he was before bankers, brokers and the mighty, and said:

"I can accept this honor, and this scroll of the names of fine people about the world, because it is not for me, but because it is for all of the many who have worked and done their part in making this a great company, of the motion picture a great art and a great industry. It is then for you, for all of you that I can accept this—for you."

It was said with a humility proved genuine in a faltering, most unoratorical delivery. It was not the founder and boss of Paramount, not the stern master of a onetime box office monopoly, the dictator that laid the law of his will across an industry of yesteryear—it was just Adolph Zukor speaking out of a grateful heart.

No one wrote that speech for him. He said it, for himself.

△ △ △

A GOOD REPORTER

THE passing of James Oliver Spearing takes the foremost of the founders of modern motion picture criticism and a figure of wide influences in the earlier years of the development of that department of metropolitan journalism.

It was near the end of the world war and now nearly two decades in the past when Mr. Spearing, then chiefly engaged as assistant city editor of *The New York Times,* was rising to attention through his discussions of motion picture drama for that newspaper. His sane, even tempered judgments and constructively friendly attitude toward the medium won an important following, and with the weight of *The Times* contributed definitely to the status of the screen and its worth. Not so fortunately Mr. Spearing saw a blandishing beckoning from Hollywood, and went west for an uneventful and unencouraging sojourn of three years in the production community. He returned to New York and *The Times* to become its motor editor, the post he held at his death, and presently took a leave of absence on an expeditionary project, where once again he demonstrated that criticism and production are not closely kindred arts.

But it was upon Mr. Spearing's foundations that *The New York Times* established its motion picture department of excellence and competence, with a succession of officially designated motion picture editors beginning with Mr. Mordaunt Hall, the late Andre Sennwald and the current capable incumbent, Mr. Frank Nugent. The department from Mr. Spearing's beginnings has continued to be an example to the public press of the world. Jim Spearing was a good reporter—which is the best that can be said of any newspaper man.

△ △ △

SOME beginnings of the showmanship that was to make formative history for the motion picture had their roots in the great shows of the Crystal Palace, which gave London such a spectacular fire that it is now being made a subject of contemporary literature. It was in his triumphs which Chief Hale of the Kansas City fire department achieved in an international firemen's tournament there that he found his career in the show business leading up to his enterprise with the early pictures known as Hale's Tours. The Hale's tour device, as many oldsters remember, was a little theatre built in railway car fashion, on rockers to simulate motion, while pictures that had been made from the back platform of a moving train were projected on a screen at the end of the simulated car. The effect was to thrill the audience, at five cents a seat, with the sensation of going somewhere. It was a Hale's Tours show in Chicago which convinced Mr. Carl Laemmle, just emerging by ejection from the haberdashery business in Oshkosh, that he was going into the motion picture business. The late Mr. Marcus Loew, Mr. William A. Brady, and, if memory serves aright, Mr. Adolph Zukor, also, learned about movies from Hale's Tours.

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THE sensational discovery of the Federal Communications Commission that the Bell Telephone Company has a substantial monopoly of network wire service to radio tends to confirm an impression that that concern has been importantly engaged in the business of transporting chatter for some time.

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

More Film Accounts

Distributors are now serving some 900 more accounts than one year ago, reporting this week a total of 16,258 houses in operation, compared with 15,378 last January. There are 350,000 more seats available today. Circuits have strengthened their position, whereas the independents now are operating 300 fewer houses.

The exhibition structure in detail is presented on pages 13 *and* 14.

Trade Practice

In a letter acknowledging receipt of the statement of RKO Radio's stand on the 10 point trade practice program, Edward Kuykendall, president of the Motion Picture Theatre Owners of America, urged all distributors to take the initiative as soon as possible in establishing local conciliation boards.

The letter is quoted on page 62.

Air Raids

The extent to which radio has taken hold of Hollywood's motion picture talent supply for popular air entertainment is almost complete, with some 255 stars turning to the air in the past six months for some of the $3,000,000 which the radio broadcasters have at their disposal to buy film talent for their national air advertisers.

The conclusions and the proofs of a study of radio in Hollywood and the business of using film stars in broadcasts begin on page 33.

Seven and Six

As seven feature productions went into action on the studio stages in Hollywood, six were completed, and several of the new filmplays are considered to be big picture attractions. Twentieth Century-Fox started four of them, Metro-Goldwyn-Mayer completed three.

Details of the activities in the production center are recorded on page 45.

Playwright Crop

The subsidization of playwrights by the legitimate theatre is urged upon stage producers by Actors Equity Association in New York, this week in a leading editorial in *Equity,* monthly publication of the organization. Actors' Equity has been engaged for some time with the League of New York Theatres and the Dramatists Guild in an attempt to discover what is wrong with the present day theatre and its lack of favor with the public.

Highlights of the editorial are found on page 60.

Patent Pool

A new royalty agreement and an extension of the international patents pool beyond 1945 will be discussed by officials of American companies and of Tobis Klangfilm next month. Western Electric, RCA and the American companies distributing in the Germanic countries are seeking an arrangement with Tobis under which the European royalties will be paid in the currency of the country in which they originate.

Details are on page 13.

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Bill on Unfair Methods

Legislation giving the Federal Trade Commission in Washington authority to proceed against business concerns practicing unfair methods, even though no competitor may be injured, was introduced into the House of Representatives this week by Congressman Lea of California, chairman of the Interstate and Foreign Commerce Committee.

Pointing out that the Commission's power to prevent dishonest methods in commerce unless they affect competitors is doubtful under the present law, Mr. Lea would give it the authority to move against such practices on its own initiative, even though the practices assailed might be used by an entire industry.

Allied Meets

Directors of the Allied States Association of Motion Picture Exhibitors were scheduled to hold their annual meeting and election of officers on Thursday in Baltimore. Arrangements were made for the visiting directors to attend the inaugural parade in Washington on Wednesday.

Names of the directors attending the meeting are on page 18.

Boon to Exhibitors

Motion picture exhibitors in Chicago, as well as distributors, see a hopeful sign in acquisition of a 30-year lease on the Roosevelt theatre in the Loop by Balaban and Katz. Possible release of 52 more pictures a year would do a bit toward solving a situation which has delayed the first showing of many pictures as long as 90 days.

Other developments in the Chicago area are recorded on page 76.

Significance

Western Electrical and Electrical Research Products this week won the dismissal of the anti-trust suits brought against them by General Talking Pictures and Duovac Radio.

Explanation of the charges, which are the basis of 22 other suits brought against Erpi, appears on page 18.

British Production Rise

There were 24 more features registered by British producers in 1936 than in the previous twelve months, the annual report of the British Board of Trade shows. The percentage of British features to the total registered was 29.5, and for features and short subjects combined was 27.9 per cent.

Additional statistics appear on page 68.

Two in One

Hollywood comment on "Top of the Town," Universal production nearing completion, is to the effect that the picture would be a picture without the music and the music would be entertainment without a supporting story, all of which pieces together in the production center as a promise of box office returns expressed in box car numerals.

A pictorial preview of the film by Gus McCarthy, in Hollywood, is published on pages 16 *and* 17.

Another Theatre Record

Another four-year record has been broken. For the second week of the new year grosses soared to $2,262,950 in 29 key cities with 175 first run theatres reporting. This figure was $172,806 above the 2,090,144 record established for Labor Day week when the opening of the new season signalized a sensational jump from depression levels.

The record was the second consecutive week over the $2,000,000 mark. For the previous week, ending January 2-3, the total was 2,037,040. Christmas week the total fell to $1,316,371.

Reorganization

The hearing on the RKO reorganization plan as well as a hearing on a motion for permission to intervene, filed by Isidor J. Kresel on behalf of his clients, the stockholders of Orpheum Theatres, Inc., has been adjourned to February 18th in Federal court in New York.

Further details are reported on page 56.

Covering the Inaugural

Newsreel executives this week were strong in their expression of the "unprecedented cooperation" afforded them by Government officials in Washington for the filming of the inauguration of President Roosevelt into his second term of office. Approximately 30 crews and 100 men, including photographers, sound men, assistants and executives assembled in Washington early in the week and on Tuesday held a "dress rehearsal" of the proceedings as they set up their equipment to film the entire inaugural ceremony.

See page 15.

Securities

A statement covering more than $45,000,000 in securities, for registration on the New York Stock Exchange, has been filed by Paramount Pictures with the Securities and Exchange Commission in Washington. Similar statements, in less detail, have been filed by Columbia Pictures Corporation and by Condor Pictures.

Details of the reports are on page 60.

Radio and Congress

That radio is to be the object of Congressional attention this year was indicated this week. A bill was introduced in the House of Representatives providing for wide investigation of what is claimed to be a monopoly of broadcasting, and Senator Burton K. Wheeler requested the Federal Communications Commission to supply him with information concerning radio station ownership.

Legislative and other news of the radio field is on page 48.

Mr. Fox and the Court

Hiram Steelman, bankruptcy trustee for William Fox, won a preliminary victory in the United States supreme court when an order was issued restraining further action to prevent Mr. Steelman from suing All-Continent Corporation pending review of the dispute.

Details are on page 66.

Favor Quota Plan

The Cinematograph Exhibitors Association in Great Britain, officially reporting to the Board of Trade on the so-called Moyne report, indorsed the proposed preference to exhibitors in the Quota over distributors but sees the 50 per cent top as impracticable.

The exhibitors' views on this and other elements of the Moyne report are outlined on page 68.

More Salary Lists

The United States Government in Washington this week continued to make public the salaries paid members of the motion picture industry, during 1935, but the figures recently revealed were all in the lower brackets, ranging from approximately $15,000 to $50,000.

The list of salaries revealed by the Government is found in the story on page 64.

Sales Campaigns

Most of the large companies are conducting or are planning to inaugurate special sales drives and campaigns to bring their totals for the 1936-37 season to new high marks.

Activities in the selling field are told, company by company, on page 48.

Boleslawski Dead

Funeral services for Richard Boleslawski, 47 year old director, were held on Tuesday in Culver City. Born in Poland and educated in Russia, Mr. Boleslawski had achieved an unusual career in motion pictures.

His obituary is on page 60.

Exhibitor Voice

Paramount production executives heard the voice of the exhibitor last week, and then did something about it. Theatre partners of the company, invited to take part in a production conference at the studio, urged that the number of "B" pictures be reduced. The company cut the "B" schedule from 24 to 18 and promised to improve story and cast values of the 18, with a larger budget for them. The exhibitors said the public wanted more music in pictures. The producers said the company would have five musicals ready for release in late winter. The exhibitors declared the public wanted new faces. The company designated the showmen as talent scouts. The meetings are to be made annual events.

The producers' recognition of the value of exhibitor cooperation is traced on page 46.

Class Audiences

When Rene Huisman of the Best Film Company first showed "Cloistered" at art theatres in New York and Boston last May, trade opinion, bolstered by many reviews, was that the picture as a work of art was movingly beautiful but in its nature could appeal to only a limited audience. By showing the production in church auditoriums and leased theatres the distributor convinced bookers, by his unusual grosses, that there was an audience for the film. Latest of the large circuits to buy the picture is RKO, for 20 houses in the metropolitan area.

Mr. Huisman's adventures with "Cloistered" are described on page 46.

GB Distribution

A meeting between Sidney R. Kent and Arthur Lee this week resulted in an agreement that "River of Unrest," a British International picture acquired for American release by Gaumont British, will be distributed through Twentieth Century-Fox exchanges in spite of Mr. Kent's recent announcement that the American company's exchanges would not handle any pictures for GB other than those made by that company.

The story of the agreement and other news of GB is on page 62.

Fan Club Inquiry

The attention of the Post Office Department and the Department of Justice in Washington this week was reported to have been focused on "racketeering" members of motion picture fan clubs who are demanding free trips to Hollywood from stars under threats of "boycott" if refused. The departments both refused to comment on the reports, but it is reported that information concerning the activities of the racketeers has been supplied them by stars and that action will be forthcoming soon.

For details, see story on page 28.

This Week in Pictures

TELEPHONE CONVENTION. Columbia executives inaugurating the "Montague Drive" in New York, simultaneously addressing 30 exchanges. The unique "meeting" was conducted by (left to right) Rube Jackter, Abe Montague, Vice-President Jack Cohn and Joe McConville, with members of the trade press

CONFERRING. Miss Lillie Messinger, RKO Eastern story editor, as she entrained in New York for the West Coast to discuss story material recently acquired for consideration with studio officials.

RETURNS TO DISCUSS FILM. Douglas Fairbanks, Sr., arriving in New York, with Mrs. Fairbanks, from Europe, en route to Hollywood to confer with Samuel Goldwyn on their production, "The Adventures of Marco Polo."

HONORED. George J. Schaefer studying plans for the "George J. Schaefer Sales Drive" which starts Monday in his honor. Andy Smith, general sales manager of United Artists, heads the fourteen weeks campaign.

SIGNED AGAIN. Lilli Palmer, formerly of Vienna, to whom GB has given a new contract, under which she'll do a group of revues for next season's program.

BACK TO SCHOOL. Bobby Breen, with Sister Sally, arriving in Los Angeles, to return to studies following appearances with his latest RKO picture, "Rainbow on the River," in New York.

AT SPECIAL SHOWING. Attorney General Homer Cummings and Congressmen O'Connor and Dickstein of New York, the latter chairman of the Immigration and Naturalization Committee, arriving for advance screening of Warners' "Black Legion" before federal legislators and officials.

HONORED IN DRIVE. Herman Gluckman, New York distributor for Republic, whose completion of 20 years in the industry will be celebrated by a sales campaign.

STRICTLY EVENING. Veda Ann Borg, one of Warners' newer screen personalities, presents for your approval something in crepe for after-six-o'clock display. Her latest picture, "San Quentin," is due for release soon.

MARRIED. John Dowd, advertising and publicity director of RKO Theatres, leaving the Little Church Around the Corner in New York, with his bride, the former Muriel Gerson, following their wedding.

BUNCH O' BONITA. James R. Grainger, general sales manager of Universal, with catch of Bonita achieved, with George Hickey of MGM (extreme right), on recent trip to Ensanada, Mexico.

HOMEWARD BOUND. (Left) Maurice Ostrer, GB executive, and Mrs. Ostrer, who have been visiting in Hollywood, Miami and New York, sailing for England.

HOLIDAY STROLL. Two of Universal's young players at Palm Springs. She's Ella Logan, whose singing voice is featured in Universal musicals. He's Jack Dunn, featured juvenile and former skating partner of Sonja Henie, Olympic champion.

COCKTAIL HOUR. (Left) In the forthcoming Hal Roach musical for MGM release, "Pick a Star," featuring Patsy Kelly, Jack Haley and Rosina Lawrence. Total number of ladies of the ensemble, like these, is 150.

900 MORE FILM ACCOUNTS ON BOOKS THAN YEAR AGO

Film Boards of Trade Report 16,258 Theatres Open, Seating 10,440,632; Five Hundred New Houses

Distributors in the United States today are serving 900 more accounts with film than one year ago, reporting 16,258 film accounts in actual operation, seating 10,440,632, and comparing with previous years as follows:

JANUARY 1	NUMBER OF THEATRES OPEN	TOTAL CAPACITIES
1937	16,258	10,440,632
1936	15,378	10,098,920
1935	14,552	9,719,537
1934	13,736	*........
1933	13,416	*........
1932	14,750	*........

* Seating capacity not recorded.

Thus does exhibition—the real barometer of motion picture business—reflect the advancement made since the low mark of 1933.

Not all of these theatres which were established as "new accounts" on the distributors' books in 1936 constituted reopenings of existing properties; new theatre construction in the year contributed an estimated 500 new houses. There has been a pronounced tendency in the last two years to remove antiquated structures, also those with small seating capacities and millions in addition have been spent for rehabilitation of old buildings.

Comparative Figures

The theatre structure of this country today compares as follows:

JANUARY 1	PROPERTIES STANDING	THEATRES OPERATING
1937	18,818	16,258
1936	18,508	15,378
1935	18,263	14,552
1934	18,371	13,736
1933	19,311	13,416
1932	20,100	14,750

The foregoing shows the trend toward elimination of theatre buildings standing in idleness, from the 6,000 structures standing unused in 1932 to only 2,560 today. Practically 3,500 houses which were idle in 1932 have either been razed and abandoned because of local non-supporting economic conditions, or where conditions warranted they have been replaced by new and modern structures available for business operation. At least 900 of the 2,500 buildings now idle are without sound reproducing equipment, and the silent film supply virtually has been cut off.

Second Year of Gain

The year 1936 was only the second in at least five when distributors reported in excess of 15,000 active accounts on their books, January 1, 1936, showing 15,378 accounts, and January 1, 1937, 16,258 accounts.

A complete table, showing the number of theatre accounts served by each distribution key city, with comparisons with previous years, appears on the following page.

In the last six years, the average individual seating capacity—based on the number of theatre structures standing, both open and closed—compared as follows:

JANUARY 1	AVERAGE NUMBER OF SEATS PER THEATRE
1937	610
1936	610
1935	610
1934	600
1933	599
1932	535

The average seating capacity for the country's theatres, then, has been increased some 75 seats a theatre, on the average, in six years.

There were 321,700 more seats available on Jan. 1, 1937, in operating theatres, than on the same date last year, but the total capacities in all theatres, both open and closed, were only 162,858 more than one year ago, capacities for all houses, operating and not, comparing as follows:

JANUARY 1	PROPERTIES STANDING (Open and Closed)	TOTAL CAPACITIES
1937	18,818	11,470,899
1936	18,508	11,308,041
1935	18,263	11,132,595
1934	18,371	11,028,950
1933	19,311	11,161,193
1932	20,100	10,767,411

These conclusions were drawn this week by the Film Boards of Trade of the Motion Picture Producers and Distributors of America, and were taken from the books of all of the large distributors, as provided by customer records on film served as appearing on the records of the distributors' exchanges in the field.

Circuits Show Gain

Affiliated circuits, unaffiliated circuits both advanced their positions in 1936, whereas the independent operators lost ground, as witness the following comparisons:

UNAFFILIATED CIRCUITS— JANUARY 1	TOTAL THEATRES	CAPACITIES
1937	2,397	2,940,070
1936	2,192	2,908,226
1935	2,073	2,718,701
1934	1,954	2,586,643
1933	2,266	2,937,644

UNAFFILIATED CIRCUITS JANUARY 1	TOTAL THEATRES	SEATING CAPACITIES
1937	3,910	3,005,039
1936	3,464	2,766,806
1935	3,070	2,539,416
1934	2,846	2,493,382
1933	3,189	2,561,726

2,000 Houses Idle in 1932 Have Been Either Rebuilt or Dismantled; 610 Seats Is Average Capacity

The independent theatres continued the decline begun in 1934. Comparative totals since 1933 are:

INDEPENDENT THEATRES— JANUARY 1	TOTAL THEATRES	SEATING CAPACITIES
1937	12,511	5,525,790
1936	12,852	5,633,009
1935	13,120	5,874,478
1934	13,571	5,948,925
1933	13,796	5,585,830

Both the affiliated and so called "unaffiliated" circuits stand today in a stronger position than five years ago, whereas the independents as a whole have 1,200 fewer theatres than in 1933.

The silent theatre has disappeared to the point where today there are only 36 operating—probably constituting civic or lodge halls in the remotest sections, yet carried on the distributors' books as "regular customers." The story of the slow but certain death of the silent "nickelodeon" is told in the following compilation:

	TOTAL THEATRES STANDING		CLOSED THEATRES	
Jan. 1	Sound	Silent	Sound	Silent
1937..	17,915	903	1,693	867
1936..	16,989	1,519	1,638	1,492
1935..	16,325	1,938	1,824	1,887
1934..	15,652	2,719	1,979	2,656
1933..	15,231	4,080	2,170	3,725
1932..	14,805	5,295	1,582	3,757

Not one of the 36 silent theatres, so far as is known, is operating on full-time.

Patent Pool Talks Set for February

Negotiation of a new royalty agreement and discussions of an extension beyond 1945 of the international patents pool of American companies and Tobis Klangfilm will be undertaken in New York next month with the arrival from Europe of Tobis officials. Western Electric, RCA and American companies distributing in the Germanic countries will participate in the conferences.

The distributors have given a statement on royalties due Tobis for 1936 to Milton Diamond, American representative of the company, which offers $75,000 in settlement for the year ended December 30th. The offer provides for payment of the royalties in dollars for every country except Germany, the sums due from German distribution to be paid in marks.

American distributors are seeking an arrangement with Tobis under which the European royalties may be paid in the currency of the country in which they originate, rather than in dollars.

TOTAL THEATRES IN THE UNITED STATES

	TOTAL THEATRES				CLOSED THEATRES				THEATRES IN OPERATION		CIRCUIT THEATRES AFFILIATED		CIRCUIT THEATRES UNAFFILIATED		INDEPENDENT THEATRES	
TERRITORY	No.	Seat. Cap.	Sound	Silent	No.	Seat. Cap.	Sound	Silent	No.	Seat. Cap.	No.	Seat. Cap.	No.	Seat. Cap.	No.	Seat. Cap.
ALBANY	406	232,844	341	65	119	47,180	60	59	287	185,664	28	48,825	74	62,185	304	121,834
ATLANTA	761	398,779	761	0	32	12,448	32	0	729	386,331	159	138,888	238	130,168	364	129,723
BOSTON	1,101	801,126	919	182	385	187,661	203	182	716	613,465	138	187,301	212	207,083	751	406,742
BUFFALO	451	330,182	438	13	129	55,499	116	13	322	274,683	44	72,988	100	90,296	307	166,898
CHARLOTTE	509	231,510	508	1	57	17,637	56	1	452	213,873	81	61,284	65	33,243	363	136,983
CHICAGO	887	656,576	882	5	133	59,144	128	5	754	597,432	126	202,956	241	205,488	520	248,132
CINCINNATI	1,041	496,755	995	86	161	46,667	75	86	880	450,088	66	79,163	145	95,316	830	322,276
CLEVELAND	546	385,378	523	23	59	27,575	36	23	487	357,803	39	66,759	173	151,553	334	167,066
DALLAS	925	464,061	906	19	68	21,668	49	19	857	442,393	187	153,622	213	116,512	525	193,927
DENVER	435	195,265	435	0	39	13,919	39	0	398	181,346	66	47,710	78	34,525	291	113,030
DES MOINES	398	172,910	398	0	36	8,859	36	0	362	164,051	33	34,681	64	33,602	301	104,627
DETROIT	558	388,916	558	0	35	13,523	35	0	523	375,393	108	132,223	68	60,712	382	195,981
INDIANAPOLIS	543	291,382	506	37	68	20,656	31	37	475	270,726	4	8,581	133	110,310	406	172,491
KANSAS CITY	784	381,615	704	80	179	56,798	99	80	605	324,817	96	98,252	97	72,543	591	210,820
LOS ANGELES	603	463,656	559	44	83	34,523	39	44	520	429,133	168	197,490	103	71,042	332	195,124
MEMPHIS	334	160,124	334	0	27	9,843	27	0	307	150,281	32	29,893	77	41,694	225	88,537
MILWAUKEE	543	291,376	457	86	136	41,910	64	72	407	249,466	78	87,509	25	21,064	440	182,803
MINNEAPOLIS	960	382,016	943	17	81	28,270	64	17	879	353,746	89	80,021	99	47,230	772	254,765
NEW HAVEN	185	175,573	185	0	13	10,274	13	0	172	165,299	52	81,311	24	21,580	109	72,682
NEW ORLEANS	545	240,543	490	55	97	28,775	44	53	448	211,768	58	52,845	111	60,059	376	127,639
NEW YORK	1,164	1,330,547	1,144	20	117	85,930	97	20	1,047	1,244,617	183	370,230	528	608,442	453	351,875
OKLAHOMA CITY	442	219,122	442	0	13	6,637	13	0	429	212,485	10	11,744	104	67,875	328	139,503
OMAHA	464	179,984	462	2	44	12,238	42	2	420	167,746	31	35,180	55	27,968	378	116,836
PHILADELPHIA	798	685,687	798	0	34	31,608	34	0	764	654,079	190	257,814	151	133,108	457	294,765
PITTSBURGH	684	391,060	665	19	58	23,398	39	19	626	367,662	75	87,673	146	84,544	463	218,843
PORTLAND	208	109,996	208	0	3	850	3	0	205	109,146	21	27,029	28	14,181	159	68,786
ST. LOUIS	566	322,801	557	9	95	42,472	86	9	471	280,329	33	35,868	159	121,861	374	165,072
SALT LAKE CITY	587	215,410	454	133	161	39,971	42	119	426	175,439	53	44,860	63	23,747	471	146,803
SAN FRANCISCO	457	358,376	454	3	48	23,163	45	3	409	335,213	51	83,382	126	124,616	280	150,378
SEATTLE	305	160,130	305	0	14	7,680	14	0	291	152,450	27	35,717	91	50,356	187	74,057
WASHINGTON	628	357,199	624	4	36	13,491	32	4	592	343,708	71	88,271	119	82,136	438	186,792
GRAND TOTALS:																
JAN. 1, 1937	18,818	11,470,899	17,915	903	2,560	1,030,267	1,693	867	16,258	10,440,632	2,397	2,940,070	3,910	3,005,039	12,511	5,525,790
JAN. 1, 1936	18,508	11,308,041	16,989	1,519	3,130	1,209,121	1,638	1,492	15,378	10,098,920	2,192	2,908,226	3,464	2,766,806	12,852	5,633,009
JAN. 1, 1935	18,263	11,132,595	16,325	1,938	3,711	1,413,058	1,824	1,887	14,552	9,719,537	2,073	2,718,701	3,070	2,539,416	13,120	5,874,478
JAN. 1, 1934	18,371	11,038,950	15,652	2,719	4,635	....	1,979	2,656	13,736	....	1,954	2,586,643	2,846	2,493,382	13,571	5,948,925
JAN. 1, 1933	19,311	11,161,193	15,231	4,080	5,895	....	2,170	3,725	13,416	....	2,266	2,937,644	3,189	2,561,726	13,796	5,585,830
JAN. 1, 1932	20,100	10,767,411	14,805	5,295	5,350	....	1,582	3,757	14,750	....	....	....	....	....	.....	....

Nine Theatres Are Sued for Lottery

Nine motion picture theatres are included in a list of 20 defendants named in legal action instituted Tuesday in New Jersey's Union, Essex and Hudson counties under the state informers' act to determine the legality of chance games. Also listed among the defendants were six churches, several fraternal lodges and a political group.

The suits were filed by Roy H. Decker, of Linden, N. J., through his attorney Max J. Berlin, also of Linden, with each suit seeking $2,000 under the informers' act of 1877 as amended last year to fix the informers' share in any verdict as one per cent, the balance going to the state.

Explaining the maximum his client could recover in each case would be $20, Berlin told the press Mr. Decker did not seek to benefit financially from the action, but merely "to focus attention on the fact that bingo, bank nights and the like are tolerated while authorities clamp down on the numbers game and lotteries."

"We felt," Mr. Berlin declared, "that something drastic had to be done."

Trial Date Is Set For Local 306 Agent

The trial of Joseph Kelban, Brooklyn business agent of Local 306, Motion Picture Operators' Union, arrested last week on the complaint of Paul Weintraub, manager of the Folly theatre in Brooklyn, has been set for January 26 in the Brooklyn special sessions court. Mr. Weintraub caused the arrest of Mr. Kelban when the agent allegedly ordered the lights in the theatre turned out when the management of the house, it is claimed, refused to pay $572 in back wages said to be due the projectionists.

Kent Gathering Clearance Data

Sidney R. Kent is gathering documents and other data essential to aid him in the determination of film rental and clearance between Warner Brothers and Fanchon and Marco under the court stipulation which ended the St. Louis litigation and which named him the arbitrator. Mr. Kent met this week with Gradwell Sears and I. Levinson representing Warner Brothers and Harry Arthur and Irving Lesser for F. and M.

New Radio Contract For RCA Recording

RKO Radio Pictures, first large producing company to use RCA sound recording for all its pictures, has renewed its recording license agreement for an additional term of 10 years, according to Edwin M. Hartley, RCA Photophone head.

Under the terms of the new agreement, Radio becomes eligible to use a number of new technical developments recently perfected, such as the ultra-violet light and the push-pull double sound track recording system.

Distribution charges will be based on actual running time in the theatre, rather than on an arbitrary charge per reel. Original foreign language versions made in America will cost only 50 per cent of the domestic recording fee and no additional charges are made for recording trailers or for dubbing in this country, under the terms of the contract.

Pathe News, Inc., has signed a recording license agreement with RCA Photophone which calls for the replacement of the sound equipment in its entire fleet of newsreel cars with improved apparatus developed in the RCA laboratories in collaboration with Pathe engineers.

100 NEWSREEL CAMERMEN COVER INAUGURAL FOR NATION'S SCREENS

Thirty Crews Follow Minutely Charted Instructions; Steel Platform 25 Feet High in Center of Ceremonial Field

President 'Toes the Mark' Made with Chalk on Platform to Insure Focus of Cameras During Giving of Address

The newsreels have seen to it that there is no reason why anyone who was not able to travel to Washington Wednesday should miss a single important detail in the inauguration of President Franklin D. Roosevelt into his second term of office.

Mindful that even the thousands who made the pilgrimmage to the capital might find their own eye-view of the ceremonies obstructed, the White House and Capitol Hill accorded motion picture newsreel men what some of the veterans reported as "unprecedented cooperation."

The line of march, studded with platforms made available to all five newsreels so they could train their lenses on every foot of the way, testified conspicuously to the fact that if screen reports of the inauguration were not up to the mark, the Government could not be blamed.

In Capitol Plaza, for the first time, the Government permitted newsreels to erect a steel-pillared platform costing over $2,000 and rearing fully 25 feet above the seated crowds, in the very center of the ceremonial field and on a direct line with the inaugural stand.

On the eve of Inauguration Day, the President climaxed all of the Government support manifested in such matters as construction of platforms, and the granting of permits and licenses. He agreed, literally, to "toe the line" for newsreels while delivering his address, according to company executives.

It was no mythical line, no figure of speech, but a broad mark on the floor of the inaugural stand made with plain white chalk. Its purpose, of course, was to remind the President that while he remained inside this boundary the boys out front on the tower were keeping him in perfect focus.

30 Camera Crews

By Tuesday night a total of 30 camera crews, assigned by all the newsreels—Fox Movietone News, News of the Day, Paramount News, Pathe, and Universal—was reported at the Capital, and with the many assistants that figure in photographing, recording and dispatching such a story, conservative estimates placed at more than 100 the number of screen news men under this assignment in Washington.

For practically all the newsreels, the day before the inauguration was a hectic one. A. J. Richard, Paramount editor-in-chief, was up at six o'clock that morning mustering his assistants, Robert Denton, head of the Washington bureau, Merrill Johnson and Harry Cuthbertson of the home office, as well as members of 13 camera crews.

An hour later, in a pouring rain, these crews had deployed to their platforms and stations along the line of march for a dress rehearsal of a complete, individual coverage campaign which had been worked out in New York.

Of the stands provided by the Government for the newsreel coverage of the Inaugural ceremonies, this vantage point, on one of the far corners of Capitol Plaza, had the Dome as a background. A. J. Richard, editor-in-chief of Paramount News, here is shown giving some pointers on long shots to Harry DeSienna, cameraman, and Lou Cass, soundman.

Cruising about the city, the editors and their lieutenants reviewed each nest of camera and sound gunners. The inspection included an examination of lenses and their focus. In order to command a continuous and undisturbed view of the entire proceedings, Paramount and several other reels had skeletonized their New York staffs and called in crews from Maryland and Virginia, and Universal even had men down from Chicago.

Several of the crews from three of the reels were given roving assignments. Paramount commissioned Arthur Menken, recently returned from Spain where he was wounded filming civil war scenes, was sent aloft in a blimp for air views of the ceremonies, and other details were ordered to sound trucks to keep within camera radius of the President during the parade.

Each of the companies had one, and in most cases, two crews set up in front of the inauguration stand as well as a like number on a similar platform in the rear. Most of the reels used two crews to film high shots of the inauguration from space allotted them atop the Congressional Library and from the roof of the adjacent House Office Building. Each, also, had one crew at the White House to photograph the President as he left for the ceremonies and again upon his return, and cameras also were set up opposite the Court of Honor where President Roosevelt reviewed the parade. The inauguration procession was photographed by every reel as it made its way up Pennsylvania Avenue, and some made high shots of it as well.

Past experiences, as in the case of Mr. Richard of Paramount who covered his first assignment of this kind in 1917, had taught newsreelmen that they cannot cope with crowds and be expected to race on foot with their equipment from one section to another. Nearly 40,000 feet of negative film were distributed by each newsreel among its various crews, with provisions made for replenishment by special messengers. With 2,500 feet to a magazine, this would bring the footage initially allotted by all newsreels to their men to more than 200,000 feet.

Motorcycle Courses Charted

An elaborate messenger service to the airport also was instituted by some of the reels, motorcyclists picking up the film, collected by other men from the camera nests every hour, and rushing it by specially chartered routes to the airport. At Newark, similar plans called for other motorcyclists to speed the negatives to laboratories.

However, early Wednesday morning plans had to be changed and most of the negatives were rushed to New York by train. The rain that had been falling in Washington and New York all this week changed to snow and forced the grounding of planes, necessitating the late change.

Loew's To Extend Checking

Loew's will extend its own checking system to all its branches, it was reported this week. Colonel E. A. Schiller, who is supervising the introduction of the system in cooperation with Alan Cummings, will leave New York for the west this month to inaugurate the plan.

Infringement Suit Dismissed

The United States district court in Cincinnati has dismissed a suit brought by Margaret Tuttle, author of "Kingdoms on the Earth" against Metro-Goldwyn-Mayer. She charged "The Unguarded Hour" infringed her coypright.

Ohio Censors Make 42 Cuts

The Ohio board of censors reviewed 756 reels in December from which 42 eliminations were ordered. For the year 1936 a total of 6,807 reels were reviewed and 342 eliminations ordered.

MUSIC ADORNS STORY OF

TO say that "Top of the Town" is the talk of the town here in Hollywood may not be wholly fair to a populace notorious for talking first, last and always of itself and its works, but it's as near to being that as a picture yet untested by box office often becomes. Here, say the knowing ones, the new Universal, as it is called, has a production as new, generically, as the organization sponsoring it, a musical picture that would be a picture without the music and a musical entertainment that would be an entertainment without the story. It follows, according to Hollywood logic, that "Top of the Town" is a kind of double value film practically incapable of missing fire.

The story referred to in these strong terms is by Robert Benchley, whose special brand of humor seems made to order for film purposes, and Lou Brock, who produced "Flying Down to Rio" in like manner and similar dimension, and when these pens had done with the script it went to Brown Holmes and Charles Grayson. Into the screen play which they wrought has been woven a musical score by Jimmy McHugh and Harold Adamson for which is claimed a record of seven song hits, a new high for song numbers taken from a single production by a music publishing company (Robbins) for commercial radio use and general sale. It is argued that this practically guarantees the picture a running start and that intrinsic story value is promise of sustained box office effectiveness throughout subsequent playing time.

Stills reproduced herewith indicate the scale upon which John

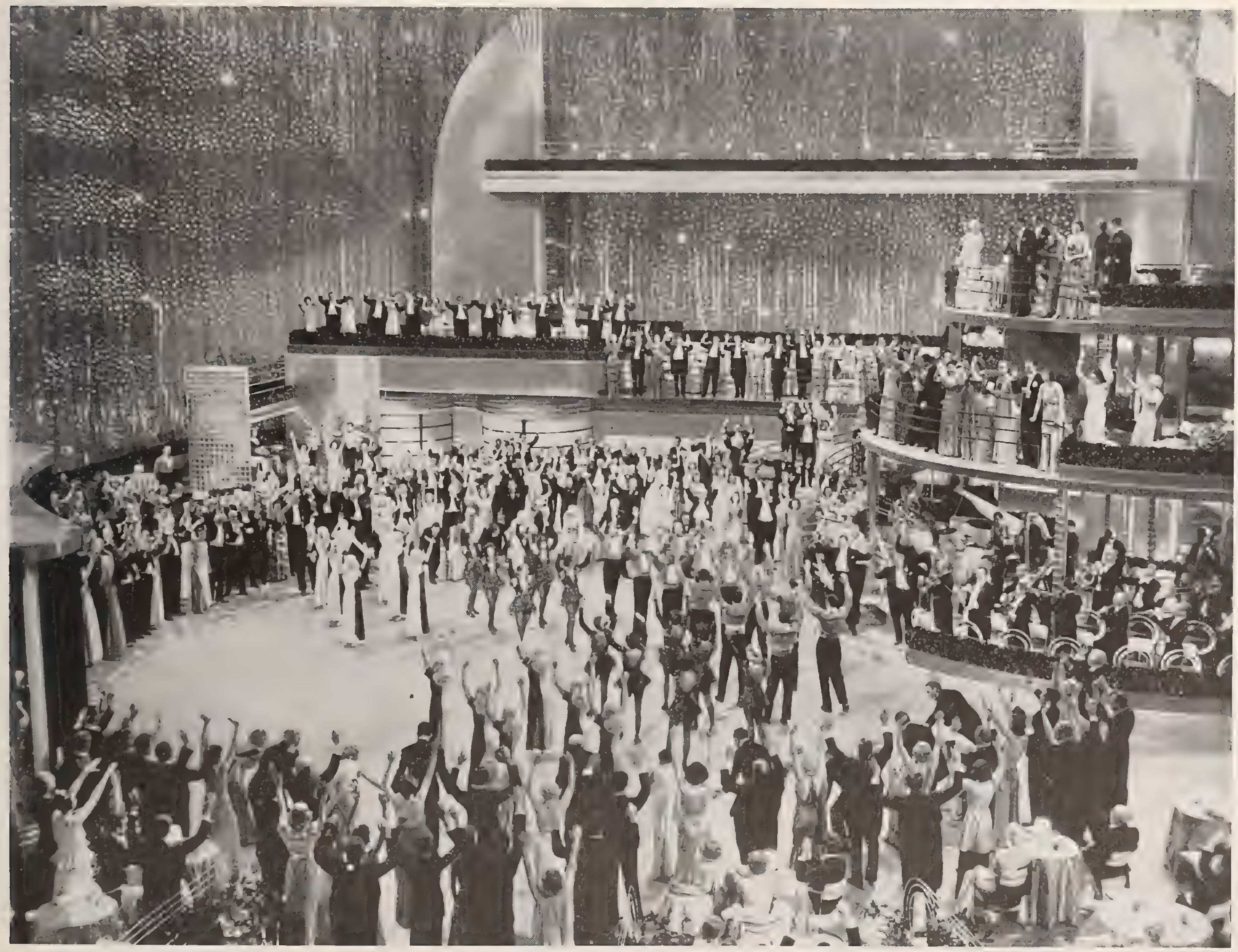
"TOP OF THE TOWN"

A Herald Preview in Advance Stills by Gus McCarthy

Harkrider, designer of "The Great Ziegfeld" and "Swing Time," carried out script requirements for presentation of a night club, largest and most lavish in the world and located atop the world's highest building, concerning the operations of which the heroine of the story, heiress to $50,000,000, is vitally interested. Dedicated to the uplifting of night club entertainment, as shown in the smaller reproductions, she is forced to accept the professional standards represented in the larger pictures shown—but that's the story. The facts are that the set of the "Moonbeam Room" is 70 feet high, covers 40,500 square feet, is constructed of steel, concrete and glass brick and cost something like $100,000. It is dressed with 36,000 yards of cellophane, lighted by 200 kleig lights and accommodated 1,000 persons for the final sequence.

Against this and other sets and under direction of Ralph Murphy, Doris Nolan and George Murphy play the romantic leads, art-y heiress and orchestra leader, supported by Hugh Herbert, Gregory Ratoff, Gertrude Niesen, Ella Logan, Henry Armetta, Mischa Auer, Claude Gillingwater, Ray Mayer, Ernest Cossart, Samuel S. Hinds and a long roster of similarly qualified talents.

Hollywood is of the opinion that all this spells box office in box car numbers. Only the box office, of course, can say whether it does or not. Meanwhile, studio sages are computing the production cost at a round million dollars and pointing out that Charles R. Rogers, who doesn't gamble in those figures for fun, is down in the credit sheet as executive producer. Further deponent saith not.



ERPI WINS DUOVAC ANTI-TRUST SUIT

Group of 22 "Treble Damage" Suits Brought on Same Charges, Says Western Electric

The anti-trust suits brought by General Talking Pictures Corporation and Duovac Radio Corporation against American Telephone and Telegraph Company, Western Electric and Electrical Research Products, were dismissed this week as against A. T. & T. and Western Electric by Federal Judge Nields, in the United States district court at Wilmington, Delaware. At the same time, Judge Nields denied the injunctions which the plaintiffs attempted to obtain against Electrical Research.

The claims of the plaintiffs in these two suits were, basically, that from the beginning of the effort to introduce and establish commercial talking pictures, Western Electric and Electrical Research, through alleged restrictive contracts with motion picture producers and exhibitors and owners of music copyrights, and in other ways, attempted to monopolize the manufacture and sale of the sound equipment required for talking motion pictures, including the recording apparatus for studios and the reproducing apparatus for theatres. These claims of the plaintiffs were rejected by the court.

Judge Nields, in his opinion, dwelt upon the difficulties attending the early attempts to introduce commercial talking pictures, pointing to the necessity of the precautions which Western Electric and Erpi took to insure recordings and performances of sound pictures of a quality which would merit public esteem and acceptance. The court pointed out that in this effort to establish commercial talking pictures, Western Electric and Electrical Research succeeded where many others had attempted and failed.

Both Clauses Dropped

Particular criticism was directed by the plaintiffs in these suits toward two provisions in the early contracts between Electrical Research and motion picture producers and theatre owners. One of these provisions was the so called "equality clause," by which Erpi's producer licensees agreed to release their sound pictures only to the theatre equipments which would perform with volume and quality equal to that produced on Erpi equipment. The second was a clause in the early leases of theatre equipments by which the exhibitors agreed to obtain solely from Erpi renewal and replacement parts required for theatre equipments. These clauses, Judge Nields held, were reasonable and proper during the research and promotional periods of the art. He held that when the art had reached full commercial development, the clauses were to be regarded as unlawful. But he pointed out that under the policy pursued by Erpi, the equality clause had not in fact operated to prevent theatre owners having other than Erpi equipment from freely obtaining recordings by producers who were Erpi licensees, and he found that the so called renewal and replacement parts clauses had been abandoned by Erpi long prior to the trial.

Specifically the renewal and replacement clauses were eliminated from Erpi's theatre agreements in November, 1933, and the equality clause, which was not enforced, was dropped from its new license agreements made with Paramount effective March, 4, 1933, and with Warner Brothers effective January, 1934, at which time the same contracts were offered to Erpi's other producer licensees. For these reasons, the injunction sought by the plaintiffs against the alleged operation of these clauses was denied.

"Judge Nields' decision is held to be one of great significance to the industry and the case is one which has attracted wide spread attention," according to Western Electric.

In a trial which consumed approximately eight weeks, exhaustive inquiry was made with respect to practically every step in the development of the sound picture business, and every related contract entered into by the Western Electric Company and Electrical Research Products was subject to scrutiny. The record contains more than 5,000 pages and approximately six hundred exhibits.

Judge Nields' opinion, which comprised 34 pages of typewritten manuscript, is an analysis of the history of the introduction of sound into motion pictures as a result of research in Bell Telephone Laboratories on through the period of early promotion. He pointed out the difficulties which had to be overcome before the industry recognized the place of sound as a factor in motion picture entertainment. He examined the practices of Electrical Research and declared that every step taken was at that time proper, reasonable and necessary. He declared that without the manufacturer's insistence upon the rigid maintenance of the intergrity of the equipment, the results might have been fatal to the ultimate development of the art, and that when, on the other hand, standards of quality had thus been established and the industry recognized their importance, Erpi relaxed the restrictions which it had earlier incorporated in its agreements, and modified its contractees accordingly.

Same Charges in 22 Suits

"Judge Nields' decision in these cases is of additional interest because it was upon these same charges that a group of 22 socalled treble damage suits against the three Bell System companies were brought between July, 1933 and September, 1935, in which alleged damages aggregating $175,000,000 were claimed," according to Western Electric. "The contractual relationships and business policies of Electrical Research Products, Inc., and Western Electric Company which were attacked in the Wilmington cases are the same against which similar charges are made in these pending damage suits; and they are the same relationships and practices which, in large part, formed the subject of the recent Federal Communications Commission hearings in New York, in the course of which present and former officials of Electrical Research Products, Inc., were questioned," the company said.

In this connection, another development came on Monday, when Federal Judge John C. Knox granted the motion of attorneys for American Telephone & Telegraph Company, Western Electric and Electrical Research Products, Inc., for comprehensive and detailed bills of particulars in five of these 22 treble damage suits. The cases were those of Stillwell Theatres, of Milton C. Weisman, receiver of Fox Theatres Corporation, the William Fox Isis Investment Company, Harrison Amusement Corporation, and the Winchester Amusement Company, Inc., whose claims aggregated about $3,000,000. At the time of the application for these bills of particulars, the motions were vigorously opposed by counsel for the plaintiffs in the five actions.

Allied Directors In Baltimore for Meeting of Board

The annual meeting and election of officers of the board of directors of Allied States Association of Motion Picture Exhibitors was scheduled to open in the Emerson Hotel, Baltimore, on Thursday, January 22nd, continuing through Friday. A banquet was scheduled for Thursday night at which Mayor Jackson of Baltimore and other city and state officials were to be guests. The election of officers was reserved for the final business of Friday afternoon.

Many of the visiting directors took advantage of the arrangements made by the association for a block of seats in the reviewing stand for the inaugural parade in Washington on Wednesday.

Among those attending the meeting are: Edward Ansin, R. R. Bair, A. Bendslev, Herman A. Blum, H. A. Cole, Fred DeLodder, Dr. J. B. Fishman, L. C. Garman, Johnnie Griffin, J. H. Hiser, Fred J. Herrington, William Hicks, I. R. Holycross, Arthur K. Howard, M. B. Horwitz, A. E. Lichtman, W. B. Littlefield, E. F. Maertz, Abram F. Myers, Lee W. Newberry, C. H. Olive, E. L. Peaslee, Arthur B. Price, H. M. Richey, J. C. Ritter, M. A. Rosenberg, Maurice Rubin, Sidney E. Samuelson, Aaron Saperstein, Maurice Shulman, Martin G. Smith, Sam Soltz, W. A. Steffes, R. A. Tesch, P. J. Wood, Nathan Yamins.

Seven committees and the program for the meeting were disclosed Wednesday.

The committees are:

Special Defense: W. A. Steffes, chairman; S. E. Samuelson and H. A. Cole, active members; Nathan Yamins and Abram F. Myers, ex-officio members; and James C. Ritter, treasurer, and H. M. Richey, secretary.

Nominating: Yamins, chairman; Steffes, Ritter and Samuelson.

Finance: Herman A. Blum, chairman; Martin G. Smith, Fred DeLodder, Aaron Saperstein, Lew W. Newbury, M. A. Rosenberg, C. H. Olive, and R. R. Bair.

State Legislation: Maurice Rubin, chairman; A. Bendslev, Samuelson, Fred J. Herrington, P. J. Wood, Cole, and E. F. Maertz.

National Legislation: W. B. Littlefield, chairman; J. B. Fishman, John Griffin, M. B. Horwitz, E. L. Peaslee, I. R. Holycross, and R. A. Tesch.

Convention: H. M. Richey, chairman; Edward Ansin, A. E. Lichtman, Fred J. Herrington, Wood, and such others as the chairman may see fit to designate.

Maryland Committee on Arrangements: Arthur B. Price, chairman; Blum, L. C. Garman, Sam Soltz, Jack Whittle, and such others the chairman may add.

The program for Thursday morning called for a report by Mr. Yamins, a report by Mr. Myers, a canvass of opinion on activities, and adoption of a schedule for subsequent meetings and designation of additional committees.

A luncheon was to be given for the visiting directors by the MPTO of Maryland at the Emerson.

On Friday the first business of the day was to be resumption of deliberations and the hearings of reports with time allotted for consideration of public liability insurance and independent production.

Again the visitors were to be guests of the local unit at luncheon. The final business session will be reserved primarily for reports of the finance and nominating committees and adoption of a schedule of dues and election of officers.

Paramount
Pictures
WOW
WHAT A JUBILEE!

SOME JUBILEE OPENER

"COLLEGE HOLIDAY"
with Jack Benny, George Burns and Gracie Allen, Mary Boland, Martha Raye, Marsha Hunt, Eleanore Whitney, Johnny Downs, Ben Blue
Directed by Frank Tuttle
BIG $16,000 FOR 'HOLIDAY' IN CINCY
...llege Holid... Big in New...
...lliday" Is ...p Draw in ...win Ci...
...llege" Is Louis Top ...ith $20,000
"College" $38,0...
Hit in Boston
...llege Holiday" ...s Buffalo Rus...
...ollege' $8,2...

"COLLEGE HOLIDAY"

Smashes to new highs as Buck Benny rides again for Paramount

One of the New York critics said there was no plot to "College Holiday." The lad was wrong. The plot was to make one of the big grossers of the year . . . and the plot worked. The first of the Jubilee pictures is knocking 'em down from coast to coast. Everybody thought "Big Broadcast" was terrific. "College Holiday" is running neck and neck with that box-office champion.

RAYE... RAYE... RADIO!

MARTHA Marches on

Yes, sir, our little friend Martha has joined the ranks of the big-time radio stars (most of whom, as you know, are Paramount players) to increase her already big-time box-office draw for you lads.

DeMILLE STRIKES GOLD

EW YORK PARAMOUNT THEATRE reaks all opening day records ith "The Plainsman."

LIFE MAGAZINE gives its 650,000 readers a six-page sales talk on "The Plainsman." Builds audience.

"THE PLAINSMAN"

Already looks like year's top grosser . . .

We've published one two-page list of box-office records chalked up by the big Cecil B. DeMille production. Wherever "The Plainsman" has played it has stood them in line. The critics have called it Gary Cooper's best job . . . Jean Arthur's best job. You know the story... the second Jubilee picture is just box-office dynamite.

"CHAMPAGNE WALTZ"

Jubilee Special proves sock box-office from coast to coast

Special showings of "Champagne Waltz" have clicked this big Jubilee musical into the money. And everyone tells us we've built another terrific grosser as our third in the Jubilee series. "Champagne Waltz," in addition to its own value as a top class musical, is backed by one of those Paramount exploitation jobs which have the industry talking . . . national tie-ups by the dozen. Audiences that have seen the special Paramount Jubilee trailer have shown what they will do when this picture is screened...

just plain eat it up.

Get the Press Book for Information on:

Gladys Swarthout's Sensational Concert Tour . . . Great Elgin Watch Tie-up . . . Rogers Silver Tie-up on Gladys Swarthout . . . Veloz and Yolanda Dance Contest . . . Music Store Tie-up . . . Merchandise Tie-up . . . and many others.

NATIONAL CO-OP ADS on "Champagne Waltz" that will be featured in key city campaigns

FRANK LLOYD comes through with his big Jubilee smash . . .

"MAID OF SALEM"

THIS IS THE NATIONAL CO-OP CAMPAIGN ON "MAID OF SALEM"
"THE SWELLEST ROMANCE I'VE EVER FILMED..."
"MAID OF SALEM"
THE HEART THRILL OF "CAVALCADE"
THE SURGING POWER OF "MUTINY ON THE BOUNTY"
CLAUDETTE COLBERT and FRED MacMURRAY
in Frank Lloyd's
"Maid of Salem"
A Paramount Picture

Read what the maker of "Mutiny on the Bounty" says about his first for Paramount: "All those who have seen the rushes on 'Maid of Salem' seem to agree that this picture ranks with 'Mutiny on the Bounty,' 'Cavalcade' and my other adventure-romances. All I can add is that I believe Claudette and Fred have helped me turn out a picture that will really do things at the box-office."

"**EDWARD ARNOLD** has never turned in a stronger performance."
Comment of Preview Audience Members

Preview Audiences rave about
B. P. SCHULBERG'S
"JOHN MEADE'S WOMAN"

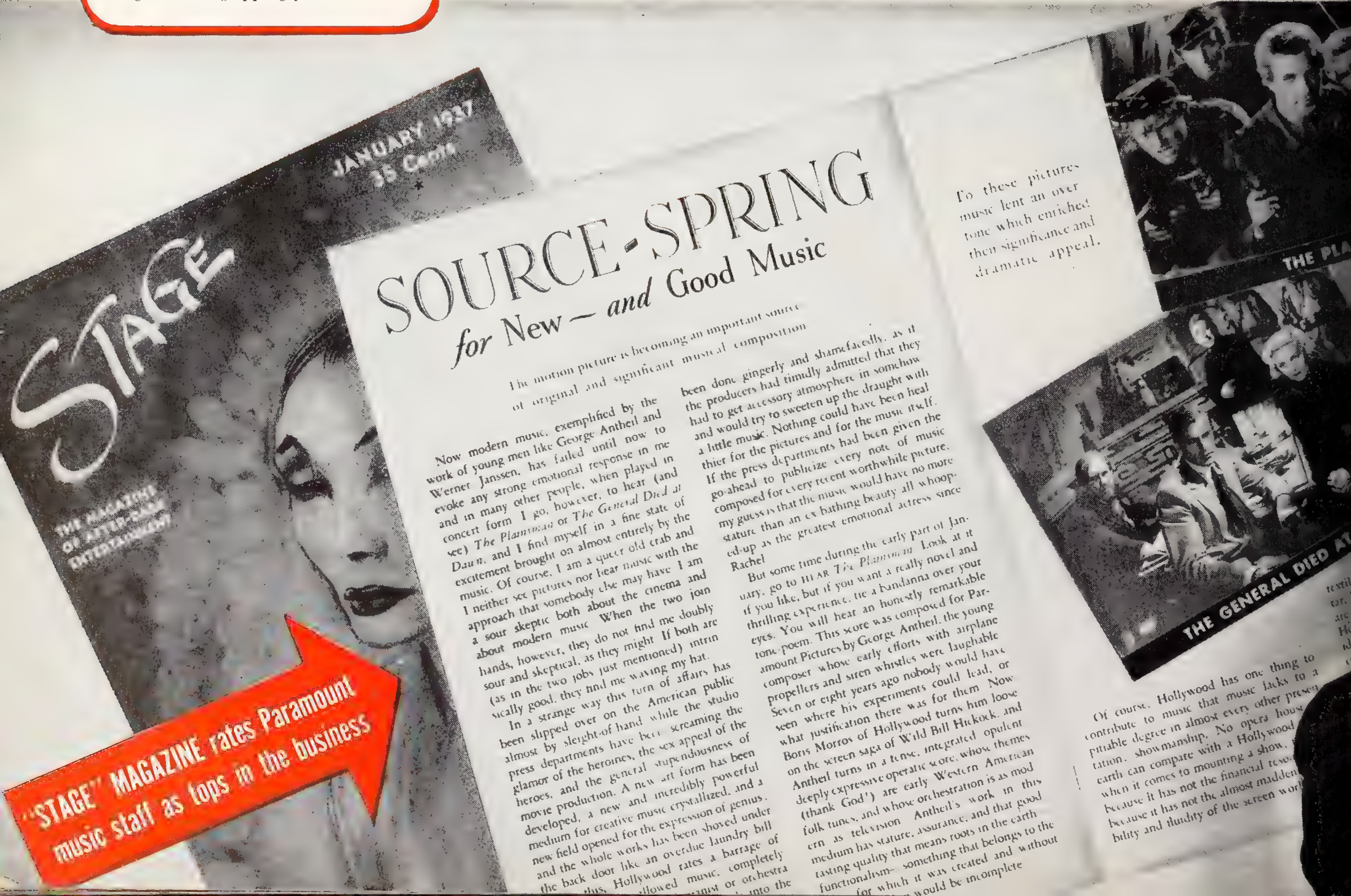
We knew this was a good picture. But until we showed it to preview audiences, we had no idea what a powerful picture it really is. Arnold is at his best. Francine Larrimore, star of a dozen Broadway hits, makes a sensational screen debut. Gail Patrick was never better. George Bancroft proves he can handle a big role. Richard Wallace's direction is superb.

"**FRANCINE LARRIMORE** is the biggest picture find of the new year."
Comment of Preview Audience Members

PRESS BOOK ADS carefully designed to put over unusual punch and dramatic appeal of story.

SUPPLEMENTARY ADS prepared at added expense after original campaign had been finished, as we wanted theatres to be covered on every angle of this gripping picture.

THERE ARE SOME THINGS EVEN MONEY CAN'T BUY!
TWO GREAT STARS bring you the most thrilling experience you've ever had in the theatre!
HE THOUGHT HE COULD BUY HER WITH A FISTFUL OF MONEY!
HE MARRIED HER TO SPITE THE WOMAN HE COULDN'T HAVE
EDWARD ARNOLD and FRANCINE LARRIMORE in "John Meade's Woman"
EDWARD ARNOLD


STAGE
THE MAGAZINE OF AFTER-DARK ENTERTAINMENT
JANUARY 1937
35 Cents
THE PLA
THE GENERAL DIED AT

"STAGE" MAGAZINE rates Paramount music staff as tops in the business

SOURCE-SPRING for New — and Good Music

The motion picture is becoming an important source of original and significant musical composition

Now modern music, exemplified by the work of young men like George Antheil and Werner Janssen, has failed until now to evoke any strong emotional response in me and in many other people, when played in concert form. I go, however, to hear (and see) *The Plainsman* or *The General Died at Dawn*, and I find myself in a fine state of excitement brought on almost entirely by the music. Of course, I am a queer old crab and I neither see pictures nor hear music with the approach that somebody else may have. I am a sour skeptic both about the cinema and about modern music. When the two join hands, however, they do not find me doubly sour and skeptical, as they might. If both are (as in the two jobs just mentioned) intrinsically good, they find me waving my hat.

In a strange way this turn of affairs has been slipped over on the American public almost by sleight-of hand while the studio press departments have been screaming the glamor of the heroines, the sex appeal of the heroes, and the general stupendousness of movie production. A new art form has been developed, a new and incredibly powerful medium for creative music crystallized, and a new field opened for the expression of genius, and the whole works has been shoved under the back door like an overdue laundry bill

this, Hollywood rates a barrage of
allowed music, completely
nist or orchestra
into the

been done gingerly and shamefacedly, as if the producers had timidly admitted that they had to get accessory atmosphere in somehow and would try to sweeten up the draught with a little music. Nothing could have been healthier for the pictures and for the music itself. If the press departments had been given the go-ahead to publicize every note of music composed for every recent worthwhile picture, my guess is that the music would have no more stature than an ex bathing beauty all whooped-up as the greatest emotional actress since Rachel

But some time during the early part of January, go to HEAR *The Plainsman*. Look at it if you like, but if you want a really novel and thrilling experience, tie a bandanna over your eyes. You will hear an honestly remarkable tone-poem. This score was composed for Paramount Pictures by George Antheil, the young composer whose early efforts with airplane propellers and siren whistles were laughable. Seven or eight years ago nobody would have seen where his experiments could lead, or what justification there was for them. Now Boris Morros of Hollywood turns him loose on the screen saga of Wild Bill Hickock, and Antheil turns in a tense, integrated opulent deeply expressive operatic score, whose themes (thank God!) are early Western American folk tunes, and whose orchestration is as modern as television. Antheil's work in this medium has stature, assurance, and that good tasting quality that means roots in the earth functionalism— something that belongs to the for which it was created and without would be incomplete

To these pictures music lent an over tone which enriched their significance and dramatic appeal.

Of course, Hollywood has one thing to contribute to music that music lacks to a pitiable degree in almost every other presentation, showmanship. No opera house on earth can compare with a Hollywood when it comes to mounting a show, because it has not the financial reso because it has not the almost madden bility and fluidity of the screen wor

BING Bangs out a Jubilee hit for you to keep the ball rolling . . .

"WAIKIKI WEDDING"

Imagine Bing invading the Hawaiian Islands with Bob Burns and Martha Raye for company, and you get an idea why the lads who have seen the rushes say "Waikiki Wedding" will be another huge Jubilee grosser. By the way, did you catch the cheers in your theatre when the folks got a glimpse of "Waikiki Wedding" in the Jubilee Trailer?

BIG TIME BROADCASTERS . . .

Every time **BING CROSBY** runs another of those big air shows of his, he's helping you sell tickets to "Waikiki Wedding."

BOB BURNS does the same sort of selling job on "Waikiki Wedding" for you when he rocks the network with his funny stories.

(You'll find the pick of the network stars in Paramount's Jubilee pictures)

"WAIKIKI WEDDING" with
Bing Crosby • Bob Burns
Martha Raye • Shirley Ross
George Barbier
Directed by Frank Tuttle

Doubling in brass . . .
and the name's
FRED MacMURRAY . . .

Sure, the lad with the cornet is one of the most popular stars in pictures. But have you heard the latest? This lad is now joining the very top flight of radio celebrities with a big program of his own . . . which means that you have another Paramount star doubling in brass . . . starring in hit pictures for you and plugging those pictures for you to the radio millions at the same time. No wonder the lads are all yelling for Paramount Jubilee pictures.

Carole Lombard
Fred MacMurray
in
"SWING HIGH, SWING LOW"
with Charles Butterworth, Jean Dixon, Dorothy Lamour, Harvey Stephens. Based on a play by George Manker Watters and Arthur Hopkins. Directed by Mitchell Leisen.

CAROLE, herself, swings some high
tion from the fans, who
op rank favorite.

BUTTERWORTH SWINGS HIGH . . .

Charlie is getting himself plenty of notice on the popular Packard Hour as well as in the Jubilee hit "Swing High, Swing Low."

PARAMOUNT FIXES $30,000,000 FUND FOR 1937 PICTURES
By REGINA CREWE
Motion Picture Editor N. Y. American.
PARAMOUNT TO PUT 30 MILLION IN BIG FILMS
Paramount Announces New $30,000,000 Production Program—Wanger Protests 'Arabian Nights.'
Paramount Pictures announced yesterday a $30,000,000 production program for the next twelve months, one of the most ambitious schedules in its history.
The German film "Maedchen in Uniform" will be shown tonight and tomorrow at 8:30 o'clock at the American People's Center, 308 W Fifty-ninth Street.
News From H
Paramount to Spend $30,000,000 on New Films During Next Year
THE MORNING TELEGRAPH, MONDAY, JANUARY 11, 1937
GLADYS SWARTHOUT
IRENE DUNNE
CLAUDETTE COLBERT
GEORGE RAFT
Paramount F Output Plans Largest Since
Appropriation for Production Coming Season
ACTUAL CONVERSATION overheard during screening of Jubilee Trailer at New York Paramount Theatre...
"Looks like Paramount is going to have a lot of swell pictures this year."

SOME JUBILEE! Yes, sir, and only the beginning, only the beginning!...for the line-up of Paramount pictures for the next twelve months is just one huge succession of smash hits ...with top stars in top productions giving you top grosses. Some Jubilee!...Yes, **and some PARAMOUNT!**

Paramount Pictures

Schools Set Code To Approve Films

An informal understanding of conditions for cooperation between the public schools of Bridgeport, Conn., and the theatre managers for the "promotion of high type pictures" has been drawn up by Worcester Warren, Superintendent of Schools, as follows:

"The management will take the initiative in asking the superintendent for his approval of the picture.

"The main feature will be approved if it has the approval of such organizations as the National Council of English Teachers. If it does not and seems worthy to the manager, the superintendent will request a committee possibly composed of teacher representative of the elementary point of view, teacher representative of the high school English point of view and a parent from the City Council of the Parent-Teachers Association, and, others it seems advisable, to attend a preview of the picture. With their approval the superintendent will give the same consideration as if approved by a national organization.

"The superintendent will insist that the accompanying picture be fit for children to see. He will accept the assurance of the manager of the theatre on this until he finds this assurance unreliable at which time he will either refuse to cooperate with the manager further or insist on a preview of every accompanying picture no matter how worthy the main feature.

"The consideration that will be given to approved pictures will be as in the past, permission to announce the film in the buildings, to post reasonable advertising in the corridors and to give the teachers permission to discuss the picture with students capable of interest in it.

"Essay contests—the School does not expect to undertake responsibility for conducting essay contests but will announce approved contests in which children can participate outside of class and send essays to an outside group of judges."

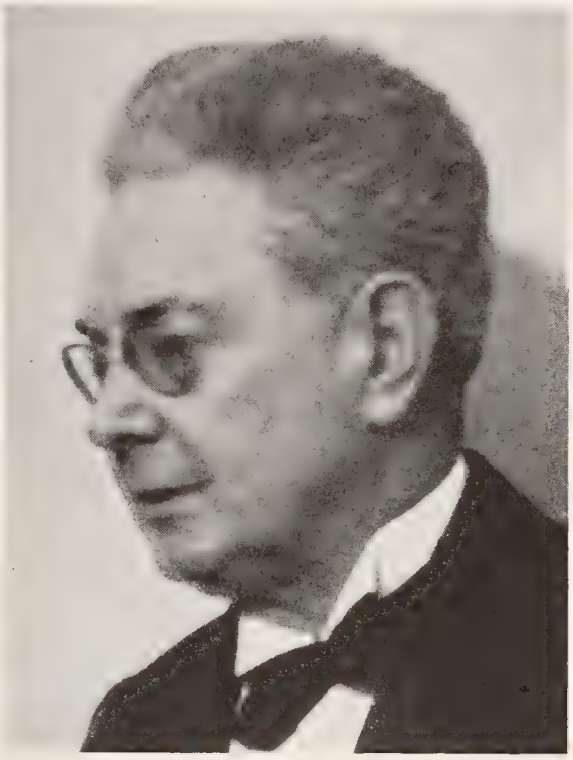
National Decency Legion Reviews 14 New Pictures

Of 14 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week eight were approved for general patronage, five were noted as unobjectionable for adults and one was cited as objectionable in part. The new pictures and their classification are as follows.

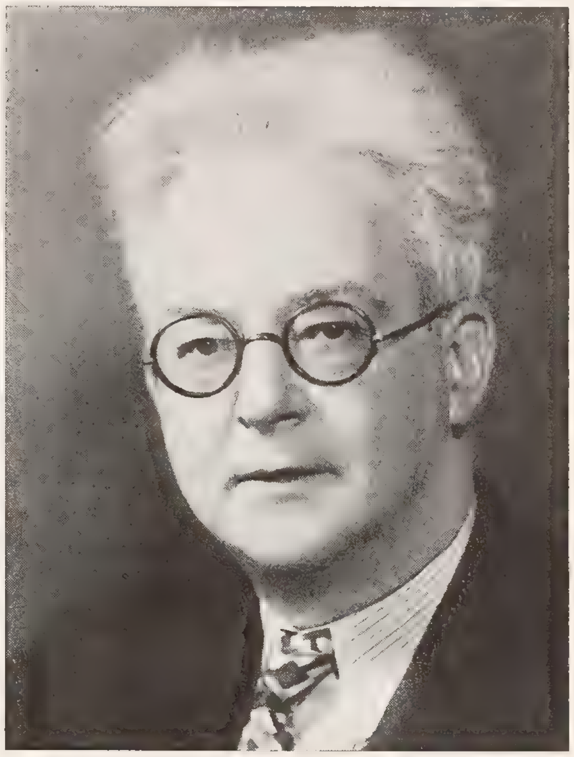
Class A-1, "Unobjectionable for General Patronage:" "The Dead March," "A Doctor's Diary," "God's Country and the Woman," "Larceny on the Air," "The Mighty Treve," "A Million to One," "They Wanted To Marry," "Round-Up Time in Texas." *Class A-2, "Unobjectionable for Adults:"* "Bulldog Drummond Escapes," "The Eternal Mask," "Green Light," "Men Are Not Gods," "Under Cover of Night." *Class B, "Objectionable in Part:"* "Broken Blossoms."

Omer Kenyon, in the theatre business in Des Moines for 16 years, has been named exploitation man for Metro-Goldwyn-Mayer in the midwest territory.

Twin Dynamos of Exhibition But They're Not Brothers



EDWARD M. FAY



COL. H. A. COLE

The marked similarity of features of Edward M. Fay and H. A. Cole long has been noted by their many acquaintances in the industry. The evidence is in the portraits reproduced above. Mr. Fay heads Fay's Theatres, with four houses in Providence, R. I., and others at Rochester, N. Y., and West Philadelphia, Pa. Colonel Cole, exhibitor with circuit headquarters at Dallas, has been a leading figure in Allied States Association of Motion Picture Exhibitors since its inception and is president of Allied Theatre Owners of Texas.

"Winterset" Selected In Foreign Press Poll

"Winterset" was judged the best American picture released in 1936 in a poll of 39 foreign correspondents in New York conducted by Ernest Gunther, representative for *Der Film,* German trade paper. Following "Winterset" were: "Mr. Deeds Goes to Town," "Modern Times," "Story of Louis Pasteur," "Romeo and Juliet," "Fury," "The Great Ziegfeld," "San Francisco," "These Three," and "The Green Pastures." Honorable mentions went to "Dodsworth," "My Man Godfrey," "Lloyds of London," "Anthony Adverse," "Charge of the Light Brigade" and "Mary of Scotland."

United Artists To Handle New Series of Cartoons

United Artists has completed arrangements for distribution of a new cartoon series in Technicolor to be based on the Percy L. Crosby comic strip character "Skippy." There are to be nine releases annually. Heading the new cartoon production unit are Kenneth McLellan, former head animator for Walt Disney, and Norman Stevenson, former Disney production manager. A staff of five animators and 40 artists has been assembled. The series is designed to replace the Disney cartoons which will be distributed by RKO next season.

Award Procedure Is Changed by Academy

Two outstanding changes in the methods of the Academy of Motion Picture Arts and sciences award nominations and voting were announced late last week by Frank Capra, president. The changes involve the presentation of the award for the best performance by an actor in a supporting role and by an actress in a supporting role in addition to the best performance award.

The system of nominations also underwent a change. Four major awards, for production, acting, directing and writing will be made through a committee of 50 chosen from five Academy branches. Members will nominate five leading choices for each award with general membership electing the winners by ballot. Heretofore, each branch made its own nominations.

Loew Openings on Thursday

New York filmgoers will be changing their theatre habits when the new "Loew calendar" goes into full effect, starting Thursday, when one group of Loew's theatres will change from Friday to Thursday openings. In succeeding weeks, other groups will shift to the Thursday openings until the entire Loew circuit goes on a Thursday opening basis. For years, Fridays have been the first days of the new weekend shows at Loew's.

PARAMOUNT SETS 22 TOP FILMS FOR 1937-38

Zukor Says Stars and Directors Have Been Named; Two Will Be in Color

Paramount already has set 22 of the more important productions of the 52 or more for the 1937-38 season, Adolph Zukor, chairman of the board and head of production, revealed at a press luncheon Wednesday in New York at the Hotel Astor immediately after his arrival from Hollywood. After presiding over a meeting of the Paramount board Thursday he was to go to Washington for the opening of "Champagne Waltz," Paramount Silver Jubilee picture.

For the 22 pictures, stars have been selected and directors assigned, and the studio machinery is already underway for actual production, Mr. Zukor said. Several of the stories already are in the hands of their directors.

Stars and leading players assigned to the 22 productions include Claudette Colbert, Mae West, Gary Cooper, Marlene Dietrich, Bing Crosby, Fred MacMurray, Carole Lombard, George Raft, Herbert Marshall, Jack Benny, Burns and Allen, Frances Farmer, Martha Raye, Bob Burns, Sir Guy Standing, Irene Dunne, Gladys Swarthout, Ida Lupino, Randolph Scott, Dorothy Lamour and Ernest Cossart.

Among the directors assigned are Cecil B. DeMille, Frank Lloyd, Ernst Lubitsch, Wesley Ruggles, Henry Hathaway, Rouben Mamoulian, Leo McCarey, A. Edward Sutherland, Mitchell Leisen, Alexander Hall, Frank Tuttle and William Wellman.

Two of next season's releases already are finished, "Souls at Sea" and "High, Wide and Handsome." "Angel," starring Marlene Dietrich, will be in work shortly and scripts of five others are ready for shooting. Six or eight are to be finished this summer.

Mr. Zukor said the advance planning is expected to result in marked studio savings.

Leading Films Listed

The 1937-38 leading pictures, without reference to order of release, follow: "Spawn of the North," to be in Technicolor; "Beau Geste," also in Technicolor; "Buccaneer," directed and produced by Cecil B. DeMille; "Angel," with Marlene Dietrich; "I, James Lewis," with Claudette Colbert; "Double or Nothing," Bing Crosby, Marthe Raye and Dorothy Lamour; "High, Wide and Handsome," Irene Dunne, Randolph Scott, Dorothy Lamour; "The Big Broadcast of 1938," Jack Benny, Burns and Allen, Stokowsky's orchestra, Bob Burns; "Bluebeard's Eighth Wife," Claudette Colbert and Fred MacMurray; "Souls at Sea," with Gary Cooper, George Raft, Frances Dee; another Dietrich picture; "One More Spring," Bing Crosby; "Artists and Models," Jack Benny; "Victor Herbert," Irene Dunne; "Madame Butterfly," Gladys Swarthout; "Caviar for His Excellency," George Raft and Gail Patrick; Harold Lloyd starring comedy; "What Ho," Gary Cooper, to be produced by Emanuel Cohen's Major Productions; Mae West starring picture for Major Productions; "Show Business," Jack Benny and Gladys Swarthout; "Gambler's Maxim," George Raft, Frances Farmer, Ida Lupino, and "Cuckoo College," with Jack Benny and Martha Raye.

Mr. Zukor said color was practical only when it blended with the story being filmed.

He compared double features to an epidemic, said they are considered "good or evil, depending on whom they affect," and predicted the practice eventually would die out. Better pictures and longer playing dates were doing more to eliminate duals than anything else, in his opinion.

Mr. Zukor said television was too far off to comment on it, but that if, and when, it was perfected he had no doubt that film showmen would take it over since they had the material desired by the public to sell.

"B" Picture Policy

Indications are that a definite policy in regard to Paramount's "B" picture production for the balance of the season will be decided upon at conferences between home office executives and Mr. Zukor this week in New York. No substantial change in production policy is regarded as likely in advance of the new season, however.

A special deal for Mr. Zukor, involving a percentage of profits, which has been discussed by directors of the company, will have to be submitted to and approved by Paramount stockholders before being placed in effect.

Approximately $5,500,000 of Paramount's first preferred $100 par stock has been converted into common, representing more than 21 per cent of the total number of shares of first preferred issued for claims allowed in the reorganization proceedings.

The first preferred is convertible at one share for seven of common, resulting in an increase of approximately 385,000 shares in the common outstanding, or a total of 1,995,000 shares of common. The second preferred is convertible at the rate of 10 shares for nine shares of common, hence conversion of this issue has little effect on the total number of shares outstanding. There are 4,500,000 shares of common authorized, 2,300,000 of which were set aside for conversion purposes; 1,610,000 were originally oustanding, and the remainder are in the company treasury.

Paramount Pictures, Inc., will have earnings for the final quarter of 1936 equivalent to $1.85 a share on the common stock, Wall Street reported.

Paramount has reorganized its talent department. The school has been placed under the direction of Oliver Hinsdale, who recently left a similar post with Metro-Goldwyn-Mayer. Ted Lesser, former assistant to Mr. Zukor, will work under the supervision of A. M. Botsford. Melville Shauer, in charge of the department since the resignation of Jack Votion, has resumed his duties as an associate producer.

Momand Appeal Action Opens in Oklahoma City

The appeal of A. B. Momand, Shawnee operator, in a $4,000,000 suit in Oklahoma City, charging conspiracy, was adjourned without date Tuesday when Federal Judge George T. McDermott dropped dead in court.

The case appears on the docket as A. B. Momand, appellant, vs. Paramount Publix Corporation, et al. Eighteen other motion picture companies are listed as appellees, including Publix Theatres, United Artists, RKO, Pathe Exchange, Inc., Warners, Vitagraph, Inc., Vitaphone Corporation, Warner Brothers Theatres, First National Pictures, Fox Films, Columbia Pictures, MGM, Universal, Griffith Amusement Company, Consolidated Amusement Company, Consolidated Theatres, Educational Film Exchange and John B. Terry.

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200 in London Pay Tribute to Zukor

by BRUCE ALLAN

in London

Two hundred members of the British motion picture industry attended the Adolph Zukor Jubilee luncheon in the Empire Rooms of the Trocadero in London Wednesday. Presiding was Montague Goldman, general sales manager in England, for Paramount Film Service. On the dais were Sir William Jury, managing director of Metro-Goldwyn-Mayer, Ltd.; Colonel A. C. Bromhead, one of the founders of Gaumont British; Sam Eckman, managing director of MGM in England; John Maxwell, managing director of British International Pictures; Herbert Wilcox, head of Herbert Wilcox Productions, and Bebe Daniels.

Among those present: Sidney L. Bernstein, managing director of Bernstein Theatres and Denham London Cinemas; Captain Richard Norton, director of British and Dominion Films; Sir Albert Clavering, of Clavering and Rose; Phil Hyams, H. and G. Cinemas, and Arthur W. Jarrett, director of Provincial Cinematograph Theatres, booking controller for GB.

An exceptional exhibition of showmanship was displayed by Earl St. John, director of exploitation for Paramount Theatres, Ltd., who screened "Queen Elizabeth" during the luncheon and who had arranged proceedings so that after the luncheon the walls of the room sank, disclosing a tableau of the Paramount trade mark with a photograph of Mr. Zukor surrounded by living figures dressed to typify past big feature successes of Paramount, such as "The Sheik" and "The Four Horsemen of the Apocalypse." The climax was the raising of a living figure representing "Champagne Waltz."

Mr. Goldman toasted Mr. Zukor as a builder and prophet. Mr. Maxwell recalled that Mr. Zukor gave a contract for three pictures from the old British National with £50,000 advance on each. This company was Mr. Maxwell's introduction to production and the Zukor contract was its chief asset. "With the 1929 crash he didn't retire but took off his coat and started again," Mr. Maxwell said.

Sir William Jury said he had tried to buy "Queen Elizabeth" but Gaumont outbid him. Mr. Eckman, for the Kinematograph Renters Society, recalled that "Queen Elizabeth" was his first feature in a "super circuit" consisting of one hall seating 299.

Among the guests was Mrs. J. D. Walker, whose husband established the first Famous Players-Lasky branch in England.

Screen Club Formed By Denver Group

Plans for the formulation of a Rocky Mountain Screen Club were completed in Denver this week with the election of directors and officers of the new organization. Harry Golub was chosen president, Chester Bell, first vice-president, Joseph Dekker second vice-president, Ross Bluck secretary, Harry Goodridge treasurer and Emmett Thurman counsellor. The directors include Gene Gerbase, Al Hoffman, R. J. Morrison, Eddie Loy, J. H. Ashby, Charles Gilmour, Louis Finske, Rick Ricketson, Buzz Briggs, Frank Culp, David Cockrill, David Davis and Jack Langon.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

E. H. Mayer writes from Ohio about the nursery rhymes that are played on the chimes of Christ Church, in Glendale, near Cincinnati, when a baby is born. If it's a boy, they play "Little Jack Horner," while "Mary Had a Little Lamb" is the selection when a girl baby arrives in town. A recurrence of the Dionne Quintuplets would rate "I've Got Plenty of Something."

▽

Terry Ramsaye left Hollywood the other day to return to his desk in New York. Before taking his departure, however, he wired ahead his personal nomination to win the 1937 medal for something or other, the nomination taking the form of a publicity statement issued by Paul Snell, of Hollywood's Principal Pictures, and reading, in part, as follows:

> Negotiations now are under way between Edward Gross, associate producer of Principal Pictures, and Oscar Alva Allred, manager of a singing mouse, for the warbling rodent to sing a duet with Bobby Breen in his forthcoming film, "Boy Blue."

▽

As previously reported in these columns, the admission to the local and lone movie house in the town of Bethel, Alaska, where the patrons are mostly Esquimos, is one fish. Patrons are given the option of leaving either a smoked salmon or a smoked whitefish at the boxoffice. The proprietors later dispose of the fish—the staple diet for sledge dogs—to dog owners. Howard Shonting, our correspondent in Massachusetts, now reports that a Bostonian has just returned from the North, and he says that some of the shows in Bethel smell.

▽

Seems only the other day that Ben Turpin used to tickle the risibilities of legions. He's 67 years old now, and for years has confined his screen work to the collection of rentals from a dozen pieces of Berkeley Hills property which he owns in the Hollywood film area. Ben is now bald, but spry, and although he's not "broke," he would like to do a little work in or around the studios to keep him in the swim, even offering to tend the gate at any studio.

"I'd be terrific as a gatekeeper," he winked one of his zigzag eyes. "Imagine—the only guy in the picture business who could see 'em coming and going."

▽

"If all the bad puns in the world were laid end to end," says Ted Cook, "they would only reach from one broadcast to another." As, for example, from one Eddie Cantor broadcast to the succeeding Eddie Cantor broadcast.

▽

Charlie Pettijohn, legislative expert of the Hays organization, thinks "It is about time we stopped listening to the complaints of the buyers and sellers of motion pictures long enough to thank the 'forgotten men and women' in Hollywood for their achievements in production."

Come, come, Charlie, don't tell us you haven't seen that "high-bracket" list of salaries published by the government showing payments to Hollywood's "forgotten" men and women for their achievements in production?

▽

Someone in London asked Gracie Fields, musical hall star, what she had learned for her stage work from seeing herself in films.

"You mean," she cracked, "what did I unlearn!"

The Honeymoon Is Over Department:

"John Barrymore wouldn't share a spotlight with God!"—*Elaine* (*Barrymore bride*) *Barrie.*

▽

Next door to the Radio City Music Hall theatre, right under the 30th floor offices of our Quigley Publications, Odd McIntyre witnessed a panhandler sidle up to a passing woman and mumble an appeal. To the panhandler's amazement, the woman turned on him in a fury, and pointing to herself, fairly shouted: "Me? Why I've been working all day. What in hell have you been doing?" And the moocher took it on the lam, to a burst of handclaps and hurrahs from the side-lines.

▽

"Motion Picture Daily" has extended its reportorial activities to embrace a looksee at Broadway stage openings, reporting an opinion on the play's adaptability to films, on the following morning.

All of which is dandy, except that Maurice Davila (Red) Kann, the editor, who reviews most of the plays, uses the anonymous byline of "PLAYBOY."

'Nuff said.

▽

Beautiful Thought for Today.

"I have always thought that all women are beautiful. I have always thought of all women as damsels in distress. I have always thought of women as being the particular and very special problem of man."—*William Powell, actor, in the New York American.*

▽

The height of something or other in hero worship was reached in London where an unnamed native beauty went to the tattoo shop of George Burchett, on Waterloo Road, and had him needle an "engraved" portrait of Gary Cooper on her lovely back. A photograph at hand showing the net results forces the conclusion that Gary will not think much of the "artist's" work. He looks more like Bull Montana in a rage. When the lady bends he'll probably look like Stan Laurel.

▽

Gail Borden, conducting "The Round-Up" in Chicago's *Daily Times,* turns prophet and sets down in his column some headlines "you'll never see in 1937," as follows:

LOUELLA PARSONS WON'T REVIEW MARION DAVIES PICTURE

GOERING CALLS MEDALS MERE BAUBLES

JAMES CAGNEY SAYS HE'S SATISFIED WITH PRESENT SALARY

G-MEN GIVE HICK COP CREDIT FOR ARREST

CHARLIE MAC ARTHUR AND BEN HECHT ENDORSE HOLLYWOOD

STALIN SAYS TANKS WILL BE USED FOR CALISTHENICS ONLY

ROBERT TAYLOR FLAYS MATINEE IDOLS, REFUSING TO SEND FANS HIS PHOTO

JOHN HAMILTON SAYS ALFRED LANDON ONLY WANTED THE PUBLICITY

A Seattle woman has written to Clark Gable in Hollywood offering to cut off her hair if he will have it made into a beard and wear it in his next picture.

▽

London's "Era" theatrical newspaper, is poking fun at our li'l Mary Brian, now in England for picture work, because she insists on "eating American" while over there, even contracting with a Hollywood caterer to send substantial shipments of ice cream, coffee and fried chicken to her in London regularly. (It's a good trick if they can do it.)

▽

Chance of a Lifetime, from an advertisement in the *Saturday Review*:

> ST. LOUISAN, an eclectic hedonist, lonesomely thirty, with season tickets to nearly everything behind footlights, from symphony on, wants better company in the second seat than his hat. Is there an interested miss? Box 694-B.

▽

In Germany it is now a penal offense to turn off a radio in the middle of a government broadcast.

Which may explain the shortage of cotton in the Reich.

▽

Louis Sobol spends half of his life in and around Broadway and its night clubs, and the other half talking about it. From Louis comes the story concerning Evelyn Laye and Gloria Swanson, who, driving toward the Twenty-one Club, the other evening, had as their genial jehu, an undersized cab-driver who insisted upon offering them peanuts. Gently, but firmly, they refused. He persisted. "They're good for you—go on, have some," he urged. But Miss Swanson purred—"We're so sorry—we're singers, you see. Peanuts are bad for our throats." As they came to a halt at a red light, the cabbie turned around, surveyed Miss Swanson carefully and slightly disdainfully and chirped: "I suppose you're Lily Pons." "Not quite," Gloria murmured, "but my friend here (pointing to Evelyn Laye) is Miss Grace Moore." The taximan snorted and rasped: "Okay, ladies, okay—just make out I'm Toscanini—and for the rest of this here ride, we won't talk to each other!"

▽

"Mussolini Goes 'Slumming' at Rome Theatre," says an Associated Press headline in the *New York American.*

El Doochie, we resent that word, "slumming."

Seems that Benito Mussolini took the occasion of the first "Theatre Saturday" to witness in operation the government's new plan providing for shows at new low prices—10-cent top and a two-cent minimum.

No one is admitted who earns more than $40 a month—except, of course, Mussolini. He has a special pass, or something.

▽

"Horseback riding," chirps little player Heather Angel, "is the greatest exercise in the world. If practiced consistently, it will take the place of dieting," she chortles, "and any man or woman can keep their figure without starving themselves."

In other words, it's the seat of health.

▽

Thieves snitched 5,500 feet of film and $3,000 worth of projection equipment from the automobile of Elmer F. Spies, representative in Kansas City for Jam Handy Films. Among the pictures stolen was a print of "Yeggs Aren't Safe."

FEDERAL AGENTS STUDY FAN CLUB "RACKET"

Investigators of Post Office and Justice Departments Study Threats of Star "Boycotts"

Postal and Justice Department officials in Washington are understood to be investigating complaints from motion picture stars over free trips to Hollywood which they are said to have been forced to finance for "officials" of "movie fan clubs" under threat of "boycotting" of their product. The motion picture colony in California is said to be fearing a spread of the socalled "racket."

While neither the Post Office nor Justice Department officials would discuss the matter, it is understood that the one has received complaints and the other has been approached with an appeal for action.

Method of Operation

The method of operation of these "clubs" is to write to some star suggesting that a trip to Hollywood for the "fan-club" officials would increase greatly the popularity and prestige of the player and, conversely, suggesting that failure to "come through" with the expense money would so disgust the "fans" that they would boycott the player's pictures.

So far as the Post Office Department is concerned, it was said there has been no suggestion of a crusade against film fan clubs, but that any complaints received would be referred to the inspector in charge at Los Angeles. No such references have been made from Washington but it was said the Los Angeles office might have been called into the situation without first drawing the matter to the attention of Washington.

Department of Justice officials were even less communicative, adhering to the policy of secrecy followed with respect to investigations up to the time of court action. The Federal Bureau of Investigation, however, is running up to lesser racketeers who, unless checked, may some day achieve greater proportions.

In Motion Picture Herald issue of November 21st it was revealed that the American public also is being shorn of some $1,000,000 a year by "racketeering" fan clubs which, recognizing the success of the legitimate fan club, are cashing in on the public's gullibility.

Calls Chicago Headquarters

It is the directors of these bogus organizations who are believed to have grown bold enough to contact the stars directly and demand their tribute from them, threatening the "boycott" when refused.

Peyton Watkins, head of the Twentieth Century-Fox fan mail department in Hollywood, observed that Chicago appeared to be the headquarters for many of the "racketeering" clubs.

"I once discovered that a Chicago man simultaneously had written three different players on the lot asking approval for formation of a fan club in the name of each," Mr. Watkins said. "I investigated and found the man already had four other fan clubs flourishing, with the players of another lot being used as 'bait.' These cheap racketeers work on a wholesale basis, planning first to get around 10 cents from club members. It is extremely profitable for them, as an average club has at least 1,000 members."

Single Feature Law Cuts Budapest Total

The decrease in the number of features exhibited in Budapest under the operation of the recent government edict prohibiting the showing of any but single bills in Hungarian theatres, is indicated in figures for the first three months of the new system.

In the three months to October, 1935, 66 features were shown in local first runs, while in the same period in 1936, 52 films were shown, a decrease of 20 per cent. American product was far in the lead, the 52 divided as follows: American, 25; Hungarian, six; German, nine; Austrian, four; French, seven, and Czechoslovakian, one.

The most recent American importations in first runs in Budapest were rated at the box-office as follows: "San Francisco," excellent; "The General Died at Dawn," very good; "Georgeous Hussy," "Showboat" and "Robin Hood of El Dorado," poor.

New Zealand Government Is Producing Scenic Films

The government of New Zealand is proceeding with its plans to produce scenic and industrial films for exhibition in foreign countries, the Department of Commerce in Washington reports and advance orders for the distribution of these pictures in colleges, schools, technical and social institutions have already been received.

Condor Pictures Start Operations February 15th

Actual operation of the newly-formed Condor Pictures, Inc., is set for February 15th, George Hirliman, president, announced in New York this week as he left for Hollywood. Office space will be taken in the RCA Building of Rockefeller Center.

Fox West Coast to Build

Fox West Coast has set a budget amount of $1,250,000 for building and remodeling during 1937. Three new theatres have been announced for the Los Angeles territory and the balance will be spent on remodeling present properties.

Consolidated Celebrates

Consolidated Amusements this month is celebrating its 32d anniversary. In a number of Bronx theatres in New York special attractions, including radio performers, are being booked.

Hungary Unit Pick Paramount Man

by ENDRE HEVESI
in Budapest

Miklos Palugyay, Paramount manager in Budapest, has been elected managing president of the Union of Hungarian Film Distributors, succeeding the late Morton Libertiny. It is the first time the head of an American company has been elected to the important distributor post.

If present production plans for the new season are realized, a total of 30 to 35 Hungarian productions will be released next year. Motion picture reviewers, however, who were extremely lenient with domestic product in the early stages of its development, have become increasingly critical, on the belief that the native product has become strong enough to stand impartial criticism.

Czechoslovakia Revises Plan for Film Subsidy

New regulations governing the granting of subsidies to producers of features in the Czech language have been adopted by the Film Advisory Board of Czechoslovakia, according to a report to the Department of Commerce from the United States commercial attache in Prague. Under the contemplated plan productions will be divided into four groups: those which the board does not recognize; those which the board recognizes and accords a subsidy of 70,000 crowns ($25,000); those which the board recommends and accords a subsidy of 140,000 ($50,000) and those which the board considers of exceptional quality and accords a subsidy of 210,000 crowns ($75,000).

Latin America Turns To Spanish Product

Films produced in Latin American and European countries are gaining prestige in Peru at the expense of American films, the Department of Commerce in Washington reports. Last year, it is pointed out, American film companies accounted for 90 per cent of the pictures exhibited in Peru, a proportion which has declined to approximately 80 per cent. A feature produced in Argentina which is now being shown in Lima in second and third run theatres has earned more than advertised American first run features, it is said.

Marion Abbott Passes

Marion Abbott, actress on the American stage for 37 years, who appeared with Maude Adams and E. H. Sothern, died Saturday of pneumonia at Hahnemann Hospital in Philadelphia. She was 71. Her last New York appearance was in "I Want My Wife," produced in 1930. She was in "The 19th Hole" in 1927.

Cohn To Get "Deeds" Award

Harry Cohn, vice-president of Columbia Pictures, will receive the New York critics' award for "Mr. Deeds Goes to Town" on January 24th, and in turn will present it to Frank Capra, director. The ceremonies will be broadcast over the NBC-Blue network.

FLASHED

To 'Mr. and Mrs. America and All the Ships at Sea' Over 49 Major Stations by

WALTER WINCHELL

"One of the better motion picture documents will be released within the fortnight. It is called 'BLACK LEGION'! . . . It is one of the most fearless exposes to come out of Hollywood yet!...It's a Warner Bros. production, skillfully directed by Archie Mayo with fine performances by Humphrey Bogart, Erin O'Brien-Moore, and Dick Foran...By all means go see this T-N-Tainment!"

Thanks W. W. for the tremendous tip-off that's started everybody flashing the great news everywhere!

WARNER BROS.
WILL RELEASE

BLACK
L

"Celluloid dynamite! Moves motion pictures one notch forward!"—Red Kann, M. P. Daily • • • "Powerfully packed with emotional wallop! Director Archie Mayo never did anything better."—Film Daily "A mighty picture! What the public needs!"—Elizabeth Wilson, Silver Screen • • • "You'll see something when you see this flicker! The Warners and Archie Mayo are to be complimented!"— Sidney Skolsky, Daily News • • • "A four bell picture! One of the most tense, gripping photoplays of its kind ever produced—to be classed with 'I Am a Fugitive'! For a thrilling evening, I advise, for your 'must see' list—'Black Legion'!"—Jimmie Fiddler • • • "Divine! Should be seen by everyone! —Sara Hamilton, Photoplay • • • "A picture everyone should see! Splendid entertainment!"—Ed Smithson, Fawcett Pubs. • • • "Swell! Sends Humphrey Bogart rocketing into star brackets."—Ted Magee, Screen Book • • • "One powerful picture! An inspired job!"—John Schwartzkoff, Motion Picture Magazine • • • "Dandy, powerful picture."—Harold Hefferman, Detroit News • • • "A New Year present exhibitors can be thankful for!"—Film Curb • • • "A swell picture! Best in long time."—Leo Townsend, Modern Screen Magazine • • • "One of the outstanding pictures of the year!"—Hitchcock, Showmen's Trade Review • • • "Should mean SRO signs! A box office natural!"—Jay Emanuel Pubs.

EGION

ON JANUARY 30th

But The Raves Are Released Already!

"NO MISTAKE ABOUT IT..IT'S FLAMING CELLULOID!"

—*Liberty* Magazine said it, and awarded the show its critic's highest and rarest rating!

SEARS
DRIVE
Dec. 20 to
April 4

The Kind of Dramatic Dynamite Only WARNER BROS. Can Make!

"BLACK LEGION"

with

HUMPHREY BOGART

Dick Foran • Erin O'Brien-Moore • Ann Sheridan Robert Barrat • Helen Flint • Joseph Sawyer • Eddie Acuff • Addison Richards • Directed by ARCHIE MAYO

PRINTED
IN

RADIO PAYING $3,000,000 YEARLY FOR FILM TALENT

Hollywood Is Now Definitely Established as the Chief Source of Talent Supply for U. S. Air Entertainment

by JAMES P. CUNNINGHAM

Radio has $3,000,000 a year to use in enticing the best of Hollywood's motion picture talent to the air for appearances in popular entertainment broadcasts.

With Hollywood talent welcoming the new alliance, radio today lays claim to the motion picture's talent roster as its chief source of supply. Exhibitors' complaints against the use of Hollywood players, allegedly in competition to theatre box offices, evidently have been unavailing, for not only have radio's large broadcasters taken possession of the motion picture's talent but they intend to strengthen their hold in Hollywood.

Radio's national broadcasters have yielded to the strong demands for the services of motion picture stars made by their liberal sponsoring advertisers, spending $100,000,000 annually on the air alone, and in six months have so literally moved in on the motion picture talent market that Hollywood stands today nearly as important to the radio field as a purveyor of amusement as to the screen.

It is almost entirely an arrangement between the air advertisers and stars, with broadcasters and producers as witnesses. To the stars it is bringing 3,000,000 a year. All parties concerned appear satisfied over the results: The broadcasters are successfully delivering to their advertisers the sales medium specified; the producers feel they are benefiting by the "free" occasional mention of their motion pictures.

There is, however, a little uneasiness among the producers, caused by the vociferous complaints expressed by their own customers, the exhibitors, against the stars' radio shows competing with the same players' simultaneous appearances on screens.

Radio's union with Hollywood has been in the making ever since the first successful commercial broadcast, some 16 years ago. Its crystallization, however, really began only six months ago—at the beginning of the fall programs. Now, they say that Shirley Temple and Mae West are the only stars in Hollywood who cannot be reached by radio for a price.

In the six months from July 1st to December 31st, some 235 motion picture players made 532 "guest" appearances on the air, and additionally performed hundreds of times in 24 series of programs which in the period featured stellar film names. Besides, Hollywood shared other players with the air—those considered as combination radio-film performers, stage-film performers, concert-film performers, as follows:

Class (Forte)	Number of Players	Percentage	Number of Guest Appearances	Number of Series of Programs
MOTION PICTURE PLAYERS........	235	53%	381	24
RADIO-FILM PLAYERS	55	12	49	39
STAGE-FILM PLAYERS	50	11	71	6
STAGE-RADIO-FILM PLAYERS	28	6	31	30
MISCELLANEOUS (Concert-Films, etc.)	78	18	..	..
	446	100%	532	99

To broadcasters' charges that Hollywood has "stolen" virtually all of radio's talent, and, therefore, they have been forced to transport their microphones to Hollywood Boulevard, the foregoing chart provides a rebuttal. Where radio took 235 "straight-film" players for commercial broadcasts in the last six months of 1936 alone, motion pictures used only 55 players who had radio associations. Less than a dozen of those were of the top rank, whereas the stars taken from films by radio represented the best available, as witness the following compilation of "straight-film" players who made air broadcasts in the period from July 1st to December 31st:

Film Players on the Air, July 1 to Dec. 31	No. of Guest Appearances	No. of Series Programs
Olivia de Havilland......	7	..
Ann Sothern	7	..
Joan Bennett............	6	..
Patsy Kelly	6	..
Robert Taylor	6	..
Alice Faye	5	..
Joel McCrea	5	..
Frank Morgan	5	..
Gertrude Niesen	5	..
Walter O'Keefe	5	1
Gene Raymond	5	..
Barbara Stanwyck	5	..
Sheila Barrett	4	..
Kitty Carlisle	4	..
Ruth Chatterton	4	..
Guy Kibbee	4	..
Elissa Landi	4	..
Anita Louise	4	..
Herbert Marshall	4	..
Adolphe Menjou	4	..
Jack Oakie	4	1
Edward Arnold	3	..
Lionel Barrymore	3	..
Wallace Beery	3	..
Constance Bennett	3	..
Joan Blondell	3	..
John Boles	3	..
James Cagney	3	..
Madeleine Carroll	3	..
Claudette Colbert	3	..
Jackie Cooper	3	1
Dolores Costello	3	..
Joan Crawford	3	..
Irene Dunne	3	..
Cary Grant	3	..
Jean Harlow	3	..
Robert Montgomery	3	..
Pat O'Brien	3	..
Franchot Tone	3	..
Helen Vinson	3	..
Bert Wheeler	3	..
Jean Arthur	2	..
John Barrymore	2	..
Ralph Bellamy	2	..
Charles Boyer	2	..
Joe E. Brown	2	..
Virginia Bruce	2	..
Frank Buck	2	..
Leo Carillo	2	..
Jackie Coogan	2	..
Stuart Erwin	2	..
Glenda Farrell	2	..
Errol Flynn	2	..
William Frawley	2	..
Clark Gable	2	..
Hoot Gibson	2	..
James Gleason	2	..
Lucille Gleason	2	..
Betty Grable	2	..
Jean Hersholt	2	..
John Howard	2	..
Boris Karloff	2	..
June Lang	2	..
Jerry Lester	2	..
Peter Lorre	2	..
Edmund Lowe	2	..
Fred MacMurray	2	..
Dorothy Mackaill	2	..
Merle Oberon	2	..
Roger Pryor	2	..
George Raft	2	..
Claude Rains	2	..
Gregory Ratoff	2	..
Lyda Roberti	2	..
Ginger Rogers	2	..
Beverly Roberts	2	..
Charles Ruggles	2	..
Rosalind Russell	2	..
Ann Shirley	2	..
Anna Sten	2	..
Margaret Sullavan	2	..
Estelle Taylor	2	..
Warren William	2	..
Loretta Young	2	..
Robert Young	2	..
Joan Marsh	1	2
Charles Butterworth	1	1
Fifi D'Orsay	1	1
Tom Howard	1	1
Alan Jones	1	1
Dorothy Page	1	1
Dick Powell	1	1
George Shelton	1	1
Tom Mix	..	2
Fred Astaire	..	1
Bernice Claire	..	1
Betty Jane Cooper.......	..	1
James Hall	..	1
Edward Everett Horton..	..	1
Ken Maynard	..	1
Jean Muir	..	1
Ken Murray	..	1
Clarence Muse	..	1
Conrad Nagel	..	1
Irene Rich	..	1

105 players appeared in 253 guest appearances and 24 series programs; 128 players in single

66 FILM EXECUTIVES ALSO ON AIR

(Continued from preceding page)

performances, all of them guest performances.

Grand Totals Film Players:
233 players appeared in 381 guest appearances and 24 series programs.

The roster of motion picture players on the air from July 1st to December 31st reads like Motion Picture Almanac's "who's who" on the screen. The only first-grade star names not making air appearances in the six months including Richard Arlen, George Arliss, Reginald Denny, Marlene Dietrich, Richard Dix, Louise Dresser, Ann Dvorak, Sally Eilers, Leon Errol, Louise Fazenda, W. C. Fields, Wallace Ford, Greta Garbo, Janet Gaynor, Ann Harding, Laurel and Hardy, Shirley Temple, Mae West, Raymond Hatton, Katharine Hepburn, Jack Holt, Miriam Hopkins, Sybil Jason, Victor Jory, Ian Keith, Victor McLaglen and Fredric March. It is to be noted that Shirley Temple, without any radio appearances, was the exhibitors' choice as money making star of 1936 as well as 1935, in Motion Picture Herald's annual canvass.

In addition to players' air performances, 66 appearances were made by non-actors. Film executives, on the air, all for single guest performances, included: Merlin Hall Aylesworth, chairman of the board of RKO; Al Altman, MGM's Eastern talent scout; Fernando Barrionuevo, of United Artists' foreign department; Dorothy Bucknall, of MGM Studio's research department; Lou Diamond, in charge of Paramount's short subject distribution; Walt Disney, the cartoon producer; Dr. A. H. Giannini, president of United Artists; Louis B. Mayer, in charge of Metro's productions; Nathaniel Shilkret, in charge of RKO's musical department; Sylvan Simon, Universal's sound test director; Homer G. Tasker, president of the Society of Motion Picture Engineers; Major Albert Warner, vice-president of Warner Brothers, and Mrs. Thomas G. Winter, of the Motion Picture Producers Association on the Coast, and the range of Motion picture personnel on the air included Bill McDowell, head gate tender of the Paramount Hollywood studio, and voice counterparts of Mickey Mouse, Minnie Mouse and Donald Duck.

Producers who broadcast included Alexander Korda, Jesse L. Lasky, Mervyn Le Roy, Mary Pickford, Max Reinhardt, Tom Terriss, and others. Cecil B. DeMille was the paid broadcaster for an entire series, while some of his directorial colleagues on the air included Rouben Mamoulian, Fred Niblo, John Blystone, Frank Borzage, D. W. Griffith, William K. Howard.

The air contributed but a few "big names" to the screen:—Kate Smith, Lanny Ross, Burns and Allen, Joe Penner, Rudy Vallee, Bing Crosby, Nelson Eddy. The performances of radio-film players were recorded as follows:

Film-Radio Players on the Air, from July 1 to Dec. 31	No. of Guest Appearances	No. of Series Programs
Jane Frohman	5	..
Donald Novis	2	2
Kate Smith	2	2
Don Ameche	2	1
Phil Regan	2	1
Lanny Ross	2	1
Frances Fay	2	..
Gracie Allen	1	2
Jack Benny	1	2
Bobby Breen	1	2
George Burns	1	2
Ramona	1	2
Benay Venuta	1	2
Bing Crosby	1	1
Deanna Durbin	1	1
Alexander Gray	1	1
Martha Raye	1	1
Virginia Verrill	1	1
Mabel Albertson	..	1
Fred Allen	..	1
Amos 'n' Andy	..	1
Teddy Bergman	..	1
Donn Briggs	..	1
Bob Burns	..	1
Frank Forrest	..	1
Jack Fulton	..	1
Tony Martin	..	1
Jennison Parker	..	1
"Parkyakarkus"	..	1
Joe Penner	..	1
Pickens Sisters	..	1
James Wallington	..	1

33 players appeared in 28 guest appearances, and 39 series programs; 21 players in single performances.

Grand Totals, Film-Radio Players:
54 players appeared in 49 guest appearances, and 39 series programs.

FILMS IGNORE RADIO ADVERTISING MEDIUM

Thirty-six different types of product employ motion picture stars as "salesmen" on national, sponsored air programs—embracing almost every type of merchandise intended for large public consumption. To date, however, the motion picture stands practically the lone exception in the list of large advertisers who feel that selling results can be obtained on the air. Little, if any, of the motion picture's annual national $80,000,000 advertising budget goes to radio for advertising time.

Another class of player to which the motion picture has a strong claim, and to which radio staked a claim equally strong is the socalled "stage-and-film" player, whose air performances in the six months totaled as follows:

Film-Stage Players on the Air, from July 1 to Dec. 31	No. of Guest Appearances	No. of Series Programs
Leslie Howard	6	1
Bill Robinson	5	..
Francis Lederer	4	..
Irene Bordoni	3	..
George Jessel	3	..
Helen Hayes	2	1
Gladys George	2	..
Walter Huston	2	..
Rex Ingram	2	..
Walter C. Kelly	2	..
Bert Lahr	2	..
Gertrude Lawrence	2	..
Margo	2	..
Eddie Peabody	2	..
Sophie Tucker	2	..
Joe Cook	1	2
Smith and Dale	1	1
Willie Howard	..	1

18 players appeared in 43 guest appearances, and 6 series programs; 28 players appeared in single performances.

Grand Totals, Film-Stage Players:
46 players appeared in 71 guest appearances, and 6 series programs.

In addition to the previous groups, combination film-stage-and-radio players who performed on the air from July 1st to December 31st, include:

Film-Stage-Radio-Players on the Air, from July 1 to Dec. 31	No. of Guest Appearances	No. of Series Programs
Morton Downey	5	1
Eddie Cantor	3	2
Frank Parker	3	2
Benny Fields	2	3
Al Jolson	2	2
Rudy Vallee	2	1
Ethel Waters	2	..
Dave Rubinoff	1	3
Frank Fay	1	2
Phil Harris	1	1
Jack Pearl	1	1
Ethel Shutta	1	1
Connie Boswell	1	..
Jimmy Durante	1	..
Ruth Etting	1	..
Reis and Dunn	1	..
Lillian Roth	1	..
Blossom Seeley	1	..
Tamara	1	..
Milton Berle	..	2
Ben Bernie	..	2
Gene Austin	..	1
Phil Baker	..	1
Ted Fio Rito	..	1
Vincent Lopez	..	1
Irene Noblette	..	1
Benny Rubin	..	1
Tim Ryan	..	1

28 players appeared in 31 guest appearances, and 30 series programs.

Then there is the concert-film-radio performer, all "top-notch," and all singers—operatic and otherwise—who appeared on the air in the past six months as follows:

Film-Concert-Radio Players on the Air from July 1 to Dec. 31	No. of Guest Appearances	No. of Series Programs
Grace Moore	3	1
Lily Pons	3	1
Gladys Swarthout	3	1
James Melton	2	2
Marion Talley	1	3
Paul Robeson	1	..
Nelson Eddy	..	2
Giovanni Martinelli	..	1
Nino Martini	..	1
Lawrence Tibbett	..	1

10 players appeared in 13 guest appearances, and 13 series programs.

Radio's advertisers today are using the popularity of motion picture stars to sell everything from canned beans and laxatives to chewing gum and electrical applicances, coal, tin cans, ice, dandruff removers, patented medicines and body-odor antidotes. Thus while the motion picture is spending some $80,000,000 a year to advertise and publicize the glamour of its stars, radio uses them—for a price, of course—to dispense Kraft Cheese, Campbell's Soup,

(Continued on page 53)

"Whips up high excitement...A picture to delight the discriminating...An important production impressively presented ...Persuasively unfolded...Entrusted to a brilliant cast"!

Daily Variety

FIRE OVER ENGLAND

"Eye-filling from beginning to end...Drama of dignity and distinction...Handsome and authentic...Gallant adventure and gentle romance...Realized with distinguished power"!

Hollywood Reporter

"Entertainment first...Heroic love story, heart-touching in quality...The quality of production detail is rivalled by the merit of the motivating story"!

Motion Picture Daily

"Alexander Korda and his London Films have appeared on the scene with another magnificent picture"!

Lloyd Pantages, N.Y. Journal

"Brought to life with distinction...'Fire Over England' classifies as a very worthy enterprise"!

Edwin Schallert, L. A. Tim

SCENES THAT WILL MAKE "FIRE OVER

1. THE ATTEMPTED ASSASSINATION OF ELIZABETH, THE "VIRGIN QUEEN"!
2. THE BURNING OF HERETICS BY THE SPANISH INQUISITION!
3. SIR FRANCIS DRAKE'S PIRATING OF THE GOLD-LADEN SPANISH GALLEONS!
4. THE DISCOVERY AND UNMASKING OF THE DARING ENGLISH YOUTH BY KING PHILIP OF SPAIN!
5. MICHAEL INGOLBY'S HAIR-BREADTH ESCAPE FROM SPAIN BY BURNING A WHOLE CASTLE!
6. THE REUNION OF THE LOVERS WHO RENOUNCED EACH OTHER TO SERVE "QUEEN BESS"!
7. THE CAPTURE AND ARREST OF THE SIX KNIGHTED SPY LEADERS!
8. THE SEVEN FLOATING FIRE-SHIPS CAPTAINED BY VOLUNTEER HUMAN TORCHES!
9. CUTLASSES FLASHING, SABERS SLASHING AS SWARMS OF SEA FIGHTERS GRAPPLE AND FALL FROM TOPMOST RIGGINGS!
10. HUNDREDS OF SHIPS OF THE MIGHTY SPANISH ARMADA LOCKED IN FATAL COMBAT WITH THE ENGLISH FLEET IN A LAST STRUGGLE FOR SUPREMACY OF THE SEA!
11. A SEA AFLAME WITH HUNDREDS OF BURNING VESSELS, CANNON BELCHING THEIR LAST SHOTS BEFORE SINKING, FIRE LICKING AT THE WHOLE SEACOAST . . . FIRE OVER ENGLAND!

ALEXANDER KORDA

presents

FIRE OVER

ENGLAND" BURN FOREVER IN YOUR MEMORY

ENGLAND

An **ERICH POMMER** Production

Directed by **WILLIAM K. HOWARD**

with

FLORA ROBSON • LAURENCE OLIVIER • VIVIEN LEIGH

LESLIE BANKS • RAYMOND MASSEY

A LONDON FILM • RELEASED THRU UNITED ARTISTS

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

We're on the Jury

(Radio)

Satirical Comedy

If the public is made aware of the amusement treat this picture holds, particularly for family type audiences, the exhibitor should have a cheerful story from the box office. Where fresh, wholesome semi-farce comedy, contrasted with a vein of light drama and including a suggestion of love interest, is understood and appreciated, the show should do all right by itself. Although the cast lists no super draw names, the picture as a whole is spun of elements that lend themselves readily to commercial exploitation. Additionally it is one that can be depended upon to engender plenty word of mouth advertising.

Freshly contrived from Fred Ballard's play, "Ladies of the Jury," made about six years ago as a picture under that title, the original premise is retained, but the inclusion of much new dialogue and many different situations give it a character that should not permit anyone to say that he has seen this picture before.

Starting as a mystery melodrama with the killing of Patterson and the accusation of his wife, the show quickly takes on its true satirical comedy atmosphere. Prosecutor Van Cobb and defense attorney proceed to selection of the jury, and what a jury it is, with irascible realtor J. Clarence Beaver and society dowager Mrs. Dean as eleventh and twelfth members. Judge Prime looks at the motley mob with trepidation as to what will happen to justice. The case is tried, and with maid Clara furnishing conclusive testimony, prosecutor Van Cobb is certain of Mrs. Patterson's conviction. In the jury room, the first vote is 11 to 1 for conviction, with Mrs. Dean the lone holdout. First winning over Steve, Mrs. Dean goes to work on the rest, meanwhile driving Judge Prime almost frantic with requests for interpretations and guidance. Playing one member off against the other, fostering Steve's romance and working hard on Beaver, Mrs. Dean, by smartly creating the impression that Clara lied in her testimony, wins four converts to her side.

Then, to prove her contention that Mrs. Patterson could not be guilty, Mrs. Dean demands that court, judge, witnesses and jury move to the scene of the murder and that the crime be reenacted. Her disregard for legal procedure having aroused Prime's ire, he finally consents, and the whole kit and kaboodle moves out en masse. There, with sacred Beaver portraying Patterson's role, Mrs. Beaver proves her point to exonerate the suspect, trap Clara in her lying and nab the killer.

Well prepared, produced, acted and directed, the picture is the thing to sell in this case. As much attention as possible should be devoted to convincing prospective patronage that in "We're on the Jury" there is an attraction worthy of their time and attention. Ostensibly pointing no moral, the picture, however, does emphasize many familiar fallacies in the present day system of jurisprudence.

Previewed in the RKO Hillstreet theatre, Los Angeles. The typical downtown transient audience reacted enthusiastically. There did not seem to be any inclination on its part to think otherwise than it had seen a brand new picture. Lobby comment after the showing did not seem to tie the picture up with "Ladies of the Jury," which, incidentally, was given its preview six years ago last month in this same theatre.—GUS MCCARTHY.

Produced and distributed by RKO Radio. Produced by Lee Marcus. Associated producer, Joseph H. Steele. Directed by Ben Holmes. From the play by Fred Ballard. Screen play by Franklin Coen. Photographed by Nick Musuraca. P.C.A. Certificate No. 2898. Running time, when seen in Hollywood, 69 minutes. Release date, February 19, 1937. General audience classification.

CAST

Mrs. Dean	Helen Broderick
J. Clarence Beaver	Victor Moore
Steve Bell	Philip Huston
Mrs. Clyde	Louise Latimer
Mrs. Patterson	Colleen Clare
Attorney Williams	Vinton Haworth
Prosecutor Van Cobb	Frank M. Thomas
Thomas Jeffery	Earl Foxe
Clara Simpson	Maxine Jennings
Ephraim Allen	Billy Gilbert
Judge Prime	Robert McWade
B. J. Martin	Charles Middleton
Evelyn Bottomly	Sarah Edwards
Court Clerk	George Irving
Nicholai Krakin	Leonid Kinsky
Horace Smith	Charles Lane
Dr. Fields	Roy James
Marion Gordon	Jean Howard
John Weatherman	Hal K. Dawson

Fair Warning

(20th Century-Fox)

Romantic Drama

In history, forbidding Death Valley has been the locale of many strange and awesome happenings. It is to be doubted, however, that the bizarre natural sink ever witnessed anything actually so exciting as this bit of imaginative melodramatic mystery, ultra twentieth century romance and modern comedy. Photographically, "Fair Warning" is back-grounded by the Valley's arid scenery. Literally, with a swank resort hotel providing the locale, it tells an intelligently complicated murder mystery story. It doesn't divert much from formula construction or composition in that a whole horde of tourists, residents and drop-ins become a multiplicity of suspects or that the first killing precipitates several more, but it does differ in the kind of character it calls upon to solve the crimes and the manner in which he is enabled to do it.

Romance has first fling. With bathing suit clad Betty Furness and newcomer John Howard Payne surrounded by bevies of swimming pool bathing beauties, little indication is immediately given of the ensuing melodrama. However, this is not long delayed as a Mr. Pling succumbs to assault. As something sinister attaches itself to the character of Dr. Galt, comes Matthew Jericho, a combination grocery store owner-and-detective, to see what can be done about the dirty work. Many of the visiting tourists become suspects, some of them are bumped off, and as the romance between Kay and Jim continues under handicaps and comedy is introduced by pestiferous little Malcolm Berkhardt, who has become a sort of unofficial assistant to Jericho, the original and combined killing investigations continue apace. Then it begins to be revealed that the discovery of a lost gold mine is the underlying motive for all the terrorism and carnage. Building to a weird climax, the film logically explains all that the gold mine had to do with the case, who the killer was and why. As audiences have been baffled during the picture's unreeling, they should be similarly surprised with its conclusion.

Although the basic plot is familiar, the manner in which it has been worked out is refreshingly different, and the picture is well prepared, acted and directed. The fact that Death Valley was selected as the locale gives the film a not common setting. While the cast contains no exceptional or important names, the various members go about their work with a spirit that gives the show convincing realism. This fact, combined with the different location, can be considered exploitation assets for other than routine handling of a mystery melodrama.

Previewed in the Uptown Theatre, Los Angeles. This house, which lately has apparently become an experimental laboratory for crime dramas, is patronized by audiences which seem to have a particular liking for this sort of entertainment. Their reaction indicated that "Without Warning" met all standards and introduced a few novelties.—G. M.

Produced and distributed by Twentieth Century-Fox. Executive producer, Sol M. Wurtzel. Directed by Norman Foster. Story by Philip Wylie. Screen play by Norman Foster. Photographed by Sidney Wagner. Sound effects by G. P. Costello and Harry M. Leonard. Musical direction by Samuel Kaylin. P. C. A. Certificate No. 2959. Running time, when seen in Hollywood, 70 minutes. Release date, March 12, 1937. General audience classification.

CAST

Matthew Jericho	J. Edward Bromberg
Kay Farnham	Betty Furness
Jim Preston	John Howard Payne
Sam	Victor Kilian
Malcolm Berkhardt	Billy Burrud
Herbert Willett	Gavin Muir
Grace Hamilton	Gloria Roy
Count Andre Lukacha	Ivan Lebedeff
Dr. Galt	John Eldredge
Mr. Taylor	Julius Tannen
Mr. Berkhardt	Paul McVey
Mrs. Berkhardt	Lelah Taylor
Miss Willoughby	Lydia Knott

The Eternal Mask

(Mayer-Burstyn)

Psychological Drama

Widely apart from what may be called the mean average foreign-language film, and in many interesting ways as widely apart from domestic product, stands in a special place of its own "The Eternal Mask," produced by Progress Films of Berne, Switzerland, and supplied with English interpretative titles for the American trade.

Hailed in unanimously favorable newspaper reviews on its American premiere at the Filmarte cinema in New York as the first psychiatric film, the production is in some danger of becoming generally classified among the merely art-y items commonly brought to these shores for exhibition to the feverish few who find their way into the alcove theatres where such are shown and emerge therefrom to scold Hollywood with various familiar phrases. "The Eternal Mask" does not belong in that category. It is an exceptionally fine photoplay which happens to deal with an unusual theme, nevertheless, a theme which might have been dealt with by an American producer had it come to hand and no doubt will be sooner or later.

The story is that of young Doctor Dumartin whose confidence in an anti-meningitis serum he has produced leads him to administer it to a patient whose life has been despaired of. When death ensues the patient's widow hysterically

(Continued on page 40)

will tell! **AND TIME DOES!**

WALTER WANGER'S
production of

SYLVIA SIDNEY
and
HENRY FONDA
in

YOU ONLY LIVE ONCE

WITH BARTON MacLANE • JEAN DIXON • WILLIAM GARGAN • CHAS (CHIC) SALE

"Sets a pace which 1937 may find hard to beat!" *says* TIME

Directed by FRITZ LANG who gave you "FURY"
Original story by GENE TOWNE and GRAHAM BAKER

First of the WALTER WANGER specials
Released thru UNITED ARTISTS

(*Continued from page* 38)

charges the doctor and his serum with responsibility. He leaves the hospital where he is a respected staff member, seeking to lose himself in the city, and while in a deeply melancholy state reads newspaper stories about the case which influence him to attempt suicide by drowning.

Rescued, he believes he is another person searching for the missing doctor Dumartin. His superiors seek by old-fashioned methods to restore his reason, frankly considering him insane. During this treatment he is subject to hallucinations graphically and logically depicted in the film. Ultimately a younger member of the staff is permitted to apply modern psychiatry to his case and a cure is effected.

Production and direction are finely attuned to the nature of the story. Performances are strong in simple allegiance to characterization. There is no extraneous incident and there are no secondary story elements or humorous interludes. In its depiction of the experiences resulting in the principal's mental state and the fancied experiences which follow the film is a splendid demonstration of motion picture technique.

Reviewed at the Filmarte theatre, New York, where an adult and intelligent audience manifested appreciation by applauding the by no means melodramatic or artificial ending.—William R. Weaver.

Produced by Progress Films, Berne, Switzerland. Distributed by Arthur Mayer and Joseph Burstyn. Directed by Werner Hochbaum. Novel and adaptation by Leo Lapaire, Art direction by Hans Jakoby. Photographed by Oscar Schnirich. Music score by Anton Proies. No. P.C.A. certificate. Release date, January 12, 1937. Running time, 70 minutes. Adult audience classification.

CAST

Madame Negar	Olga Tschechowa
Sister Anna	Thekla Ahrens
Professor Tscherko	Peter Petersen
Doctor Dumartin	Mathias Wieman
Doctor Wendt	Tom Kraa
Adam Negar	Franz Schafheitlin

Les Petits

(Franco-American)

French Comedy Drama

This is a not especially significant or tremendous French film, presenting what appears to be, so far as English titles supplied somewhat sparingly divulge, life as it is lived by children in French boarding schools. It is possible, perhaps, to regard it also as a psychological study of the juvenile under mildly dramatic circumstances, but its value as such, if any, is not glaringly evident to the Anglo-Saxon ear.

The picture offers a simple story in which a girl and boy committed to a boarding school, neither of them happily, are attracted to each other and come to regard their sympathetic relationship as equivalent to that of husband and wife. Grotesquely caricatured faculty members, entrusted with their care, misinterpret the situation, expel the boy and summon the girl's guardian to withdraw her. (Reaction of an audience evidently accustomed to French dialogue seemed to regard much of this as comic.) The boy becomes lost and is believed drowned but returns ultimately to his father's home, where he is reunited with the girl and it becomes manifest that their mutual interest is merely that of normal children.

Reviewed, under linguistic handicap, at the Cinema de Paris, New York, which is patronized by people who like French films and seemed to consider this one average.—W.R.W.

Distributed in the United States by Franco-American. Directed by Constant Remy and Alfred Machard. Story by Alfred Machard. Music by Marcel Pollet. No. P. C. A. Certificate. Release date, December 29. Running time, 90 minutes. General (French) audience classification.

CAST

Aurore	Alice Tissot
Rosalie	Christiane Dor
La Directrice	Teddy Dargy
La Concierge	Cecile Didier
Martin	Donnio
Paturelli	Rognoni
Dédé	Le petit E. Roncier
Blanche	La petite C. Borelli
Le Directeur	Saturnin Fabre
Henri Tardier	Constant Remy
Helene	Jeanne Boitel

Slalom

(George Kraska)

Romance on Skis

Against a background of the snow capped Alps in Switzerland, a light romantic story has been woven around the sport of skiing. The "Slalom" is an obstacle race, and the title is peculiarly fitted to the story as well, incidental as it is. It relates the adventures of a girl (Hella Hartwich) who, having quarreled with her fiance, undertakes to master the art of skiing to prove her independence of him and to "show him up."

The highlights of the production center about the two ski enthusiasts, one tall (Walter Riml) and one short (Guzzi Lantschner), who take it upon themselves to teach Miss Hartwich the sport. Comedians on the skis, they are also masters of every intricate maneuver. The amazing ease with which these two glide up and down the mountainside is a particular delight of the picture.

One sequence of their exploits, to indicate one of many unusual shots, involves a chase in which they are pursued by a gendarme on skis. The policeman in a fall is separated from his boots, which continue downward strapped to the skis.

Miss Hartwich, becoming adept at the sport, enters the winter sports competition dressed as a boy. She defeats her fiance. Then a reconciliation is effected.

The picture has very little dialogue. Photography is excellent.

Reviewed at the 55th Street Playhouse, New York—Paul Mooney.

Distributed by George Kraska. Produced by H. H. Sokal, Vienna. Directed by Max Obal. Based on a story by Ludwig von Wohl and Helmuth Orthmann. Screen play by Dr. Arnold Fanck. Photography by Hans Schneeberger, Richard Angst and Heinrich Gaertner. Running time, 66 minutes. Release date, December 15, 1936. General audience classification.

Four Days Wonder

(Universal)

Comedy-Melodrama

Well produced and pleasantly acted, this picture contains definite interest and entertainment value for the family audience. Opening with what looks like the makings of another murder mystery, the production forsakes this theme and concentrates on the more saleable features of a fast paced and refreshingly blended comedy-melodrama.

Exploitation possibilities are not many, but nevertheless tangible. The vehicle serves to introduce to the screen a charming new personality, the young and very talented Miss Jeanne Dante, who last year scored such an outstanding hit in the New York Theatre Guild's presentation of "Call It a Day." Playing opposite Miss Dante and matching her in acting ability is another juvenile in the person of Kenneth Howell. Indeed, much of the picture's entertainment value is due to the winning naturalness of these two youthful players. Capable support is given the young folk by Martha Sleeper, Margaret Irving, Charles Williams and Spencer Charters. Alan Mowbray in the role of a mystery novelist more infatuated with himself than his craft and Walter Catlett as a dumb but hilarious detective provide much of the story's many comic minutes. The fact that this altogether pleasing story was fashioned from one of the novels by the noted English penman A. A. Milne may hold some attraction for the more literary minded of the fans. The title itself suggests teasing possibilities for exploitation.

Trouble begins for Miss Dante when she discovers the dead form of her Aunt Jessica, Margaret Irving, who much the worse from liquor has slipped on the polished floor and fallen heavily against a metal doorstep. Miss Dante becomes panicky and, in her fear that she will be unjustly accused of the death because of the unfriendly relations that existed between the aunt and her niece, she runs away. The law, in the person of Mr. Catlett, arrives on the scene and finds Miss Dante's handkerchief.

Complications grow thicker and more confused and the action faster and more suspenseful when Mowbray, as the dim-witted novelist brother of Howell, inadvertently pawns one of Miss Dante's rings, which had been given to him by his secretary, Martha Sleeper. Naturally enough the evidence is traced and the mad Mr. Catlett hurries onto the scene

Reviewed at Loew's Ziegfeld Theatre where an upper class mid-afternoon audience registered its polite interest by generous and spontaneous laughter.—Joseph F. Coughlin, New York.

Produced and distributed by Universal. Executive producer, Charles R. Rogers. Associate producer, Robert Presnell. Director, Sidney Salkow. From the novel by A. A. Milne. Screen play by Harvey Thew and Michael H. Unis. Photographed by Stanley Cortez. Special effect by John P. Fulton. P. C. A. Certificate No. 2678. Running time, 60 minutes. Release date, January 3, 1937. General audience classification.

CAST

Judy Widdel	Jeanne Dante
Tom Fenton	Kenneth Howell
Nancy Fairbrother	Martha Sleeper
Archibald Fenton	Alan Mowbray
Duffy	Walter Catlett
Kasky	Charles Williams
Aunt Jessica	Margaret Irving
Morris	Murray Kinnell
Gilroy	Spencer Charters
The Tramp	Rollo Lloyd

Also: Arthur Hoyt, Mae Beatty, Viola Callahan, Horace Murphy, John Kenny, William Arnold, Russ Clark, Lane Chandler, Monte Montague, Lee Ford, Georgia Cooper and Helen Lowell.

Counterfeit Lady

(Columbia)

Melodrama

This modest melodrama pertains to the theft and recovery of a $30,000 diamond, to a series of subsequent thefts and recoveries and, of course, ultimate restoration of the gem to its owner. Characters principally involved in the reasonably credible incidents are a pretty girl, an honest jeweler, a dishonest jeweler, assorted crooks, sundry detectives and John Pierce, the character portrayed by Ralph Bellamy, whose adventures and romance chiefly engage the lens.

The story is told in chronological sequence and the players are experienced in and generally associated with the type of work assigned them. Action transpires in a metropolitan city, a village, a roadhouse, a small town hotel, a cottage and aboard cross country buses, taxicabs, large and small passenger motor cars, covering considerable territory. Various characters supply comedy relief at intervals. There are fist fights and there is brandishing of guns, but no one is killed. Justice triumphs.

The gem in question has been stolen from a small town jeweler, who is indicted for the crime, and his daughter traces it to a city jeweler from whom she steals it back. He employs John Pierce, a free lance detective, to recover it from the girl, then employs two thugs to beat Pierce to the assignment. In the adventures that ensue Pierce outwits the thugs, recovers the jewel, returns it to the head of a jewelers' association which appears to have been his undercover employer all along, wins the girl and so forth.

Reviewed at the Globe theatre, New York, where a small crowd in attendance on a damp, midweek afternoon witnessed the exhibition without audible ado.—W. R. W.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Assistant director, Morey Lightfoot. Story by Harold Shumate. Screen play by Tom Van Dycke. Film editor, James Sweeney. Photography, Allen G. Siegler. P. C. A. certificate No. 2822. Release date, Dec. 31. Running time, 60 minutes. General audience classification.

CAST

John Pierce	Ralph Bellamy
Phyllis	Joan Perry
Marino	Douglas Dumbrille
Pinky	George McKay
Clancy	Gene Morgan
Bemis	Henry Wilson
Mike	John Tyrrell
Kit	Max Hoffman, Jr.
Girard	Edward Le Saint
Swanson	John Harrington

(*Reviews continued on page* 42)

CRITICS MAY NOT BE GODS...BUT THEY KNOW A GRAND BOX-OFFICE PICTURE WHEN THEY SEE ONE!

"WOMEN WILL BE STIRRED BY IT . . . BLONDE MIRIAM DOES HER FINEST WORK"!
— *Bland Johaneson, N. Y. Daily Mirror*

"Miriam Hopkins has never been better...entertainment of considerable charm as well as pathos"!
— *Marguerite Tazelaar, N. Y. Herald Tribune*

"A breathless effusion of melodrama and passion"!
— *Leo Mishkin, N. Y. Morning Telegraph*

Alexander Korda
presents
MIRIAM HOPKINS
in
MEN ARE not GODS
with
GERTRUDE LAWRENCE
Sebastian Shaw • A. E. Mathews
Rex Harrison
Written and Directed by Walter Reisch
Released thru
UNITED ARTISTS

Held over 2nd Week N.Y. Rivoli

Sensation

(BIP-Wardour, London)

Crime Mystery

From the play "Murder Gang," by the London crime reporter George Munro and Basil Dean, this picture offers the rather unusual angle that a newspaper specialist on crime, after bringing about the capture of a murderer and obtaining a "scoop" for his paper by getting the criminal's love letters to his wife, revolts against his sordid job, hands the letters back to the condemned man's wife and resigns his job.

Additional interest lies in the picture of the typical group of newspaper men, known as "the Murder Gang," who flock to the scene of each new crime, try to outdo each other with the news and, when there is no news, create it. The characterizations here are very English and those acquainted with Fleet Street will find them difficult to reconcile with the facts of British newspaper life, but they certainly provide amusing incident and a plentiful supply of wisecracks which should get the laughs where they are understood. The incident is quickfire and the suspense interest very fairly maintained.

The best piece of acting comes from Joan Marion as the murderer's wife, but John Lodge as the hero. Margaret Vyner as his fiancee, Francis Lister as the murderer and Athene Seyler as a fake "medium" who tries to trace the criminal, all offer values.

It was thought an entertaining picture, with good suspense value, by the audience at a night trade show at the Piccadilly theatre, London. Much of the dialogue is ultra-British.—BRUCE ALLAN, London.

Produced by British International Pictures and distributed in England by Wardour Films. Directed by Brian Desmond Hurst. From the play "Murder Gang" by George Munro and Basil Dean. Screen play by William Freshman, Dudley Leslie and Marjorie Deans. Camera, Walter Harvey. Sound, C. V. Thornton. Running time, 75 mins. "A".

CAST

Pat Heaton	John Lodge
Maisie Turnpit	Diana Churchill
Richard Grainger	Francis Lister
Mrs. Grainger	Joan Marion
Claire Lindsay	Margaret Vyner
Spikey	Jerry Verno
Henry Belcher	Richard Bird
Madame Henry	Athene Seyler
Spurge	Dennis Wyndham
Superintendent Stainer	Henry Oscar
Blake	Anthony Holles
Dimmitt	Martin Walker
Mrs. Spurge	Sybil Grove
Strange	Leslie Perrins
Lord Bouverie	Felix Aylmer
Ernie Turnpitt	Arthur Chesney
Jock	James Hayter
Quirk	Billy Shine
Inspector Hoggett	Brian Herbert
Detective Proctor	Joe Cunningham
Dick Grainger	Michael Gainsborough

Ay Tank Ay Go

(Columbia)

Hillbilly Capers

An amusing short subject, this production has El Brendel and his comedy style as its draw. Brendel innocently precipitates a feud between two mountaineer families when he, as the hired man for one family, courts the daughter of the other. The family Brendel works for also has a daughter who is keen on him. The head of the clan sends for a preacher but Brendel hies himself away from the place with the girl he loves. The upshot of a comedy situation has Brendel, the girl and the preacher all astride a bull with the preacher tieing the knot. Others in the cast are Phyllis Crane and Bud Jamison. Running time, 16 minutes.

Jimmie Lunceford and His Orchestra

(Warner Brothers)

Dance Band Presentation

For those who like their music hot and fast, the Negro maestro Jimmie Lunceford and his chocolate colored orchestra provide some tuneful syncopation. Myra Johnson, a dusky songster possessed of an energetic style of vocalizing, and a nimble footed dance team labeled the Three Brown Jacks render their specialties to pleasing if not spectacular results. The whole subject is paced in a lively and loud tempo and should entertain particularly the younger set of the audience. Running time, 10 minutes.

The Worm Turns

(United Artists)

Excellent

An excellent Mickey Mouse cartoon, this continues the high standard of entertainment value of these short subjects. Mickey Mouse turns chemist, concocting a "courage builder" solution with some interesting results. A fly turns on a spider, a mouse reverses the usual procedure with a cat, a cat with a dog, and Pluto practically annihilates a dogcatcher. Not the least of the subjects' joys is the variegated display of chemicals changing color. Running time, 8½ minutes.

Forest Gangsters

(RKO Radio)

Interesting

This subject is an interesting account of the activities of professional hunters engaged to rid a district of mountain lions and other killers of the forest. Mounted on horseback and with a pack of hounds to track down the killers, the hunters scour the countryside until the animal is cornered. The dogs, trained to follow the scent of a mountain lion, are momentarily halted by an engagement with a wildcat, but continuing on their way they overtake the lion. The lion climbs a tree, where it is captured alive. Running time, 10 minutes.

Merry Cafe

(Columbia)

Clever

A clever short subject has Krazy Kat trying to obtain a meal in an Automat restaurant without any money to put into the slots. The cat is on the verge of starvation when he is knocked out by one of the animals dining in the restaurant. He dreams that a large platter of food is before him. Before he can eat it the different foods become animated and protest being devoured. The cat then dreams he is being fed when he is revived by a group that has gathered around him. He proceeds to knock himself out so he can continue to dream. Running time, 7 minutes.

Deep South

(RKO Radio)

Negro Musical

This short subject features the Hall Johnson choir. In a southern setting and with a group of songs selected for their Negro origin, the subject opens in a cotton field where a number of Negroes are working. Word passes around that two of them are being married that day. The Negroes get the rest of the day off to build the newlyweds a cabin and to prepare for the feasting and dancing. Each development of the story is greeted by song, two of which were especially written for the subject. Running time, 17 minutes.

How To Become a Detective

(MGM)

Hilarious

The many fans that grew quite hysterical with laughter over Mr. Robert Benchley's didactic exposes on such sundry subjects as voting, sleeping and the training of a dog, must be warned that his latest lecture dealing with the manifold means of becoming an amateur sleuth is but another case of this humorist's assault on their risibilities. The perfect pedagogue, Mr. Benchley knows the value of example and accordingly illustrates his brief talks on criminal types, third degree methods and the proper procedure for conducting a prisoner to the hoosegow to begin a jail sentence. Hilarious demonstrations of the various techniques to be followed are shown with results that are fun for the audience and unfortunate for poor Mr. Benchley. The sly, satirical style of the comedian is infectious and the audience which relishes the Benchley brand of humor is bound to enjoy itself immensely. Running time, 10 minutes.

Vitaphone Pictorial Revue, No. 4

(Vitaphone)

Interesting

The composition of this latest issue of the Revues consists of various and intricate ways to test the worth and durability of department store merchandise; a demonstration of some of the methods used for deciding the mental and physical fitness of prospective aviators. For the piece de resistance, at least as far as the ladies are concerned, there is a glowing display in color of some of the latest fashion modes milady will sport during her winter hegira to the Southlands. Generally interesting, the subject will be a welcome addition to the completion of any program. Running time, 11 minutes.

Ladies' Day

(RKO Radio)

Sports

This sports subject, with Bill Corum, sports commentator, doing the narrating, devotes itself to the task of showing to what extent the feminine athlete or those athletically inclined have invaded the sports world. Emphasis is directed towards games with which girls are not generally associated, such as polo. Fencing, surf swimming, archery, golf and soft-ball baseball are included. With all due respects to this invasion it might be said in the light of this subject that the more graceful and accomplished girl athletes are in the sports of tennis, swimming and diving. Running time, 11 minutes.

The Hollanders

(Vitaphone)

Travelogue

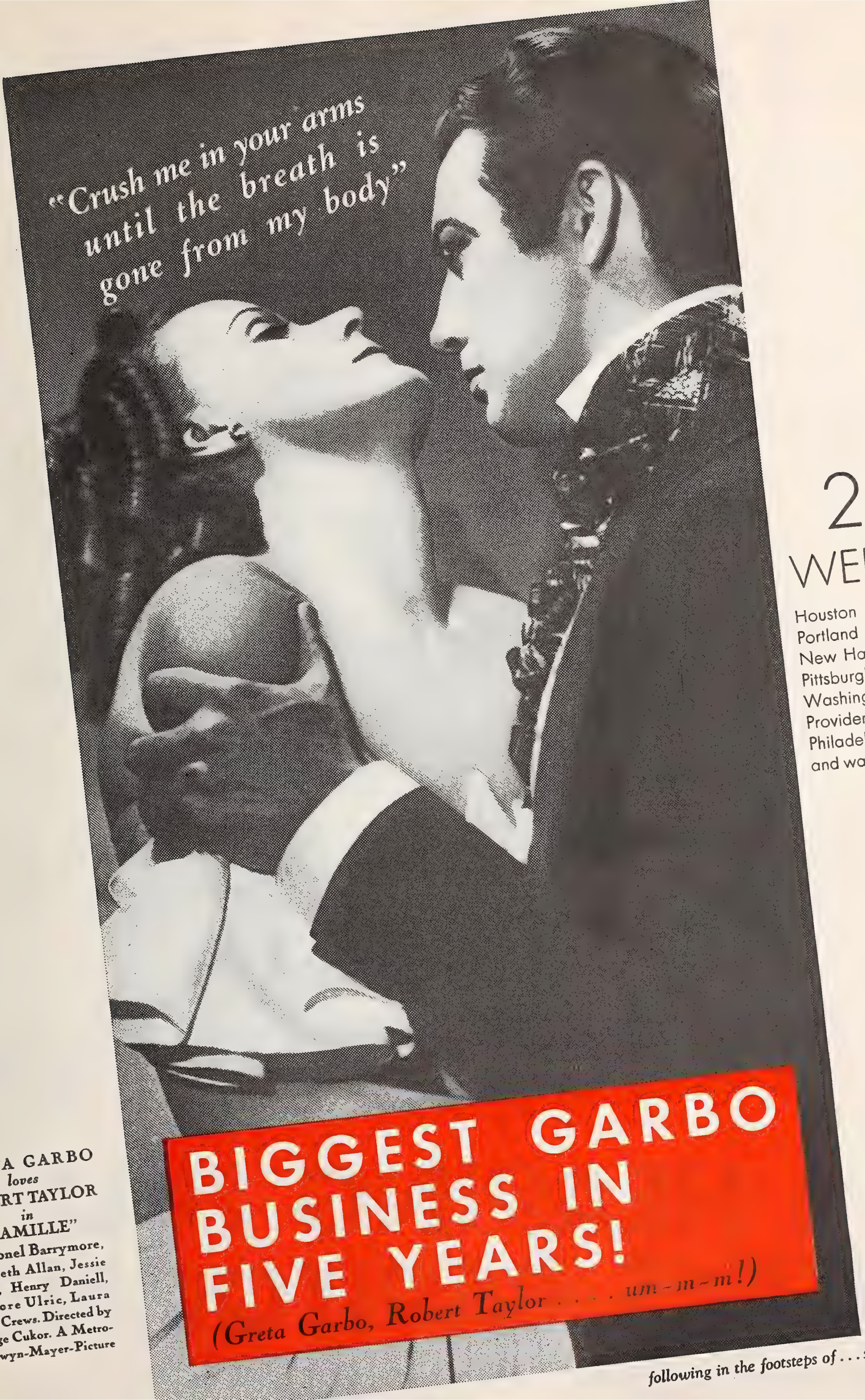
Colored and composed of interesting ingredients showing diverting sidelights on the quaint life and people of Holland, this excursion into the land of windmills and dikes makes a novel bit of screen presentation. The exotic flavor of strange custom and dress is expertly reproduced. Some scenic shots, especially of sky and revolving windmills, are striking pictorial material. A unique ending is appended in a quick transition to a miniature of old Holland located at Holland, Michigan, which has been settled by persons of Holland origin and where many folkways of the old country are religiously kept in practice. Running time, 10 minutes.

The Hillbilly Goat

(RKO Radio)

Funny

Edgar Kennedy in this subject is a salesman for an electrical appliance company. In endeavoring to sell his wares to the hill-billies of the Blue Ridge country, Kennedy has occasion to do some of his typical face massaging when the hill-billies, afraid of the newfangled contraptions, use their firearms on the appliances. Impressed by Kennedy's glib talk, Si Jenks, storekeeper, agrees to take all of the stock if Kennedy can persuade Fern Emmett, a widow, to marry Jenks. Kennedy talks to the widow. The result is that the widow wants to marry Kennedy. He finally escapes after some trying moments with the aroused hill-billies. Running time, 18 minutes.


"Crush me in your arms until the breath is gone from my body"
BIGGEST GARBO BUSINESS IN FIVE YEARS!
(Greta Garbo, Robert Taylor . . . . um-m-m!)

2ND WEEK!

Houston
Portland
New Haven
Pittsburgh
Washington
Providence
Philadelphia
and watch for more

GRETA GARBO
loves
ROBERT TAYLOR
in
"CAMILLE"
with Lionel Barrymore, Elizabeth Allan, Jessie Ralph, Henry Daniell, Leonore Ulric, Laura Hope Crews. Directed by George Cukor. A Metro-Goldwyn-Mayer-Picture

following in the footsteps of . . . see next page!

TASTES LIKE MORE!

4 HEAPING FULL WEEKS, CAPITOL, N.Y.

(And all around the nation it's a box-office sensation! Leo, you lovely Lion!

THE HOLLYWOOD SCENE

Seven Films Start

As seven pictures started in the week, top honors for new activity went to Twentieth Century-Fox which started four productions. Radio, Grand National (Hirliman Production) and Republic started one each in the same period six pictures were finished. MGM is credited with three, and Warner, Republic and Universal with one each.

At least two of the new Twentieth Century-Fox batch seem to be of the quality in cast assignments and story content that promise to establish them as big picture attractions. The one which probably will receive most advance attention and publicity is "Wake Up And Live." It features Walter Winchell, newspaper columnist, and Ben Bernie, radio artist, and also will present Alice Faye, Grace Bradley, Ned Sparks, Jack Haley, Patsy Kelly, Miles Mander, Douglas Fowley and Walter Catlett. Sidney Lanfield is directing.

Rivalling this first picture for prominence, particularly from a name value standpoint, is "Cafe Metropole," which E. H. Griffith is directing. Loretta Young and Tyrone Power are starred, supported by Jean Hersholt, Adolphe Menjou, Gregory Ratoff, Bill Robinson and Helen Westley.

"That I May Live," has Rochelle Hudson, Robert Kent, J. Edward Bromberg and William Pawley in the principal roles. Additions are to be made. Direction is by Alan Dwan.

The fourth picture, "Dead Yesterday," will present Sally Blane, Thomas Beck, Sigfried Rumann, Wade Boteler, Jane Darwell, Joan Davis and William Demarest. James Tinling is directing.

Others Started

Radio started "Wings of Mercy." John Beal and Jane Walsh, a newcomer, are featured. Important supporting players listed are Philip Huston, Frank M. Thomas, Alec Craig, Joan Fontaine, Diana Gibson, George Irving, Billy Gilbert and James Conlon. Lew Landers is directing.

Maintaining its regular schedule, Republic started "Ever Since Adam." A comedy romance, it will present Patricia Ellis, Lyle Talbot, Nat Pendleton, Jack LaRue, George Meeker, Pierre Watkin, Paul Stanton, Helene Mitchell and Carleton Young. William High is directing.

The final production in the newly started group is "Gold," a George Hirliman production for Grand National. Conrad Nagel is the star. Louis Gasnier directs.

Completed

Of the three MGM completed pictures, "Pick a Star," a Hal Roach production, features Jack Haley, Mischa Auer, Patsy Kelly, Lyda Roberti, Rosina Laurence, Felix Knight, Russell Hicks, Spencer Charters and Our Gang. Edward Sedgwick directed.

At the home lot, "Mama Steps Out," final title for "Burnt Fingers," was finished. It features Alice Brady, Guy Kibbee, Betty Furness, Stanley Morner, Gregory Gaye, Gene Lockhart, Ivan Lebedeff, Edward Norris, Heather Thatcher, Mitchell Lewis, Anna Demetrio and Frank Puglia. George B. Seitz directed.

The third film, "Dangerous Number," given a quick preview, features Robert Young, Ann Sothern, Reginald Owen, Cora Witherspoon, Barnett Parker, Dean Jagger, Maria Shelton and Vance Dillman. Richard Thorpe directed.

ANOTHER LITTLE JOB FOR THE UNDERTAKER

Once upon a time Yale had a song threatening "another little job for the undertaker, a little more work for the casket maker" to its football opponents. Twentieth Century - Fox makes moving pictures, doesn't play football, but from the sound of three titles on the current production schedule, picture exploiters will have plenty of opportunity to make cooperative advertising publicity contacts with gentlemen of the undertaking and casket making trade.

"Dead Yesterday" looks like a cinch title to arouse their professional and business instincts, and they'll probably be around quickly on that one. Maybe when they hear a ghostly voice murmuring "That I May Live," their ardor will cool off a bit. The third, a voice commanding "Wake Up and Live", most likely will set them to picking up their traps and trudging back to their mortuaries, disappointed, as they realize it was only a false alarm.

Warner finished "Slim." A drama, it features Henry Fonda and Pat O'Brien with Margaret Lindsay, Stuart Erwin, J. Farrell MacDonald, John Litel, Dick Purcell, Joseph Sawyer, James Robbins and Carlyle Moore, Jr. Ray Enright directed.

"Paradise Express" was completed at Republic. The cast lists Grant Withers, Dorothy Appleby, Maude Eburne, Harry Davenport, Donald Kirke, Arthur Loft, Lew Kelly, Anthony Pawley, Fern Emmett, John Holland, Bob McClung, Bruce Mitchell, Guy Wilkerson, George Cleveland and Ralph McCullough. Joseph Kane directed.

The title changed from "Person to Person Call" to "Girl Overboard," Universal finished its regular weekly feature. The cast includes Gloria Stuart, Walter Pidgeon, Billy Burrud, Hobart Cavanaugh, Sidney Blackmer, Michael Fitzmaurice and Gerald Oliver Smith. Sidney Salkow directed.

Fewer "B" Films

In Hollywood to attend Adolph Zukor's silver jubilee, a celebration they enjoyed, Paramount's theatre partners had other fish to fry. Invited to sit in on a product conference, more or less as observers, E. V. Richards, New Orleans; Sam Pinanski and Martin J. Mullen, Boston; Robert O'Donnel and Karl Hoblitzelle, Dallas; J. J. Fitzgibbons, Toronto; Frank Walker, New York; M. A. Schlesinger, Johannesburg, South Africa; A. H. Blank, Des Moines; Sam Goldstein, Springfield, Mass. and M. A. Lightman, Memphis, first listened as production plans for the remainder of the season were outlined, then began to ask questions, make observations, and finally came out with suggestions that were in fact, orders.

The first subject of the exhibitors' fire were B pictures. Unanimously pointing out that this grade of pictures were liabilities more often than assets, and backing their arguments with facts and figures, the first concession drawn from the production chieftains was an agreement that the number of B pictures immediately would be cut down by 25 per cent, and their quality improved, with better stories, stronger casts, larger budget allotments. The scheduled 24 B pictures were reduced to 18.

With this major victory dangling from their belts, the exhibitor partners did not elect to rest. Told that the public wants more music in pictures, production announced that it was ready to meet this demand with five musicals ready for release in the late winter and early spring months. More are to come.

Exhibitor Scouts

Taking up the matter of development of new names, with a view to strengthening the company's star roster, the exhibitors were agreeably surprised to find that they had been elevated to the status of talent scouts assigned to the duty of shipping to the studio any promising talent they might discover in their own localities.

Familiar with the speed and completeness with which public tastes shift and change, an intelligence that often takes months to reach Hollywood, the theatre partners impressed upon production the necessity of being consulted when future programs are being mapped. The exhibitors were assured that production would increasingly rely on their judgment and opinions. It was acknowledged that the following of this procedure would enable the producers to gain knowledge and information that would be of inestimable value.

No "Fake" Here

Action in a sequence of "The Last Slaver" called for Wallace Beery to hit little Mickey Rooney in the jaw. Said director Tay Garnett, "When you hit him, Wally, I want you to let go a healthy wallop."

"Aw, I don't want to hurt the kid," countered Beery.

"Go ahead," chirped Mickey, "I can take it."

"Action!" yelled Garnett.

Down comes Beery's powerful arm. There's a staccato crack, and heels over head Mickey Rooney goes flying across the stage to wind up against a wall twenty feet away.

The cameras grind on. Rooney staggers up, his mouth bleeding.

"Cut!" yells Garnett.

"That's a one shot take," says Beery.

"Okay," from Garnett.

"You said it," courageously from Mickey. "I've got to take another wallop from Baxter in a couple of days, but I guess I showed you guys I could take it."

Not all screen brawls are faked.

AN APPEAL TO SHOWMEN

by HARLAND RANKIN, Plaza Theatre, Tilbury, Ont.

IN WHICH AN EXHIBITOR POSES SOME QUESTIONS

To the Editor of the Herald:

During my two years experience in theatre business, I have encountered a few problems that I have not as yet been able to solve clearly, or definitely.

The first of these is complete service deals. What is your opinion of these? Are they practical for three changes a week? Some exhibitors claim they are. Travelers and neighboring exhibitors shake their heads, claiming you take up too much of your playing time, forcing yourself to pass up a lot of money makers. The first year we used a complete service, saving 10% on our year's film bill. Last year we bought from the major companies, averaging 25% of their product on selective deals, which in our opinion is the better buying, although we showed increased business at the end of our fiscal year. We had increased film rentals, which gave us a 3% decrease on our net. This may have been due to our extreme cold period last winter. Now the question arises, would we not have been ahead if we had bought a complete service, one-third of our playing time, and leaving two-thirds of the time for the other major companies? If in our situation business remained the same with a service, we would have enjoyed a 25% increase on our net earnings. In small towns where major product is bought I feel that a service might be profitable, as three changes never do capacity business. You have as a rule average business the first part of the week, with sell-out business on your week end. I would appreciate opinions from other owners in small towns.

The second question I would like to know the answer to is: On what basis should pictures be bought? We all know that pictures are bought as cheaply as they can, with exchanges out for increases. From the theatre standpoint what should one pay, or what percentage of his gross should be used for film rental? This is a question that I have failed to get an intelligent answer on in Canada. I have my own opinion on the matter but they all tell me to "buy the best you can."

Another question I would like answered it, what percentage of the town's business in the surrounding country should go to your theatre, in order to get the maximum out of your situation? If you cannot compare a town of similar size, one having thriving industries, the other with 50% relief. What is considered average business?

Hoping I am not taking too much space in your magazine and would appreciate hearing from my fellow exhibitors.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

FIVE-AND-DIME SHOW ON THEATRE'S 28TH YEAR

To the Editor of the Herald:

The Bijou Theatre on January 30 will close its twenty-eighth year of continuous running, the first motion picture showhouse in South Dakota still operating, with the same manager and the same operator that opened January 30, 1908. This of itself is something outstanding, I know not equaled anywhere in the northwest, and I doubt whether anywhere in the country.

This year we are considering running a five and ten cent show for January 29 and 30, in celebration of that event.

The writer has always represented the moving picture industry in legislative sessions, and fifteen years ago succeeded in defeating both censorship and Sunday closing law, although both of them passed both houses by a two-thirds vote. But by means of parliamentary tactics, reconsideration and otherwise, we beat the bills.

Having operated shows from the days of one-reelers when Carl Laemmle was advertising with 6 x 9 heralds, and our pictures came from Pittsburgh Calcium Light Company, we just want to do something different for this anniversary, and a five and ten cent show during the legislative session may be of interest to a lot of people who were not born for several years after our house opened.

Sincerely, from a reader of the Herald. —*J. E. HIPPLE, President, The Bijou Theatre Corporation, Pierre, S. D.*

THE STORIES TOLD BY THE BOX OFFICE

To the Editor of the Herald:

Shirley Temple is a prime favorite and people come to our theatre that never pretend to go at any other time. I wish to say also that our dear departed Will Rogers still draws a large crowd, equal to the crowds that came to see him before his most untimely death.

And now the passing of the renowned Arthur Brisbane, who had become a household word to quote from, is going to leave a void not to be filled easily.—Mrs. D. J. Mooney, Princess Theatre, Ordway, Cal.

Here's Story of Circuit Bookers Missing a Bet

Last May "Cloistered," a French production faithfully portraying the every day life of Catholic nuns in a cloistered convent, opened simultaneously in art theatres in New York and Boston. Trade opinion, expressed in the first reviews, that the picture was movingly beautiful but was not of a commercial nature and would appeal only to limited audiences, was reflected by independent and circuit bookers who took the attitude that the picture was not for general distribution. Today the film has been booked by RKO for 20 of its metropolitan houses, and by the Fabian, Schine and Rose circuits, and others.

The story of the sale of the film to large circuits is as unusual as the history of the picture.

Six years ago while on a holiday, Robert Alexandre of Pathe Cinema de France, who had interested himself in amateur film-making, shot a record of routine life in a Trappist monastery in France. Friends who saw the picture encouraged him and he devoted his next vacation to recording the history of the Polish Corridor. This was released in Europe and scored a great success.

Then M. Alexandre determined to try the impossible; to film the life of sisters in a cloistered convent where no outsider may enter. After protracted negotiations, involving some 50 visits to Vatican City, the producer obtained permission from Pope Pius XI.

With a crew of 15 men, M. Alexandre set up cameras in the mother house of the Sisters of Our Lady of Charity of the Good Shepherd at Angers. Never posing or attempting to direct the 1,000 members of the community, he took occasional shots for two years. The result was the present production which runs for 65 minutes. The prints distributed in America have English dialogue dubbed in by I. E. Lopert, formerly connected with Paramount Products in Paris, and with a running narrative by the Rev. Matthew Kelly of the Church of the Little Flower, Sunnyside, Queens.

Huisman Acquires Rights

Rene Huisman, president of Best Film Company of New York, acquired the American rights for the picture for a reported $3,000 and last May it opened at the 55th Street Playhouse, New York, and the Filmarte theatre, Boston. After runs of more than 10 weeks at both these houses, during which the picture grossed approximately 200 per cent compared with the average house receipts, Mr. Huisman took the film to large circuit bookers, using as one of his selling points that reliable estimates were that more than 60 per cent of the audiences at the Boston and New York showings were non-Catholic. The bookers flatly refused to handle the production on the ground that no matter how great its artistic appeal it could be sold only to a restricted class audience.

Enthusiastic reviews in the lay press, praising the picture for its simplicity, beauty and photography, and even more enthusiastic recommendations only served to emphasize trade belief that the film had no general appeal.

From these efforts the distributor turned to booking the production into church auditoriums. He made arrangements with two large Catholic parishes in Manhattan and Brooklyn for 15 day showings with a percentage of the receipts to go to charity. His own figures show that the attendance for each of these runs was approximately 60,000 and the gross receipts for each auditorium better than $35,000.

Then to Roadshows

Unable to sell the picture to a circuit Mr. Huisman turned to roadshowings. In Elizabeth, N. J., with the cooperation of a parish priest he leased the State theatre, a small neighborhood house about three miles from the business district. In three days the picture grossed $1,560, about 400 per cent over normal. A similar lease in Rochester, N. Y. grossed 220 per cent. In Yonkers, N. Y., where a major circuit had offered $37 for a three day run in their house, Mr. Huisman leased an unsuccessful opposition house for $300 and grossed $1,000 a day for three days, in contrast to an estimated $700 a day for the circuit theatre.

THE CUTTING ROOM

Time Out for Romance

(Twentieth Century-Fox)

Comedy-Melodrama

Being spun out of those elements calculated to give the maximum amount of entertainment to the largest number of persons, the story told in this production is timely and different. Basically a comedy melodrama, it will run the range of romance, drama, thrill action and surprise. The principal background is a motor cavalcade bound from Detroit to the Pacific Coast. A young car driver gets mixed up with a girl who ran away from a loveless marriage for romance, a gangster jewel thief accounts for the drama as he menaces the heiress. An odd collection of other folk, varying from a team of at-liberty vaudeville actors to an assortment of comical family types, out for the ride, provide the comedy. Thrill action results from what happens to the cavalcade. The action, drama, mystery, comedy and excitement appears along the highways and byways, aboard a swanky yacht, in hotels, auto camps and jails.

Claire Trevor and Michael Whelan, recently teamed in "Sing, Baby, Sing" and "Career Woman," are the leads. The heavy, Douglas Fowley," was seen in "Big Brown Eyes," "Private Number," "Dimples" and "Sing, Baby, Sing." The vaudeville actors are Joan Bennett, featured in "The Holy Terror," and Chick Chandler, seen recently in "15 Maiden Lane" and "Star for a Night." Other players are Bennie Bartlett, Andrew Tombes, William Demarest, Lelah Tyler, William Griffity, Paul Stanton, Vernon Steele, Georgia Caine, Edward Keane and Inez Courtney.

The screen play is by Lou Breslow, credited with participation in "15 Maiden Lane" and "36 Hours to Kill," and John Patrick, his collaborator on those stories. The original is by Eleanore Griffith and William Rankin. Rankin wrote the screen play for "Pennies from Heaven." Direction is by Malcolm St. Clair, who did "Crack Up."

Paradise Express

(Republic)

Drama

With a sufficiency of romance to make the story interesting to all, this production tells how the management of a jerkwater railroad meets and overcomes the menace of motor truck business competition. Primarily a thrill action feature, it combines those elements of intrigue, skullduggery and double crossing, with the hero practically always in great personal danger, that have such a quick appeal to average audiences.

Adapted from an original story by Allan Vaughn Elston and Paul Perez, for which Jack Natteford and Betty Burbridge prepared the screen play, the film is being directed by Joseph Kane. Kane's recent credits include two numbers in the "Three Mesquiteers" series and several outdoor action adventure pictures produced by this company.

As an element of conflict emphasises both the romantic and dramatic phases of the story, exciting thrill action is the motivating medium. For the most part much of the action is devoted to illustrations of retaliations which the railroad practises on the trucking company for depredations committed, and vice versa. Building to a climax in which it is to be decided to which medium of transport the shippers will give their business, an exciting train-truck fleet race is staged, with the railroad overcoming many handicaps to emerge the winner. Naturally the victory busts up the plot of the truck company and resolves the romance favorably for the hero and girl in the case.

The cast, while not listing any great names, is composed of favorably known players. It lists Grant Withers, Dorothy Appleby, Arthur Hoyt, Maude Eburne, Harry Davenport, Donald Kirke, Arthur Loft, Lew Kelly, Anthony Pawley, Fern Emmett, John Holland, Bob McClung, Bruce Mitchell, Guy Wilkerson, George Cleveland and Ralph McCollough.

Release date: *January* 25.

Man of the People

(MGM)

Drama

From the time of their first appearance on the legitimate stage and later in films, political dramas provoked a keen public interest that gave such stories unquestioned commercial value. Political drama is the substance of "Man of the People." It tells the story of a young man of foreign birth, a child of the slums, who, from the moment he receives his bar certificate, dedicates his efforts to procuring justice for persons of his own origin and social status.

The leading role seems to be ideally fitted to Joseph Calleia, heretofore featured in grim public enemy characters. Having demonstrated many times his ability to handle tensely dramatic roles, it can be anticipated that Calleia will be a revelation, as this time he is on the side of the law instead of in conflict with it. Though his part practically dominates the story, the supporting cast seems to have been given more than usual attention. As principals the film will feature Florence Rice, about whom the dramatic romance rotates; Thomas Mitchell, the boss, Ted Healy, Catherine Doucet, Jonathan Hale and Paul Stanton. Minor players, all of whom are effective factors in the drama, include Robert Emmett Keane, Jane Barns, William Ricciardi, Noel Madison, Edward Nugent and Donald Briggs.

The production is based on an original story by Frank Dolan. Edwin L. Marin is directing and Lucien Hubbard is the producer.

Probable Release date: *February* 1.

Two Wise Maids

(Republic)

Comedy-Drama

For years producers have been looking around for suitable stories to glorify the old fashioned American school marm. Two reasons spurred the search; a realization that the entertainment delivered would have wide topical appeal, and a belief that the subject would lend itself readily to commercial exploitation and contacts. In "Two Wise Maids" Republic believes it has that kind of a property.

With Alison Skipworth in the title role, the story heroizes an old fashioned school teacher. It is being developed in a manner calculated to concentrate sympathy on her and to stimulate in the minds of audiences those sentiments which are pretty common at the stage in life when they can look back to their public school days and be reminded that the old teacher wasn't such a horrible creature after all. In the early part of the yarn, the mechanics are so directed as to make things look bad for the teacher, and it seems that nothing but dismissal is in store for her.

The production is based on an original story by Endre Bohem, with screen play by Sam Ornitz. Direction is by Phil Rosen.

As Miss Skipworth is starred, the support includes Polly Moran, returning to the screen after a long absence; Hope Manning and Donald Cook, about whom the romance rotates; Jackie Searl and Marcia Mae Jones, two pupils who are the central figures in the dramatic crisis in Skipworth's career. In character and atmospheric roles will be seen Lila Lee, Luis Alberni, Maxie Rosenbloom, Harry Burns, Clarence Wilson, Selmar Jackson, John Hamilton, Theresa Conover, Raymond Brown, James C. Morton, Stanley Blystone and Bob McClung.

Release date, February 1.

Love Begins

(Tentative Title)

(Warner)

Dramatic Romance

This production looms as of more than ordinary interest for two reasons. Of the substance that has made many pictures highly popular, it tells a dramatic story of young love. In this story, to give it an especial appeal to feminine patronage, it heroizes a young girl who goes through life, until she finds happiness, with all the cards stacked against her. In the second place, it will serve to introduce a highly promising screen personality in the leading role. She is Mary McGuire, a 17-year-old Australian girl, who has had considerable screen experience in the "down-under" continent but is brand new to American audiences.

The heroine, first presented as a jobless waif, is sheltered in a swank apartment house by an elevator boy. As the youthful friendship ripens into idyllic love, the girl is given a maid's job where she becomes a favorite with a whimsical, typsy art collector, but is looked upon menacingly by a furtive tenant. Terrified as she accidentally breaks a supposedly valuable vase, the girl, who bravely has striven to hide some fearful secret, runs away. Found after an intensive citywide search by the elevator boy, the starving girl and her baby are returned to the apartment house where events transpire in dramatic fashion to remove all menaces to the girl and her baby and bring happiness to her and the boy.

Based on an original by Ida A. R. Wylie, the screen play is by Lillie Hayward, who has been a long time associate in preparing woman appeal stories for this company. Direction is by Louis King, credited with "Melody for Two."

The cast supporting Miss McGuire lists Tom Brown as the elevator boy, Hugh Herbert as the collector and Joseph King as the menace. It also includes Arthur Aylesworth, Teddy Hart, seen in "Three Men on a Horse" and as the shyster lawyer in "After the Thin Man," and Dorothy Vaughan.

Probable release date: *February* 8.

CONGRESS TURNING TO "MONOPOLIES" IN RADIO

House Resolution Calls for Inquiry; Senator Wheeler Asks Commission for Data

Radio will be the object of early attention from the new Congress. Following a request by Chairman Burton K. Wheeler of the Senate Interstate Commerce Commission for information on operation of large broadcasting companies, Representative Connery of Massachusetts introduced a resolution in the House asking an investigation of what is claimed to be a radio monopoly. Possibilities of accommodating as many as 500 additional broadcasting stations on frequencies between 1,510 and 1,600 kilocycles were called to the attention of the Federal Communications Commission in a report of the engineering division.

Explaining his resolution, similar to one he pressed unsuccessfully last year, Mr. Connery expressed the belief that "it would be in the public interest that a thorough and exhaustive investigation be made of the entire radio monopoly situation."

Hundreds of complaints, he said, have come to him in the past year from all over the country "showing that without doubt the monopoly exists," and he has received numerous requests that something be done to remedy the situation.

In his request to the Federal Communications Commission for information on large broadcasting companies Senator Wheeler said he opposed what he termed "chain radio companies" on the ground that they threatened a monopoly of radio channels. He also expressed opposition to ownership of stations by newspapers.

Would Realign Stations

The gradual realignment of broadcasting stations proposed in the engineering division report to the FCC would provide for a number of Class A stations, similar to the present clear channel stations, operating on a power of not less than 50,000 watts; Class B stations, to give rural coverage, using from 10,000 to 50,000 watts; Class C stations, similar to the present high power regional stations, using from 5,000 to 50,000 watts; Class D stations, for metropolitan service, using 1,000 to 5,000 watts; Class E stations, for city coverage, from 500 to 1,000 watts, and Class F stations, for local coverage, using from 100 to 250 watts.

There would be not less than 25 Class A channels, approximately five for Class B, 14 for C, 30 for D, 10 for E and six for F.

See More Stations

Foreseeing the opening up to general broadcasting of the frequencies from 1,510 to 1,600 kilocycles, now reserved for experimental operations, the engineering department indicated possibilities of accommodating a large number of stations. By proper geographical spacing, the report explained, these frequencies could accommodate 40 Class D stations on 5,000 watts, 60 using 1,000 watts in Class D, and 200 using the same maximum in Class E, 300 using 500 watts, 400 using 250 watts or 500 using 100 watts.

A chain of non-commercial radio stations to broadcast cultural topics and events was envisioned by Mayor Fiorella H. LaGuardia of New York at a meeting of the Municipal Art Committee this week. The chain would have WNYC, the New York municipal station, as a link. Facilities of the station will soon be increased with a new broadcasting plant in Greenpoint, Brooklyn, the Mayor said.

Representative Celler of New York has announced his intention to introduce a bill to appropriate $750,000 for the construction of a Government short wave station as part of a move to safeguard the high frequency channels allocated for use by the Government.

Fear Foreign Seizure

Fears have been expressed by members of the FCC and others interested that if use is not made of these frequencies they may be thrown back into the international pool and seized by some other country. To prevent this, both the National and Columbia Broadcasting Companies have expressed their willingness to use one of the frequencies.

Their offers brought a statement from Commissioner George H. Payne of the FCC that a vicious radio lobby" has nullified all efforts of the Government to build a station and is endeavoring to obtain the frequencies for commercial exploitation.

$11,419,143 Broadcast Revenue

Figures made public by the National Association of Broadcasters this week showed that broadcasting station advertising revenue in November amounted to $11,419,143, a decline of less than one per cent from the record figure achieved in October. The November business brought the total for 11 months in 1936 to $96,503,945.

The association's record showed that advertising on national networks totaled $6,149,818 in November against $6,722,926 the preceding month; regional networks, $122,725 against $154,979; national non-network, $2,873,200 against $2,401,800, and local, $2,273,400 against $2,234,800. Radio advertising of the amusement industries totaled $45,880, of which $31,760 was spent with local stations and $14,120 with national non-network stations.

The food industry was the heaviest advertiser, followed by toilet goods, drugs and pharmaceuticals and automobiles.

NBC's revenue for December, 1936, was 23 per cent above the same period in 1935, making it the highest December in the 10-year history of the company and enabling NBC to close the year with a total of $34,523,950, its greatest year. This total is 10.8 per cent higher than 1935's total.

The total for the Red network in December was $2,418,713, while the Blue network total was $1,139,877.

A resolution that the Actors Equity Association organize radio performers was adopted at the January meeting of the association and will be referred to the Equity Council for action.

"Free Speech" Drive

A new drive for "free speech" on the radio is expected to be made in the current session of Congress by the socalled "civil liberty" group, whose bills to amend the communications act of 1934 have been introduced in the House by Representative Scott of California.

It is particularly specified that neither the Government nor the broadcaster shall have any power of censorship of any kind, that no broadcaster shall be subject to either civil or criminal liability in any court for material broadcast during the mandatory period, and that no license shall be revoked or renewal refused because of material so broadcast.

Companies Launch Mid-Winter Sales Drives and Tours

Most of the major companies have either completed plans or have launched mid-winter sales campaigns and many sales executives are on tours of their exchanges in intensive efforts to bring the selling season to a close with new records.

For the first time in its history United Artists will conduct a national sales drive. The campaign, which will be conducted under the leadership of Andy Smith, general sales manager, will be called the "George J. Schaefer Sales Drive" and will run for 14 weeks from January 24th to May 1st. Salesmen, branch managers, district managers and division managers will compete for a number of cash prizes and other awards.

John D. Clark, general sales manager for Twentieth Century-Fox, has set February 4th and 5th for the annual district managers convention at the Muelbach hotel, Kansas City, which this year will feature the "Sidney R. Kent Drive."

Mr. Clark left by plane this week for the coast to confer with Darryl Zanuck on production and new pictures which will be discussed at the two day session.

Two foreign sales conventions will be held by Twentieth Century-Fox starting April 28th. The first will be held in Paris from April 28th to May 1st and the second will take place in London, starting May 3rd.

Columbia's "Montague Sweepstakes Drive" was inaugurated last week with a telephone conference. Abe Montague, general sales manager, and Joseph A. McConville and Rube Jackter, his assistants, addressed the sales forces in 31 Columbia exchanges from the home office.

The RKO home office sales staff is busy with plans for winter sales. Harry Michaelson, short subject sales manager, E. L. McEvoy, eastern sales manager, and Nat Levy, east central district manager, have left the home office for a two weeks trip to the offices of the eastern division for sales conferences with managers and salesmen of Albany, Buffalo, Cincinnati, Cleveland, Detroit, Indianapolis, Pittsburgh, Philadelphia and Washington.

Arthur A. Lee, head of GB, has announced an intensive playdate drive, to start immediately and to run to April 3rd. The campaign will be called the "George W. Weeks Playdate Roundup." Ken Hodkinson, home office sales representative, has left for a tour of exchanges including St. Louis, Kansas City, Denver, Salt Lake City and San Francisco.

Edward J. Peskay, vice-president in charge of distribution of Grand National, left this week for a tour of exchanges. He will outline production plans and policy at meetings with district managers.

Gradwell L. Sears, vice-president and general sales manager of Warner Brothers, went to New Orleans to confer with major circuit heads in the south on impending production from his company.

American Telephone Has Net of $9.36 a Share

The American Telephone and Telegraph Company this week reported a net income of $174,715,000 for the 12 months ended December 31, 1936, compared with a net of $125,806,504 for the preceding year. Earnings last year were equal to $9.36 a common share, compared with $6.74 a share in 1935. Earnings for 1936 marked the first time since 1930 that the company earned its $9 dividend.

FROM CANNED BEANS TO LAXATIVES

(Continued from page 34)

Fleischmann's Yeast, Feenamint Laxative, and whatnot.

Time Magazine, Inc., is the only paying advertiser on the air promoting the business of a motion picture—The March of Time, newsreel magazine releasing through RKO. The Capitol theatre, on Broadway, and Radio City's Music Hall are the only two theatres broadcasting on a national network regularly in the interests of the motion picture box office.

One of the oldest programs on the airwaves, the weekly broadcasts from the Capitol theatre, began in November, 1922—two years after the birth of commercial broadcasting. It was the first radio program to come from any motion picture theatre. Major Edward Bowes stepped into the picture in July, 1925, created what has since become known the country over as the Capitol "Family," and has reached millions of Sunday listeners ever since.

Radio has had the benefit of the audience appeal of all except Shirley Temple of the Ten Biggest money makers of 1936. Clark Gable, acclaimed the second best motion picture box office bet, has made two guest air appearances; Fred Astaire and Ginger Rogers, in third place, as a team, have had, in the case of Mr. Astaire, one guest and one series program appearance, and Miss Rogers, two guest appearances; Robert Taylor has appeared six times as air guest in six months; Joe E. Brown, twice; Dick Powell, once as a guest and again in a series of programs; Joan Crawford, three guest appearances, likewise Claudette Colbert, and Jeanette MacDonald and Gary Cooper, ranking ninth and tenth in the HERALD's box office poll, each appeared on the air once.

Hollywood's producers likewise have used all but one—Jessica Dragonette—of the Ten Champions of radio, determined in a nationwide poll conducted by ballot among all radio editors by Jack Banner, radio editor of *Motion Picture Daily*. The nine used in the order of their standing in the *Daily's* poll, are follows: Jack Benny, Fred Allen, Rudy Vallee, Helen Hayes, Eddie Cantor, Bob Burns, Fred Astaire, Lanny Ross and Nelson Eddy.

Thirty-six different types of product were widely advertised by programs broadcast from July 1st to December 31st in which motion picture stars appeared, as follows:

Advertised or sponsored product using film players	No. of Players Appearing From July 1 to Dec. 31
Foodstuffs	207
Soaps	112
Cigarettes	63
Automobiles	55
Gasoline	52
Department Stores	28
Toothpaste	27
Coal	23
Radios	20
Tin Cans	18
Magazines	13
Electric Appliances	9
Cosmetics	8
Medicines	8
Razors	5
Laxatives	4
Motion Pictures (Directly Advertised)	3
Women's Clubs	3
Health	3
Charities	2
Office Furniture	2
Social Service	2
Tires and Rubber Goods	2
Chewing Gum	1
Child Welfare	1
Hosiery	1
Ice	1
Hair Tonic	1
Employment for Unemployed Actors	1
Fire Prevention	1
Shoes	1
Newspapers	1
Religion	1
Watches	1
Travel Tours	1
Social Service	1

FILM FAME ON THE AIR

Some 532 "guest" appearances were made by 255 motion picture stars in national radio programs in the six months from July 1st to December 31st. An analysis of these appearances, their sponsors and the product sold, was made in QUIGLEY PUBLICATIONS' *"Fame—the Box Office Checkup", which appeared this month.*

Ten Programs Analyzed

Ten programs on the air in the six months between July 1st and December 31st had a total of 412 stars' appearances, guest or otherwise, and 15 others had used 128, as follows:

NAME OF PROGRAM AND NUMBER OF FILM APPEARANCES FROM JULY 1 TO DEC. 31

Lux Toilet Soap's Radio Theatre	86
Campbell Soup's Hollywood Hotel	83
Kraft-Phenix Cheese's Music Hall	48
Camel's Cigarettes' Caravan	40
Fleischmann Yeast's Variety Hour	39
Shell Gasoline's Chateau	37
Delaware, Lackawanna Western's Lessons in Hollywood (Electrical Transcription)	23
Radio Corporation's Magic Key of RCA	20
American Can's Ben Bernie Program	18
Sears, Roebuck's Then and Now Program	18
First Ten (76%)	412
NBC's Sustaining Program with Elza Schallert's Hollywood Interviews	16
Packard's Fred Astaire Program	15
Delacorte's (Publications) Radio Court of Honor	11
Mutual Broadcast's Sustaining Morning Matinee Program	10
Texaco's Fire Chief with Eddie Cantor	10
Inter City network's Buddy Cantor Film City Interviews	9
Kolynos Toothpaste's Hammerstein Music Hall	9
Watkins' Shampoo's Mulsified Oil Program	9
Oldsmobile's Irvin Cobb Plantation	8
Spud Cigarettes Presents Ed Wynn	6
Gillette Safety Razor's Community Sing	5
NBC's 10th Anniversary Program (Sustaining)	5
Pepsodent Toothpaste Presents Amos 'n' Andy	5
Nash Automobile's Speedshow	5
Campbell Soup Presents Burns and Allen	5
Totals (24%)	128
Grand Total	540

Charged against the foregoing large users of screen talent are substantial sums of radio advertisers' air budget. Some 15 National Broadcasting clients spent $16,017,206 with the RCA subsidiary for all air advertising for the first 11 months of 1936. Combined, these 15 advertisers have accounted for 51.78 per cent of the $30,935,248 thus far expended at NBC. Every one of the group at one time or another has used motion picture personalities on its programs, several of them, including Standard Brands, Shell Eastern Petroleum, Bristol-Myers, General Foods and Sterling Products being the principal employers of film players. The 15 largest spenders for advertising on National Broadcasting's networks in the 11 months to December 1st were as follows, with name of client, agency, and time expenditures:

PROCTER & GAMBLE, Blackett-Sample & Hummert, Inc., Blackman Adv., Inc., Pedlar & Ryan, Inc., H. W. Kastor Adv. Co., Inc.,	**$2,904,397**
STANDARD BRANDS, INC., J. Walter Thompson	**2,076,179**
STERLING PRODUCTS, INC., Blackett-Sample & Hummert, Inc.	**1,443,379**
GENERAL FOODS CORP., Benton & Bowles, Inc., Young & Rubicam, Inc.	**1,280,169**
PEPSODENT CO., Lord & Thomas	**1,246,356**
MILES LABORATORIES, Wade Adv. Agency	**1,174,460**
GENERAL MOTORS CORP., Campbell-Ewald Co.	**911,685**
AMERICAN TOBACCO CO., Lord & Thomas	**889,513**
NATIONAL DAIRY PRODUCTS, J. Walter Thompson Co.	**694,420**
BRISTOL-MYERS CO., Young & Rubicam, Inc.	**665,720**
LADY ESTHER CO., Stack-Goble Adv. Co.	**609,528**
AMERICAN HOME PRODUCTS, Blackett-Sample & Hummert, Inc.	**586,835**
FORD MOTOR CO., N. W. Ayer & Son, Inc.	**519,462**
SHELL EASTERN PETROLEUM, J. Walter Thompson Co.	**507,875**
KELLOGG CO., N. W. Ayer & Son, Inc.	**507,268**
TOTAL:	**$16,017,206**

Columbia Broadcasting's largest advertisers in the same 11 months included the four biggest users of film personalities on the air: Colgate-Palmolive-Peet, Campbell Soup, Lever Brothers and R. J. Reynolds. CBS's first ten advertising sponsors from January to December 1st spent nearly $11,000,000 for radio advertising, as follows:

CLIENT	TIME EXPENDITURE
Colgate-Palmolive-Peet	**$1,536,220**
Ford Motor Co.	**1,528,026**
Campbell Soup Co.	**1,314,209**
Lever Bros.	**1,239,812**
Liggett & Meyers Tobacco Co.	**1,094,460**
Wm. Wrigley, Jr. Co.	**1,021,486**
R. J. Reynolds	**950,749**
General Mills	**854,046**
Philco Radio & Television	**717,770**
American Home Products	**710,172**
Total:	**$10,966,950**

There were additionally 71 different programs using either straight-film, film-radio or film-stage players during the six months, making a total of 96 programs. Typical of programs using less than five players were Feenamint Laxative's "Amateur Hour," Campana Skin Balm's "First Nighter," Bourjois Cosmetic's "Evening in Paris," the Pet Milk Company's "Saturday Night Serenaders," Vick's Vapo-Rub's "Open House," Wrigley Chewing Gum's "Poetic-Melodies," General Shoe's "Portraits of Harmony," Standard Oil's "Flying Red Horse Tavern," Colgate Soap's "Ziegfeld Follies of the Air," Iodent Toothpaste's "Dress Rehearsal," Heinz Pickles' "Magazine of the Air," Swift Ham's "Studio Party," and Radio City's "Music Hall on the Air"—one of the three lone programs specifically selling motion pictures. A complete list of the advertisers and sponsors using less than five

(Continued on following page)

PROJECTS FOR THE USE OF FILM TALENT

(Continued from preceding page)

straight-film, film-radio, or film-stage players on the air in the six months follows:

Atlantic Refining Co. (gas and oil)
B-C Remedy Co. (headache medicine)
Boston Evening American (newspapers)
Bourjois Co. (cosmetics)
Bristol-Meyers Co. (toothpaste)
Browns-Williams Co. (cigarettes)
California Chain Stores (foodstuffs, groceries)
Campana Sales Co. (skin balm, beautifier)
Chevrolet Motors (automobiles)
Chrysler Corporation (automobiles)
Cities Service (gas and oil)
Cook, Thomas. (travel tours)
Davis, R. B., Co. (health drink)
Elgin Watch Co. (watches)
Federation of Jewish Charities (charities)
Firestone Co. (tires and rubber goods)
Ford Motor Co. (automobiles)
General Baking Co. (foodstuffs)
General Federation of Women's Clubs (women's clubs)
General Motors Co. (automobiles)
General Shoe Co. (shoes)
Glame Co. (nail polish)
Great Atlantic and Pacific Co. (foodstuffs, groceries)
Gulf Refining Co. (gas and oil)
Health Products, Inc. (laxative)
Heinz, H. J., Co. (foodstuffs)
Iodent Chemical Co. (toothpaste)
Jergens Woodbury Sales Co. (soaps)
Kellogg Company (foodstuffs)
Lady Esther Co. (cosmetics)
Larue and Brothers (tobacco)
Lehn and Fink Co. (toothpaste)
Ludens, Inc., (candy cough drops medicine)
Liggett-Meyers Co. (cigarettes)
Macfadden Publications (magazines)
Miles, Dr., Laboratory (headache medicine)
Nash Motor Co. (automobiles)
National Council of Women (women's clubs)
National Fire Prevention Week (fire prevention)
New York Tuberculosis and Health Association (health)
Pepsodent Co. (toothpaste)
Pet Milk Sales Co. (foodstuffs)
Phillip Morris Co. (cigarettes)
Plymouth Motors Co. (automobiles)
Procter and Gamble Co. (soaps)
Radio City Music Hall (motion pictures)
Ralston Purina Co. (foodstuffs)
Real Silk Hosiery Mills (hosiery)
Remington-Rand, Inc., (office furniture)
Reynolds, R. J., Co. (cigarettes)
Sealtest Laboratories (foodstuffs)
Socony (gas and oil)
Standard Brands (foodstuffs)
Sterling Products (toothpowder)
Studebaker Co. (automobiles)
Sun Oil Co. (gas and oil)
Swift Packing Co. (meats)
United Ice Dealers (ice)
University of Religious Conference (religion)
Vick Chemical Co. (cold medicines)
Watkins Co. (hair shampoo)
Weco Products, Inc., (toothpaste)
Welfare League of America (child welfare)
Welsh Grape Juice Co. (beverages)
Wm. Wrigely Co. (chewing gum)
Women's Zionist Movement (charities)
WPA Theatre Project (employment for actors)
Young Men's Christian Association (youth movement—social service)
Young Women's Christian Association (women's movement)

The radio industry, as represented by the two greatest networks, National Broadcasting Company and Columbia Broadcasting System, today are expressing their claims on Hollywood's motion picture talent in the permanent terms of brick and mortar. Both are investing upwards of $1,000,000 each in the building of their largest broadcasting centers outside of their main air plants in New York. Too, room is being provided within the buildings with a view to television, in which venture radio will depend almost entirely on the motion picture's talent supply.

Greater expansion of NBC on the Pacific Coast and fuller service to listeners is forecast in contemplated changes in San Francisco and Hollywood, which were announced this week by Lenox R. Lohr, President of the National Broadcasting Company. One of the factors in the proposed changes, Mr. Lohr declared, is the rapidly increasing number of programs on both networks for coast-to-coast release and the ever-growing hold of Hollywood on the public's interest, as a source for broadcast material and talent. The Hollywood studio facilities and staff will be doubled, he said.

Ford and General Mills Projects

Already the broadcasters and their advertisers are looking for additional ways and means further to appropriate Hollywood's talent, the latest ambitions being those of Ford Motors and General Mills Flour to buy exclusive rights to the complete player roster of an entire production corporation.

Another link was forged when Chevrolet Motor Company boldly offered motion pictures, free to the public, at its broadcasting shows. The "Chevrolet Hour" on November 8th, in New York, finished its regular Sunday evening air performance and then proceeded to run off motion pictures for thirty minutes. Ninety per cent of the films unreeled pointed to show that Chevrolet motor cars are sturdy automobiles—but when their projection was completed more than half the audience had gone home.

The next move is the "electrical transcription," bringing motion picture stars to the smaller networks and individual stations. The programs are sponsored by an advertiser.

The basic idea itself is not new, but its relation to Hollywood is. Already deeply engaged is the Delaware, Lackawanna and Western Coal Company, through a series of programs on Mutual Broadcasting System. Film's Jackie Cooper is master-of-ceremonies of D. L. and W.'s "Lessons from Hollywood," which already has introduced 23 of Hollywood's well-known players, among them: Leo Carrillo, Dolores Costello, Betty Grable, Patsy Kelly, Guy Kibbee, Elissa Landi, Bela Lugosi, Paul Lukas, Polly Moran, Chester Morris, Maureen O'Sullivan, Lyda Roberti, Ann Shirley.

Typical of the circulation for electrical transcriptions—a term used to take away some of the stigma of recordings—is the 300-station usage given Dave Rubinoff's orchestra. Too, Ed Wynn's series is to be "waxed"—for Spuds Cigarettes, and issued to several hundreds of small stations. Raleigh and Kool Cigarettes, featuring Jack Pearl, will electrically transcribe its NBC "Blue Network" program for 18 smaller stations.

Radio-Film Service

Signs of the times were seen in the extension of Fanchon and Marco's talent business from stage bookings to include a service for radio advertisers seeking talent especially for electrical transcriptions. For this purpose the agency signed 14 Hollywood players for recordings on the air, as follows: Fred and Paula Stone, Lyda Roberti, Jackie Coogan, Betty Grable, Jack Holt, May Robson, Ann Sothern, Patsy Kelly, Dolores Costello, Ann Shirley, Guy Kibbee, Maureen O'Sullivan and Gloria Swanson.

Bethlehem Steel Corporation, General Motors, Woodbury's Soap, Ralston-Purina Company, Sterling Products, Westinghouse, Dr. Miles Laboratories and American Bosch are new clients for electrical transcription service. Very Hollywood-minded are Woodbury's Soap, Ralston Purina, Sterling Products and Dr. Miles Laboratories.

Hollywood now is not only giving radio a full complement of quality talent but also is answering the broadcasters' prayers for literary material—the story-well of radio showing signs of drying. And thus is explained, partially, at least, the large number of dramatic playlets now on the air with film players.

Generally the radio advertisers compensate the film stars in proportion to their average scale of payments under their film contract. Air payments go from $350 to $5,000 per guest appearance, but the average payment for the screen "top-liner" is $3,500, for a few minutes on the air.

Many stars have appeared as "guest" performers on the air without any charge to the advertiser or broadcaster. On the Lux Toilet Soap Radio Theatre conducted by Cecil Blount DeMille, Paramount director, most of the players now appear gratis. But "a little token" of $350 to $500 is usually made by Mr. DeMille's sponsors.

The Hollywood motion picture talent market for radio has something of a scale of prices for various classes of players, from $350 up. For instance, the "asking" price for a single radio performance is $3,500 for Joan Crawford, Claudette Colbert, Jeanette MacDonald, Lily Pons, Frances Langford and Ginger Rogers. About $2,500 is asked for Jack Oakie, Lionel Barrymore, George Raft, Edward Arnold and Herbert Marshall. Ann Sothern, Alice Faye and Zasu Pitts may be had for $1,500, while Joel McCrea, Jane Withers, Edmund Lowe, Pat O'Brien, Barbara Stanwyck, Fred MacMurray and Victor McLaglen demand $1,000 per air show.

Such stars as Grace Moore, John Barrymore and Fredric March demand much higher fees.

Acquisition of Hollywood stars for the air has been estimated to have added ten per cent to the cost of radio talent, bringing the talent charges for the average national-networks program to 40 per cent of the program's production costs—the bill for effecting the mechanical national hookup taking the rest of the investment.

The producers established a "secret" committee of production experts on the Coast, recruiting them from members' studios, to observe the stars' radio activities. It is supposed to "regulate" them, but to date there has been no outward manifestation of any such curtailment.

As for the controversy raging in the motion picture business over the appearances of Hollywood's stars on the air, grosses fail to indicate any loss in revenue, for theatres as a whole are making more money today, consistently, than since the dark days of 1929-30 and subsequently.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, in September launched a survey to determine whether box office income was or is being injured. To date the surveyors have been unable to draw any conclusions.

Among development is the exhibitors' realization that radio has some value in theatre advertising and exploitation. MOTION PICTURE HERALD, in its issue of December 26th, reported a marked trend in exhibition in the use of radio exploitation. Many local stations are carrying spot announcements and plugs for current attractions at the local theatres, and in many situations theatre owners are sponsoring weekly or daily programs.

National Broadcasting and Columbia Broadcasting are running neck-and-neck in the race to Hollywood's talent roster, as evidenced by the following compilation covering the period of motion picture players' performances between July 1st and December 31st:

Networks	Number of Guest Performances	Percentage
National Broadcasting	279	46%
Columbia Broadcasting	262	43
Mutual Broadcasting	38	6
Others (Including Individual Stations	28	5
	607	100%

The two large systems, too, are building up closely in competition as national broadcasters, NBC now broadcasting through 110 stations, Columbia through 102, while radio's newest national system—Mutual-Don Lee enters the new year with 39 outlets.

ONE OF THE "11 BEST" IN 10 YEARS!

"ONE IN A MILLION" IS THE 11th PICTURE (out of 450) IN 10 YEARS TO BE HELD FOR 3 WEEKS AT THE ROXY, N.Y.

And 9 out of those 11 were made by the makers of "One in a Million"

•

—AND THAT'S THE KIND OF BUSINESS IT'S DOING EVERYWHERE!

For instance in Newark, where its first week topped the all-time house record by 40%—its second week equalled "Sing, Baby's" tremendous first week—and this against crushing, steam-roller opposition. For instance in Seattle, where it played three sensational weeks. For instance in its amazing hold-over record —78% of all situations played. THAT, gentlemen, is a HIT!

Hark to this nifty from
Mark Hellinger
(N. Y. Sunday American)
"SONJA HENIE (pronounced SUCHA HONEY!)"

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

Amusements Gross $62,196,000 in Southern States

Some 5,703 places of amusement—principally motion picture theatres—in eight southern states had total box office receipts in 1935 of $62,196,000, according to the United States Census Bureau. Last week, the Bureau estimated that 2,763 amusement places in New England grossed $59,086,000 in 1935, and eight Mountain states grossed $19,267,000.

The figures of the bureau do not show the activities of the various individual branches of amusements, but cover motion picture and other theatres, circuses and other shows, amusement parks, bowling alleys, dance halls, etc. Individual figures, however, are expected to be issued at a future date.

Details of the amusement industry in the eight Southern states covered this week were reported by the bureau as follows:

Texas: 1,895 establishments with receipts of $24,452,000; 1,619 proprietors and firm members; average employment in 1,935, 6,140 persons; total payroll, $4,861,000 of which $513,000 was for part-time work.

Oklahoma: 830 establishments with receipts of $8,255,000; 710 active proprietors and firm members; average employment, 2,341; aggregate payroll, $1,911,000 of which $168,000 was for part-time work.

Kentucky: 614 establishments with receipts of $7,815,000; 509 active proprietors and firm members; average employment, 1,987; aggregate payroll, $1,796,000 of which $248,000 was for part-time work.

Tennessee: 670 establishments with receipts of $7,102,000; 551 active proprietors and firm members; average employment, 1,846; aggregate payroll, $1,541,000 of which $139,000 was for part-time work.

Louisiana (incomplete): 453 establishments with receipts of $4,974,000; 394 active proprietors and firm members; average employment, 1,747; aggregate payroll, $1,081,000 of which $216,000 was for part-time work.

Alabama: 495 establishments with receipts of $4,539,000; 401 active proprietors and firm members; average employment, 1,260; aggregate payroll, $927,000 of which $73,000 was for part-time work.

Arkansas: 448 establishments with receipts of $3,756,000: 382 active proprietors and firm members; average employment, 961; aggregate payroll, $706,000 of which $128,000 was for part-time work.

Mississippi (incomplete): 300 establishments with receipts of $1,303,000; 285 active proprietors and firm members; average employment, 502; aggregate payroll, $236,000 of which $13,000 was for part-time work.

Virginia Theatre Owners To Meet at Richmond

Exhibitor organizations of North Carolina, Washington, D. C., and Baltimore have been invited to attend the midwinter convention of the Motion Picture Theatre Owners of Virginia, which will open February 11th in Richmond. A new board of directors and officers will be elected. Retiring officers of the organization are Morton G. Thalheimer, president; A. E. Lichtman, A. Frank O'Brien, R. C. Overby, Hunter Perry, Ben Pitts, William S. Wilder, vice-president; Harold Wood, secretary, and Charles A. Somma, treasurer.

Independent Exhibitors, Inc., of Boston, will hold its annual meeting and election of officers at the Hotel Touraine on January 26th.

Grand National Takes Studio Title April 1st

Educational Studios in Hollywood will become Grand National Studios on April 1st, when the leasing company's contract becomes effective. New executive offices will be erected immediately to house production, scenario, legal, advertising and publicity staffs as well as western sales representatives.

Meanwhile, it was announced in New York that the company will distribute the English pictures, "Scotland Yard Commands," produced by Associated British Film Distributors, and "Mr. Bliss," produced by Garret Clements, with the current season's list of product.

Kirk W. Todd of the Pittsburgh investment banking firm of K. W. Todd Company, chairman of the board of Central Ohio Steel Products, and the Jeannette Glass Company, has been elected a director of Grand National, to represent a group of bankers and investors who have acquired a block of Grand National stock, including the holdings of Pathe Film Corporation. Mr. Todd takes the place on the board previously held by Robert W. Atkins of Abbott, Proctor and Paine, a representative of the Pathe interests.

U.S. Films Retain Lead in China

Notwithstanding intensified efforts on the part of European motion picture distibutors to improve their position in China, American films have continued to dominate that market, according to a report to the United States Department of Commerce from its Shanghai office.

In contrast to the gain made by American pictures, British production has lost considerable ground in China and attempts to popularize British pictures have, in general, been unsuccessful, the report continues.

Approximately 65 feature sound films and 16 silent films were produced in Shanghai and Canton studios during 1935, according to the report. Although figures for 1936 are not yet available, it is estimated that production showed an increase.

Bueno Increasing Production

Jose Luis Bueno, one of Mexico's most active producers, has returned to Mexico City after a two-month trip that took him to New York, South America and Cuba, and has announced he will increase his production schedule from four to six pictures during the coming year. Contracts signed in New York, he said, assure him of world distribution and enable him to increase his schedule.

Set German-Polish Film

The German Tobis Company has sent representatives to Warsaw, Poland, to negotiate for the production of a picture in Polish and German versions. It will be the first German-Polish picture to be made in Warsaw.

New Kansas City House Sold

Louis Sutter, operator of several colored houses in Greater Kansas City, has taken over the Castle, colored house at Twelfth and Paseo streets completed last spring.

Federal Court Delays Hearing On RKO Finance

The hearing on the reorganization plan for RKO has been adjourned by Federal Judge William Bondy until February 18th. The court declined to permit Edward J. Hickey, a minority stockholder, to argue a motion attacking the plan and the constitutionality of Section 77-B of the bankruptcy law on the ground that Mr. Hickey, who said that he is not a lawyer, had failed to notify all creditors of the impending argument.

Mr. Hickey pleaded that he be allowed to argue his motion and said that he was willing to rest his case on the argument and that all other parties could be given the opportunity to oppose him at a future date. Several attorneys representing creditor groups opposed, however, and insisted that the rules of the court be followed.

Argument on a motion for permission to intervene, filed by Isidor J. Kresel, counsel for stockholders of Orpheum Theatres Circuit, Inc., also was adjourned. The stockholders of Orpheum which was absorbed by RKO in 1928, claim the proposed plan is unfair to them and charge that officials of RKO through mismanagement and waste, dissipated $20,000,000 of Orpheum assets.

Mr. Kresel's clients further claim that in 1933 RKO transferred the assets of Orpheum, a subsidiary, to Stadium Theatres, Inc., and seek to have that transaction rescinded by the court and the assets considered as part of the assets of RKO.

Marcus Helman, trustee in bankruptcy for Orpheum Theatres, is preparing to file an action in Federal court to have the transfer of Orpheum's assets declared illegal and a complaint alleging mismanagement on the part of the officers and directors of RKO.

Monogram Closes Seven Franchise Contracts

Seven franchise contracts have been signed by Monogram Pictures, according to W. Ray Johnston, president, in New York. A number of other territories are now being worked out by Mr. Johnston and Edward Golden, general sales manager, and are expected to be announced shortly.

New Vienna Firm Formed

A new producing company, Czernin-Ostwald Film Company, has been formed in Vienna with a capital of 20,000 schillings, according to a report from the Department of Commerce in Washington.

Handling Spanish Picture

"Revolt in Spain," dealing with the current Spanish civil war, is being distributed in Ohio, Kentucky, and western Pennsylvania by Independent Film Service of Cleveland.

Associates Get Clubrooms

Motion Picture Associates will open a clubroom at the Hotel Lincoln, New York, next month according to plans announced by Joseph J. Lee, president.

IN THE BRITISH STUDIOS

by BRUCE ALLAN
in London

Rhymed Couplets

A novel feature of "Cyrano de Bergerac," Robert T. Kane's third New World production, will be that a proportion of the dialogue will be in rhymed couplets. The most striking scenes of the Rostand adaptation will be treated this way.

The script of "Cyrano," after three month' work by J. L. Hodson and director Harry d'Arast, is practically completed and the musical score also is complete.

As the picture goes on the floor at Denham, the title role has to be cast. Officially stated is that the choice lies among three stars, one English, one American and one French. The minor roles are for the most part set.

New World's second, "Under the Red Robe," is now well advanced, and Annabella has played several scenes with Raymond Massey (Cardinal Richelieu), who has completed his part.

London Up to Schedule

Marlene Dietrich is scheduled to leave for Hollywood Friday. She finished her part in "Knight without Armour" in time for a preliminary holiday trip to the Continent. Robert Donat still had a series of scenes to do before his next activity, which may be to put on a play in London.

Another London Films production on the verge of completion is the Tim Whelan directed "Troopship," for Erich Pommer. Sebastian Shaw, Flora Robson, and Patricia Hilliard are the names.

Already finished is Victor Saville's "Storm in a Teacup," in which Vivien Leigh is promised as Korda's greatest discovery since Merle Oberon.

Going on the floor is "I Claudius." Josef von Sternberg has been supervising the preliminary work, which included the assembling of an enormous quantity of Roman impedimenta for the "Circus" scenes.

BIP Plans a Big One

The first big production to go on the floor at BIP, Elstree, this year will be "Glamorous Nights," with Mary Ellis cast in her stage role, and Rod La Rocque, Otto Kruger and Barry Mackay also cast. Fritz Wagner is the cameraman for Brian Desmond Hurst, directing.

Herbert Wilcox's "The Fighting Navy", originally titled "The Navy Eternal", has Richard Cromwell and Hazel Terry among the leads.

Walter Mycroft, director of production, is scheduling his new Buddy Rogers picture for the first week in March, and is at present selecting among several stories regarded as suitable for Gertrude Michael, who is also due to arrive at the end of February. "Spring Handicap," an original, and "Marigold," version of a Royalty Theatre success, are going on the floor immediately. "Hunt the Pearls" and "Tiger Boy" are comedies for early production.

"Bulldog Drummond at Bay," with Dorothy Mackaill, John Lodge, Claude Allister and Victor Jory, in his first British film, is nearing completion.

Amateur Stars

About the most original cast, as well as one of the largest ever assembled in a London studio, is at Pinewood just now for Herbert Wilcox's production of "The Gang Show." The shooting schedule is as unusual as the company. Because the cast consists of members of Ralph Reader's once a year musical show, whose everyday jobs are the conventional ones of clerk, tailor, baker, postman and schoolboy, all the work has to be done evenings and weekends, but the enthusiasm of the players carries them, and the studio staff, cheerfully on until midnight and later.

Freeland from Sahara

Thornton Freeland returned to London this month from a trip to the Sahara for shots for the Walter Futter production of "Jericho," with Paul Robeson, which began on September 25th. The main objective of the trip, and explanatory of its length, was to get pictures of the yearly "Salt Caravan," in which 14,000 camels are used. For more than five weeks Freeland, cameraman John Boyle, and their explorer guide, T. A. Glover, roamed with their own caravan of thirty-five camels. They obtained shots of the caravan proper in which the whole landscape, from foreground to horizon, is camel. Someone counted 4,000 in view at one time, and may have missed a few. Henry Wilcoxon is the probable lead. The schedule includes a return to Egypt for location scenes in the neighborhood of Cairo.

Itemized

"Stardust," with Lupe Velez has been completed for National Provincial.

Paramount schedules twenty British productions in 1937, the majority to be made at Pinewood. Michael Arlen's "Cavalier of the Streets" will be one of the first.

Raoul Walsh will direct "The Killer" for Criterion at Worton Hall.

Paul Cavanagh has been signed for Alexander Film Production's "Three Mad Men," from an original story by Dave Bader.

Harold Schuster back, for another Kane picture, after seeing "Wings of the Morning" through Hollywood processing.

Five Scheduled

Criterion Films in London will produce five major productions during 1937 instead of two or three, as heretofore, it was announced this week by Douglas Fairbanks, Jr., and Marcel Hellman, heads of the company. United Artists will handle the releases throughout the world.

Mr. Fairbanks will be featured in two and possibly three of the pictures, the first of which will be "Thief in the Night," and the second, "High Treason."

New Company

Robert Messulam and Bruce Airlie Gregory, prominent in British film financing, have formed Messulam Pictures in London and have announced "With All My Heart" an adaptation of the Austin Parker play, as their first production. Robert Montgomery is being sought for the lead.

Japan Bars Pictures

"Mary of Scotland" and "Mutiny on the Bounty" have been barred in Japan, the former on the ground that it might be disrespectful to the throne and the latter because it is regarded as too revolutionary for Japanese audiences, it was revealed in Tokyo this week.

NO. 1

FRANK BUCK
HEADLINE HERO OF A THOUSAND DEATH-DEFYING ADVENTURES

His First Serial!

Big boxoffice because Buck is constant front-page news . . . his animal shows smash records everywhere . . his books are best sellers . . . he's tops on the air . . . he's advertised in biggest newspapers and magazines!

JUNGLE MENACE

with
SASCHA SIEMEL
Brazilian "tiger man" who kills with a spear!

COLUMBIA'S FOUR

NO. 2

CAPT.
FRANK HAWKS
HERO OF RADIO'S MOST POPULAR JUVENILE PROGRAM
FASTEST SPEED FLYER IN THE WORLD..

Set 214 records . . . won 14,000,000-reader poll as most popular aviator . . radio club has 1,500,000 members . . honorary president multi-million-membered Junior Birdmen . . . advertised every week in cartoon sections reaching 30,000,000 homes!

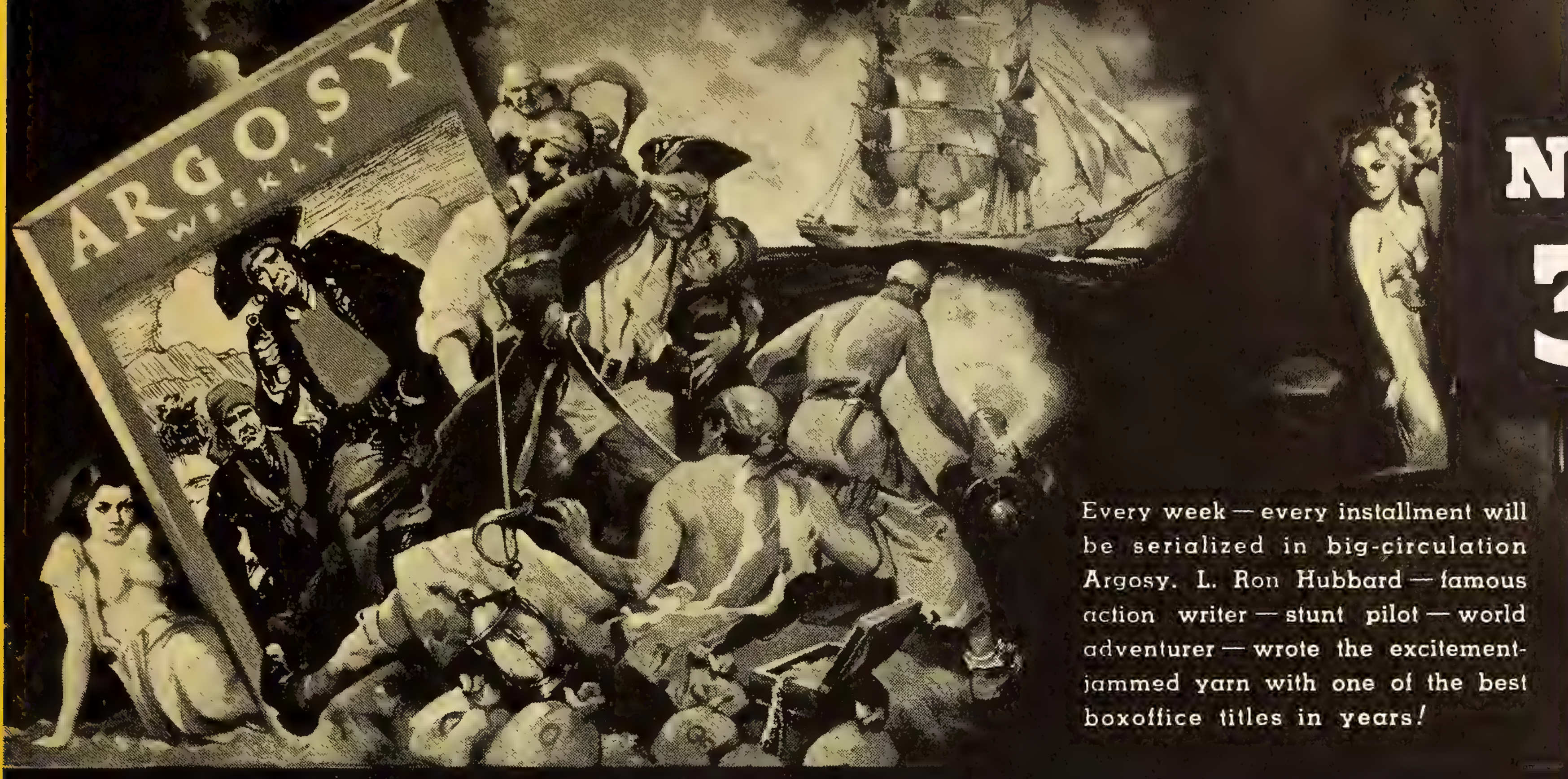
Extra! Flying Lessons!
Each chapter will be followed by aviation facts and instruction. Tremendous tie-up possibilities!

Nationwide Contest
will land serial in all papers. Winners fly to California as Hawks' guests!

THE ADVENTURES OF THE MYSTERIOUS PILOT

For Audiences Of Adults And Juveniles!

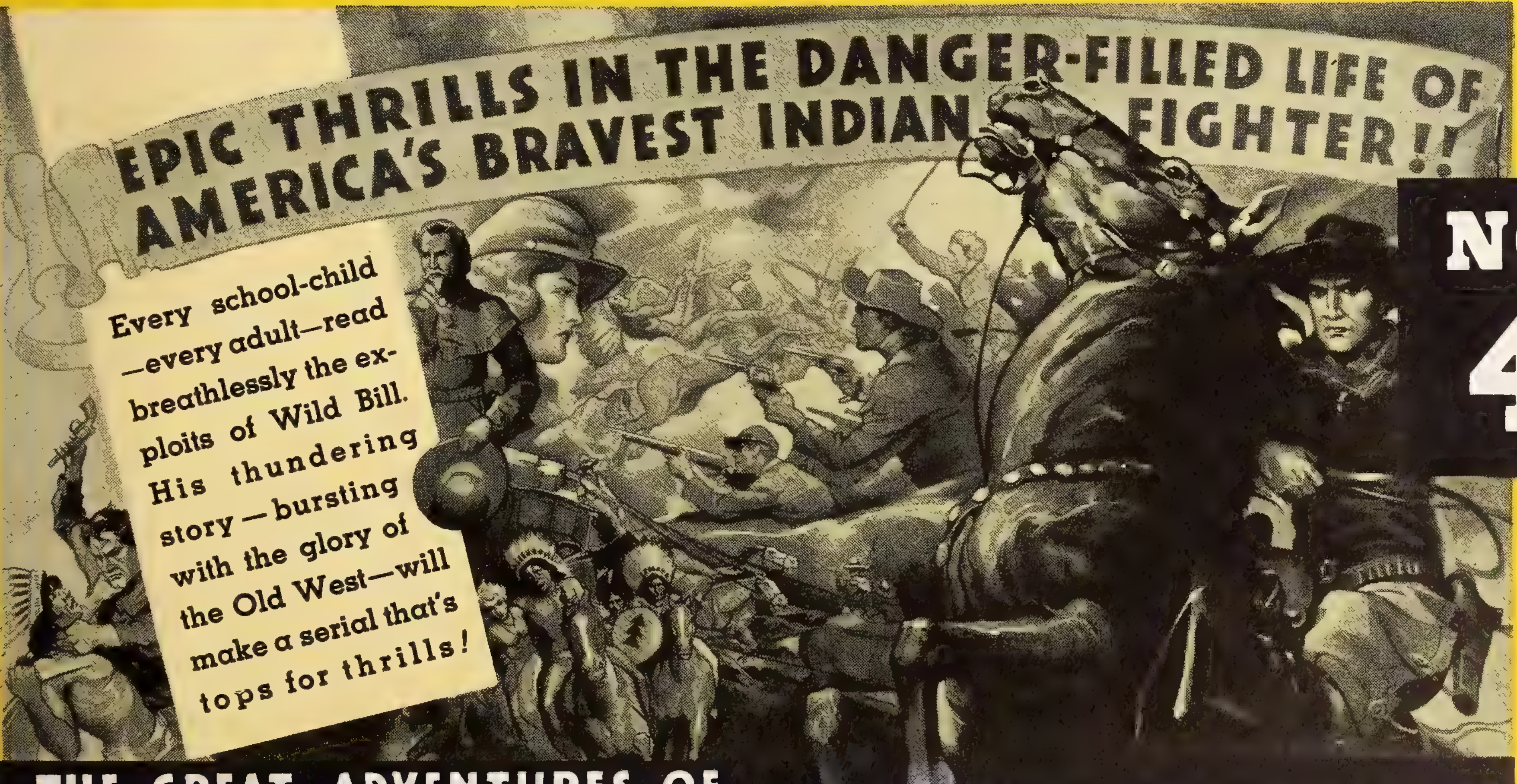
NO. 3



Every week — every installment will be serialized in big-circulation Argosy. L. Ron Hubbard — famous action writer — stunt pilot — world adventurer — wrote the excitement-jammed yarn with one of the best boxoffice titles in years!

THE SECRET OF
TREASURE ISLAND

NEW-STYLE SERIALS!


EPIC THRILLS IN THE DANGER-FILLED LIFE OF
AMERICA'S BRAVEST INDIAN FIGHTER!!

NO. 4

Every school-child —every adult—read breathlessly the exploits of Wild Bill. His thundering story — bursting with the glory of the Old West—will make a serial that's tops for thrills!

THE GREAT ADVENTURES OF
WILD BILL HICKOK

For Any Theatre—Any Day Of The Week!

PARAMOUNT, COLUMBIA, CONDOR FILE WITH SEC

More Than $45,000,000 Involved in Registration Statement on Paramount Securities

by FRANCIS L. BURT

in Washington

Involving more than $45,000,000, Paramount Pictures has filed with the Securities and Exchange Commission a statement for the registration of various classes of securities on the New York Stock Exchange.

The Securities and Exchange Commission also received stock statements from Columbia Pictures, the new Condor Pictures and General Theatres.

Covered by the statement were $24,866,145.25 of 20-year six per cent sinking fund debentures due January 1, 1955, already issued; $1,621,197.51 of similar debentures due January 1, 1955, also issued; 16,211,986 shares of $100 par value six per cent cumulative first preferred stock, to be issued; 644,140.8 shares of $10 par value six per cent cumulative second preferred stock, issued; 1,590,751.5 shares of $1 par value common stock, issued; 2,454,472.38065 shares of $1 par value common stock, to be issued; $8,553,500 of limited guaranty of Paramount Broadway Corporation first mortgage sinking fund loan certificates, issued, and $225,500 of the same certificates, to be issued.

Few Officers Own Securities

A feature of the registration statement was that few of the officers or directors of the company owned any of its securities. In this group were Adolph Zukor, chairman of the Board; Neil F. Agnew, vice president; George L. Bagnall, assistant treasurer; Stephen Callaghan, director; Walter B. Cokell, treasurer; Harvey D. Gibson, director; Duncan C. Harris, director; John W. Hicks, vice president; Harry O. King, director; Fred Mohrhardt, comptroller.

Another group was shown to have no direct holdings in the company but to have some securities beneficially, including Y. F. Freeman, vice president, 1,000 shares of common; H. A. Fortington, director, 1,000 shares of common and 300 of first preferred; A. Conger Goodyear, director, 1,000 shares of common and 300 first preferred; Stanton Griffis, director, 1,000 shares first preferred; John D. Hertz, director, 15 shares first preferred and $21,500 in debentures and 600 shares of common and 8,000 shares of second preferred owned by Lehman Brothers; Jacob H. Karp, assistant secretary, 100 shares of common; Charles A. McCullouch, director, 1,000 shares first preferred and $58,000 of debentures; Maurice Newton, director, 4,518 shares of common and 2,413 1/5 shares of second preferred, and 5,000 shares of common and 5,000 second preferred owned by Hallgarten & Company; E. V. Richards, director, 2,000 shares of common; Atlas Corporation, principal underwriter, 1,516,483 shares first preferred.

Those Holding Securities

Those actually holding Paramount securities were: Norman Collyer, assistant secretary, 300 shares of common and 120 second preferred; Henry Herzbrun, vice president, 209 shares of common and 83 second preferred; Austin C. Keough, vice president and secretary, 59 shares of common and 23 second preferred; Earl I. McClintock, director, 100 shares of second preferred; Frank Meyer, assistant secretary, 10 shares of common, 100 first preferred and four second preferred; Allied Owners Corporation, 25,000 shares first preferred and, beneficially, $2,500,000 of debentures.

The company reported the 100 per cent ownership of 72 subsidiaries, which hold 100 per cent ownership in 16 others, and interest of 50 per cent or more in 13 subsidiaries which hold ownership in 31 companies.

The most important subsidiary is Balaban & Katz, Chicago, in which Paramount has an interest of 92.09 per cent, which company has a 100 per cent ownership in 10 subsidiaries and lesser ownership in three; the 13 subsidiaries, in turn, have three subsidiaries of their own.

The parent company owns 42 exchanges and owns, leases or operates 569 theatres, it was shown. Leases are held on 361 of the houses and managing agreements on 49 others. Of the total number, 372 are in the United States and 178 in Canada.

Columbia Certificates

A statement also was filed by Harry Cohn and others as voting trustees covering voting trust certificates for 5,393 shares of no par value Columbia Pictures Corporation common and the underlying securities. The company filed a statement covering 10,990,432 shares of no par value common.

General Theatres Equipment Corporation filed a statement covering 527,024 shares of capital stock, issued, and 227,081 shares to be registered on notice of issuance, and Grand National Films, Inc. and Twentieth Century-Fox Film Corporation submitted special reports showing chances occurring since regular registration statements.

A statement from Condor Pictures, covering a proposed issue of 999,999 shares of common stock, estimated at $1,227,967, showed that the capital stock of the company has been in the hands of three persons: George H. Hirliman of Culver City, holding 23 per cent; Amadee J. Van Beuren of New York, holding 20 per cent, and Albert H. Lieberman of Philadelphia, who holds 56 per cent. It was disclosed further that B. E. Buckman & Co., Madison, Wis., who will underwrite the new issue, have an option of 372,818 shares of stock at $2.65 per share for 120 days after the effective date of the registration and that there are outstanding warrants for stock, to be taken up between March 1, 1937 and March 1, 1947 at $3.25 per share for the first five years and $5 per share for the remaining period. These warrants are held as follows: A. J. Van Beuren, 45,000 shares; A. H. Lieberman, 30,000; Buckman & Co., 73,930, and M. H. Hoffman of Hollywood, G. A. Hirliman, Frank M. Snell of New York and H. J. Rothman of New York, 65,000 each.

Injunction Reversed

The federal circuit court of appeals in New York has reversed, by a two-to-one decision, a court order granting a temporary injunction against the brokerage firm of Torr & Company in the suit brought by the Securities and Exchange Commission to restrain the firm from alleged violations of the securities act in the sale of stock of the Trans-Lux Daylight Picture Screen Corporation. The case grew out of an option on 47,000 shares of Trans-Lux stock, acquired by Torr & Company from Ellery W. Mann as owner.

Acquisition in November of 35 shares of Loew's common stock by Arthur M. Loew's holding company was disclosed today in the semi-monthly report of the Securities and Exchange Commission on the transactions of officers and directors in stocks of their corporations. At the close of the month, the holding company held 3,918 shares of Loew common.

Rites Conducted For Boleslawski

Funeral services for Richard Boleslawski, Metro-Goldwyn-Mayer director, who died at his home in Hollywood on Sunday, were held on Tuesday in St. Augustine's Chapel, Culver City. Pallbearers were Basil Rathbone, Robert Montgomery, Gilbert Emery, Al Birmingham, Dr. Serg Bertensson and Marcus Goodrich. Russian memorial services will be held on Sunday.

Mr. Boleslawski, who was 47 years old, died suddenly of a heart attack. He had been in apparently good health and had been active in the studio where he was directing "The Last of Mrs. Cheyney."

The director was born in Warsaw, Poland, and received his education in Odessa. While attending Moscow University in 1906 he became an actor in the Moscow Art Theatre, studying under Stanislawsky. Shortly thereafter he abandoned acting for directing and staging.

He arrived in Hollywood in 1929 and his first assignment was "Treasure Girl" for Pathe. He was an assistant director on "Paris Bound" and "This Thing Called Love." In 1930 he did "The Last of the Lone Wolf" for Columbia. In 1932 he published "Way of a Lancer," the first book of a trilogy dealing with his war experiences.

Following publication of the book he directed "Rasputin and the Empress," for MGM, and for the same company "Storm at Daybreak," "Beauty for Sale," "Men in White," "The Painted Veil," "Clive of India," and "Les Miserables." His latest pictures were "Theodora Goes Wild" and "The Garden of Allah."

Equity Advocates Subsidy of Writers

The subsidization of playwrights by the legitimate theatre is urged upon stage producers by Actors' Equity Association in a leading editorial in the current issue of *Equity*, monthly publication of the organization.

The editorial cites the employment of writers by motion picture producers as illustrative of the soundness of the idea in solving Hollywood's problem of story material supply. It declares that there is a dearth of good play material being written, that the entire stage industry suffers as a result, and that the only means of insuring a definite supply of play material lies in subsidizing a new school of playwrights for the theatre.

"It is," the editorial observes, "the steady, dependable stream of plays coming from brilliant minds which the theatre must have to survive.

"Hollywood producers," it continues, "are farseeing enough to know they have to have stories, and writers must furnish them.

Equity has been engaged during recent months with the League of New York Theatres and the Dramatists' Guild in an attempt to discover what is wrong with the present day theatre and its lack of popularity with the public and the *Equity* editorial is regarded as an outgrowth of these discussions.

VERSATILITY

UNUSUAL and special though it is in its characteristics, Super X fills every requirement of general cinematography. Proof? It is used throughout features and shorts made under every possible condition. In Super X, specialization has surprisingly led to supreme versatility. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER* X

PANCHROMATIC NEGATIVE

EARLY ADOPTION OF LOCAL BOARDS URGED

Most Fair Trade Practice Proposals Depend on Boards, Kuykendall Tells Depinet

An appeal to distributing companies by Edward Kuykendall, president of the Motion Picture Theatre Owners of America, to take the initiative in establishing local conciliation boards in cooperation with exhibitors who petition for them, was followed this week by a statement from Abram F. Meyers, general counsel of the Allied States Association of Motion Picture Exhibitors, that the members of such boards can be valuable only where their prestige and honesty are so high as to command respect.

In a letter to Ned E. Depinet, vice-president of RKO Radio, acknowledging the company's recent statement of policy on the MPTOA trade practice program, Mr. Kuykendall pointed out that a majority of the exhibitors' 10 proposals can be accomplished effectively only through the operation of the local boards. In this group the MPTOA president included unreasonable clearance, overbuying, unfair competition, non-theatrical competition, designation of Sunday playdates, forcing of shorts and "other local complaints and grievances not involving contract enforcement."

"The MPTOA," Mr. Kuykendall said, "has gone as far as it can to secure the establishment of the boards. It is now up to the distributors to work out each such local board, where one is desired, in cooperation with the leading local theatre owners and the local exhibitor association."

Not a Bargaining Basis

Evincing some disappointment that the distributing companies have accepted the program only in part, Mr. Kuykendall reiterated his statement that the proposals were not conceived as a bargaining basis.

"They were intended," he said, "as moderate, reasonable proposals for the genuine and immediate benefit of all independent exhibitors, not as trading points to be cut down as far as possible by each distributor, nor to create artificial controversy, nor to defeat any legislation."

Reminding the distributors that the responsibility for the failure of the program and the consequences of its failure will be entirely the distributors', the letter continued:

"It is no secret that many exhibitors feel that the distributors will give up little or no commercial advantages without Government intervention to regulate our business by statute. How far the distributor will go to convince the exhibitors that this attitude is without justification obviously is demonstrated by how unyielding the distributor is in responding to exhibitor complaints and proposals."

Subject of March 16th Convention

A review of the operation of trade practice concessions will take place at the annual convention of the MPTOA to be held in Miami March 16th to 18th. Four companies, Paramount, Columbia, Warner Brothers and Republic, have not yet published their acceptance of the program. Of these Paramount and Columbia have been delayed by the absence from the home offices of sales executives and Warner Brothers has indicated that it will not alter its policies.

Members of conciliation boards as proposed by the MPTOA can be valuable "only where their prestige as Government officers or their reputation for honesty and fair dealing are so high as to command respect or admiration," Mr. Myers declared in an article appearing in the current issue of the publication of the Independent Exhibitors, Inc., of New England.

Implying a doubt of the efficacy of the boards as proposed by the MPTOA, Mr. Myers points out that the personnel of the conciliation boards will spell their success or failure. "Conciliators have no authority and cannot render decisions or enforce orders," he said.

Continuing in this vein the article included the statement that "the distributors will have nothing to do with any boards, whether they be arbitration boards, code boards or conciliation boards unless they can control the personnel of such boards, unaffiliated as well as affiliated."

Sympathetic to Conciliation

That Allied is not inherently opposed to the submission of trade disputes to a conciliation board, however, is brought out by Mr. Myers in recalling that the independent organization joined with the MPTOA in 1932 in working out proposals for a national board of appeals and conciliation and an optional license agreement.

Members of the United Motion Picture Theatre Owners of Philadelphia have been informed by the negotiating committee that final details of the agreement pending with Metro-Goldwyn-Mayer have not yet been ironed out, but that a satisfactory consummation of the arrangement may be expected soon.

SHORT PRODUCT PLAYING BROADWAY

Week of January 16

CAPITOL	Hurling	MGM
CRITERION	Nut Guilty	Vitaphone
	Jimmie Lunceford and His Orchestra	Vitaphone
	Farmer Al Falfa in The Tin Can Tourist	Vitaphone
MUSIC HALL	March of Time, No. 6	RKO Radio
PARAMOUNT	House Cleaning Blues	Paramount
	On the Nose	Paramount
RIALTO	Chimp Champs	Paramount
	Ski Thrills in Norway	Central
RIVOLI	Song Hits on Parade	Paramount
	Making Friends	Paramount
ROXY	Birds In Love	Columbia
	The Screen Test	Educational
	Stranger Than Fiction, No. 31	Universal
STRAND	Double Talk	Vitaphone
	He Was Her Man	Vitaphone

Gaumont Continues Film Distribution Through 20th-Fox

Gaumont British will continue to distribute through Twentieth Century-Fox exchanges for the time being, it was disclosed this week following a meeting between Sidney R. Kent, president of Twentieth Century-Fox and Arthur Lee, American head for GB. At the meeting an agreement was reached whereby GB will be permitted to release "River of Unrest," first of five British International Pictures signed for by the company.

Announcement of the agreement was followed by a statement from Mr. Lee to the American sales force that despite reports to the contrary there are no differences between GB and Twentieth Century-Fox. "We will proceed just as we have for the last two and a half years," he said. Several weeks ago Mr. Kent announced that Twentieth Century-Fox would be unable to handle any pictures for GB other than the 24 originally scheduled for American release.

Mr. Lee's statement to his sales force also contained the promise that before the season is finished they would hear some sensational news—"news of such a nature as to make you glad you stuck by your guns and let the rumors take care of themselves. When the news will come I cannot say right now. But I do know, and I want to assure you of the fact, that you, by your work in the field and your selling of GB product, can hasten the day on which the news will be made known to the motion picture world."

Plans for establishing its own exchange system have not been dropped entirely by GB, it is understood, and it is likely that the company may set up its own national distribution outlet for next season.

A company announcement this week said that plans are under way to increase the number of pictures made by GB in London with many important Hollywood stars.

—

May Drop Production

by BRUCE ALLAN in London

Isidore Ostrer on his arrival in London from New York this week said that Gaumont is considering giving up production and that a decision will be made before the end of March. He declared that unless much greater revenue is obtained from the American market the company must discontinue big pictures for the international market. He branded the present Quota Act a failure and said that the only way to put the British industry on a sound basis was to compel the American companies to spend part of their British revenue on British films.

Pointing out that Gaumont pioneered in America, the GB executive said that considerable resistance was found, only four or five million dollars having been received in three years. The American companies are getting seven to ten million pounds sterling yearly from England, he said, while England receives only £200,000 annually from America.

He reiterated previous statements that there will be no change in Gaumont control.

AS THE FELLA SAYS, IT'S A PLEASURE TO KNOW THAT ALWAYS...ALWAYS...NO MATTER WHAT THE CONDITIONS...NO MATTER WHO MAKES THE PICTURES...NO MATTER WHAT THE SUBJECT...OR WHEN YOU PLAY IT...SPOT BOOKING...OR BOOKED WAY AHEAD...NATIONAL SCREEN SERVICE IS ON THE JOB AND RARIN' TO GO...WITH A SWELLELEGANT TRAILER TO BRING HOME THE BACON...YES SIR, YOU GOTTA HAND IT TO

NATIONAL SCREEN SERVICE

—PRIZE BABY OF THE INDUSTRY

MORE SALARIES LISTED BY TREASURY

The United States Government this week continued to make public the salaries paid in 1935 to the leading stars, featured players, directors, writers and executives of the motion picture industry, but the new figures published are in the lower income brackets, ranging from approximately $15,000 to $50,000.

When the Government made public the 1935 salaries in the higher brackets last week, much attention was paid the figures in the press, with no mention of the inroads made into these earnings by state and federal income taxes. Motion Picture Herald *pointed out that the higher-bracket salaries are subject to federal and New York or California state taxes averaging 46 per cent of the income, and, in the case of the highest paid stars, as high as 65 per cent. The figures published this week are not subject to such a high percentage of taxation, though it is still an appreciable factor. For example, an income of $15,000 would be taxed approximately $1,280 by the Government, $800 by the State of New York and only $300 by California. A salary of $25,000 would find the federal government taking approximately $3,070, with the New York and California taxes amounting to some $1,500 and $750, respectively.*

NEWSPAPER CONDEMNS PUBLISHING SALARIES

The New York Times, *this week, in commenting editorially on the Government's publishing of amounts of salaries paid members of corporations during 1935 declares, "It is an invasion of privacy. It foments envy and ill will among neighbors. It satisfies only an idle and malicious curiosity. The Government, in effect, compiles a 'sucker list', a preferred group of prospects for solicitors and promoters of all sorts, high-pressure salesmen, mendicants, racketeers, swindlers, extortionists, blackmailers and kidnappers. In addition to all this, the list is extremely misleading in the impression that it gives the average reader." The newspaper then points out that a great part of the published incomes is subject to high taxes and that net incomes are considerably smaller than the published gross figures.*

Following is a list of individuals in the industry whose 1935 salaries were in the $15,000 to $53,000 brackets, according to the federal reports, along with the companies for which they worked:

E. B. Hatrick, Metrotone News, Cosmopolitan Corp.	$ 53,600
C. E. Kenneth Mees, Eastman	$ 49,822
Ann Dvorak, Warners	$ 49,050
Barbara Stanwyck, Warners	$ 49,000
Guy Kibbee, Warners	$ 48,583
Harry Warren, Warners	$ 48,416
George White, 20th Century-Fox	$ 48,001
Earl Baldwin, Warners	$ 48,000
Joseph M. Schenck, 20th Cen.-Fox	$ 47,500
Nicholas Schenck, M-G-M Corp.	$ 46,700
Alan E. Freedman, DeLuxe Labs.	$ 45,886
M. H. Aylesworth, NBC	$ 45,180
E. J. Churchill, Donahue and Coe	$ 44,416
Charles Kenyon, Warners	$ 44,383
R. H. Luce, Time (March of Time)	$ 43,517
Aline McMahon, Warners	$ 43,000
H. K. Boice, Columbia Broadcasting	$ 42,970
A. B. Churchill, Donahue and Coe	$ 42,562
C. F. Henser, Donohue and Coe	$ 42,562
Herman C. Sievers, Eastman Kodak	$ 42,394
Ray Enright, Warners	$ 41,725
Mary Astor, Warners	$ 41,662
T. B. Costain, 20th Cen.-Fox	$ 41,600
Josephine Hutchinson, Warners	$ 41,125
Jules Levy, Radio	$ 40,600
Truman Talley, Movietone News	$ 40,525
Al Dubin, Warners	$ 40,466
Fred Jackman, Warners	$ 40,433
George Brent, Warners	$ 40,416
Charles F. Ames, Eastman Kodak	$ 40,110
Genevieve Tobin, Warners	$ 40,000
Donald Woods, Warners	$ 39,800
G. J. Schaefer, then at Paramount	$ 39,750
Sam Sax, Vitaphone Corporation	$ 39,750
George E. Quigley, Vitaphone Corp.	$ 39,750
Delmar Daves, Warners	$ 39,100
Joan Blondell, Warners	$ 39,050
R. E. Larsen, Time (March of Time)	$ 39,010
William Goetz, 20th Century-Fox	$ 38,000
Phil Reisman, Radio	$ 38,269
Ben Markson, Warners	$ 37,600
Milton C. Weisman, Fox Theatres	$ 37,500
Harry A. Ross, Ross Fed. Service	$ 37,500
Casey Robinson, Warners	$ 37,500
Leo Forbstein, Warners	$ 37,100
Dr. Ernst Schwartz, Agfa-Ansco Corporation	$ 36,200
Charles W. Burley, Eastman Kodak	$ 35,793
William Keighley, Warners	$ 35,750
R. C. Patterson, NBC	$ 35,240
David Rosenbloom, NBC	$ 35,000
Hugh Herbert, Warners	$ 34,966
J. H. Hazen, Warners	$ 34,450
Sam Schneider, Warners	$ 34,450
Chas MacArthur, H-M Pic. Corp.	$ 34,500
Harold S. Bareford, Warners	$ 34,450
Edward E. Horton, Warners	$ 34,416
David Fleischer, Fleischer Studios	$ 34,308
Max Fleischer, Fleischer Studios	$ 34,308
Laird Doyle, Warners	$ 33,950
J. S. Martin, Time (March of Time)	$ 33,634
Glenda Farrell, Warners	$ 33,462
Edward A. Schiller, Loew's,	$ 33,150
Frank McHugh, Warners	$ 32,800
Charles K. Flint, Eastman Kodak	$ 32,586
Ross Alexander, Warners	$ 32,124
Lyle Talbot, Warners	$ 32,000
R. W. Perkins, Warners	$ 31,800
Laurence Stallings, Movietone N.	$ 31,750
Veree Teasdale, Warners	$ 31,666
Abe Lastfogel, Morris Agency	$ 31,600
Charles F. Hutchinson, Eastman	$ 31,548
Isidor Frey, Loew's	$ 31,200
Austin C. Keough, Paramount	$ 31,200
Robert Presnell, Warners	$ 30,833
P. W. Keskin, CBS	$ 30,756
Robert Florey, Warners	$ 30,583
Henry Blanke, Warners	$ 30,550
G. McL. Baynes, East. Serv. Studios	$ 30,000
Arthur A. Lee, Gaumont British	$ 30,000
H. J. Black, Time (March of Time)	$ 29,480
Edgar Kobak, NBC	$ 28,956
Howard H. Imray, Eastman Kodak	$ 28,287
Sydney Towell, 20th Century-Fox	$ 28,050
Seaton Miller, Warners	$ 28,000
Y. Frank Freeman, Para. Thea.	$ 27,950
Ned Sparks, Warners	$ 27,500
Warren Duff, Warners	$ 27,466
Tom Reid, Warners	$ 27,300
L. W. Lowman, CBS	$ 27,249
Neil F. Agnew, Paramount Dis.	$ 27,150
David Mendoza, Vitaphone Corp.	$ 26,885
Clayton Bond, Warner Circuit	$ 26,500
Samuel Carlisle, Warners	$ 26,500
Ray Heindorff, Warners	$ 26,500
W. S. McDonald, Warner Circuit	$ 26,500
Nat Levine, Mascot Pictures	$ 26,325
Harry M. Goetz, Reliance Pictures	$ 26,222
H. C. Arthur, Jr., Fanchon & Marco	$ 26,000
D. A. Doran, Jr., 20th Century-Fox	$ 26,000
Edgar Moss, 20th Century-Fox	$ 26,000
J. A. Partington, F. and M. Stage Shows	$ 26,000
P. A. Powers, Celebrity Productions	$ 26,000
Fanchon Simon, Fanchon & Marco	$ 26,000
Joseph J. Unger, Para. Dis.	$ 26,000
Marco Wolff, Fanchon & Marco	$ 26,000
F. Hugh Herbert, Warners	$ 25,900
Henry L. Salsbury, Para. Dis.	$ 25,870
William Gargan, Warners	$ 25,725
J. S. Billings, Time (March of Time)	$ 25,480
Sam Pickard, CBS	$ 25,064
Edward S. Perot, Dictograph	$ 25,000
Helen Thimig, Warners	$ 25,000
Herman Zohbel, Radio	$ 25,000
Marvin Schenck, Loew Booking Agency	$ 24,750
Nathan Levinson, Warners	$ 24,585
James W. Decker, Trans Lux	$ 24,000
Percy M. Furber, Trans Lux	$ 24,000
Maxwell Arnow, Warners	$ 23,850
Ernest Haller, Warners	$ 23,850
Albert K. Chapman, Eastman Kodak	$ 23,798
Marion B. Folsom, Eastman Kodak	$ 23,569
Sheridan Gibney, Warners	$ 23,500
Russell Holman, Paramount Distributing	$ 23,400
Charles E. McCarthy, 20th Century-Fox	$ 23,400
Edwin C. Hill, Metrotone News	$ 23,250
J. H. Skirball, Educational Pictures	$ 22,950
James A. Fitzpatrick, FitzPatrick Pictures	$ 22,750
Bobby Connelly, Warners	$ 22,650
M. A. Silver, Warner Circuit	$ 22,464
Paul C. Seel, Eastman Kodak	$ 22,387
James Seymour, Warners	$ 22,100
Arthur L. Mayer, Mid-Town Theatre Corp.	$ 22,024
Sol Polito, Warners	$ 21,938
Allen Jenkins, Warners	$ 21,612
John F. Royal, NBC	$ 21,600
Henry O'Neill, Warners	$ 21,525
Jack L. Gorhan, Eastman Kodak	$ 21,512
Helen Morgan, Warners	$ 21,500
Charles W. Markus, Eastman Kodak	$ 21,407
Ralph Straub, Warners	$ 21,200
Claire Dodd, Warners	$ 20.833
Harry Ballance, 20th Century-Fox	$ 20,800
Lynn Farnol, Donahue and Coe	$ 20,800
W. J. Eadie, 20th Century-Fox	$ 20.800
A. John Michel, 20th Century-Fox	$ 20,800
L. D. Netter, Paramount Theatres	$ 20,800
Cresson E. Smith, Radio	$ 20,800
George W. Weeks, Gaumont British	$ 20,800
Alfred Wright, 20th Century-Fox	$ 20,800
Mort Dixon, Warners	$ 20,783
H. Ensign, Columbia Broadcasting	$ 20,749
Ben Hecht, H-M Pictures Corporation	$ 20,700
Ruth Donnelly, Warners	$ 20,616
Everett Marshall, Warners	$ 20,549
Oscar N. Solbert, Eastman Kodak	$ 20,526
Felix A. Jenkins, 20th Century-Fox	$ 20,500
Dr. N. M. LaPorte, Paramount	$ 20,461
Roy Mack, Vitaphone Corporation	$ 20,458
Louis Phillips, Paramount	$ 20,450
Jerry Wald, Warners	$ 20,400

(Continued on following page)

MOTION PICTURE DAILY

RED KANN • EDITOR

Daily Audit of Fame

THE constant fluctuation in talent values is nowhere so accurately recorded as in the telegraphic box office reports that regularly appear in Motion Picture Daily.

To the showmen of the world, Motion Picture Daily represents a service of inestimable value—a daily yardstick of the industry's ever-changing and most important commodity,—Fame.

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ROCKEFELLER CENTER, NEW YORK

SUBSCRIPTION RATES: • ONE YEAR: $6:00 • TWO YEARS: $10.00

SALARIES IN FILM FIELD

(*Continued from page 64*)

William Morris, Jr., Morris Agency	$ 20,400
L. S. Goldsborough, Time (March of Time)	$ 20,384
R. L. Johnson, Time (March of Time)	$ 20,384
Fred Gage, Warners	$ 20,291
B. B. Kahane, Radio	$ 20,104
H. L. Charnas, Warner Circuit	$ 20,063
William Mallard, Radio	$ 19,999
Robert Barrat, Warners	$ 19,975
Margaret Lindsay, Warners	$ 19,800
Lloyd French, Vitaphone Corporation	$ 19,883
R. I. Poucher, Consolidated Film	$ 19,746
Arthur Edeson, Warners	$ 19,693
John E. Otterson, Erpi	$ 19,687
G. C. Pratt, Erpi	$ 19,687
W. J. Hutchinson, 20th Century-Fox	$ 19,500
Harold McCord, Warners	$ 19,500
C. M. Reagan, Paramount Distributing	$ 19,500
Joseph Henaberry, Vitaphone Corp.	$ 19,491
L. S. Diamond, Paramount News	$ 19,450
Fred Waller, Paramount News	$ 19,450
Lou F. Edelman, Warners	$ 19,366
Domingo Delgado, Eastman Kodak	$ 19,356
Jacob H. Lubin, Loew Booking Agency	$ 19,300
Mary C. McCall, Jr., Warners	$ 19,300
George Barnes, Warners	$ 19,284
Natalie Kalmus, Technicolor	$ 19,275
Charles Z. Case, Eastman Kodak	$ 18,898
E. C. Grainger, 20th Century-Fox	$ 18,850
Bernard Kaun, Warners	$ 18,850
W. J. Kupper, 20th Century-Fox	$ 18,850
M. R. Runyon, Columbia Broadcasting	$ 18,849
A. P. Waxman, Gaumont British	$ 18,800
Gaetano Gaudio, Warners	$ 18,793
Anita Louise, Warners	$ 18,733
Allie Wrubel, Warners	$ 18,728
George Bijur, Columbia Broadcasting	$ 18,686
Frederick Higgins, Eastman Kodak	$ 18,676
Byron Haskins, Warners	$ 18,656
Ralph Clark, Warners	$ 18,400
Anton Grot, Warners	$ 18,350
L. Leonidoff, Hurok Attractions	$ 18,300
H. Dole, Time (March of Time)	$ 18,288
G. B. Sadler, Time (March of Time)	$ 18,288
Frank Meyer, Paramount	$ 18,203
Tom Bailey, 20th Century-Fox	$ 18,200
Walter B. Cokell, Paramount	$ 18,200
Bette Davis, Warners	$ 18,200
John W. Hicks, Paramount International	$ 18,200
Milton Kussell, Paramount Distributing	$ 18,200
John Michalove, 20th Century-Fox	$ 18,200
Whitford Drake, Erpi	$ 18,112
A. L. Asby, NBC	$ 18,000
George Engles, NBC	$ 18,000
F. E. Mason, NBC	$ 18,000
F. M. Russell, NBC	$ 18,000
E. I. Spondale, 20th Century-Fox	$ 18,000
Harry Sauber, Warners	$ 17,854
R. E. Anderson, Paramount	$ 17,850
Manuel Seff, Warners	$ 17,783
H. M. Wilcox, Erpi	$ 17,515
Peter Milne, Warners	$ 17,500
Harold M. Bennett, Eastman Kodak	$ 17,433
W. H. Carey, Time (March of Time)	$ 17,365
Irving F. Hoyt, Eastman Kodak	$ 16,977
Sid Hickok, Warners	$ 16,978
Eugene Crystal, Eastman Kodak	$ 16,969
Helen Lowell, Warners	$ 16,866
Grant Mitchell, Warners	$ 16,924
S. Barrett McCormick, Radio	$ 16,900
E. L. McEvoy, Radio	$ 16,900
Jesse T. Mills, Loew's	$ 16,900
W. C. Gittinger, C.B.S	$ 19,746
Myron J. Hayes, Eastman Kodak	$ 16,680
H. G. Knox, Erpi	$ 16,637
C. W. Bunn, Erpi	$ 16,537
Stanley Logan, Warners	$ 16,508
Percy Westmore, Warners	$ 16,500
Harry D. Haight, Eastman Kodak	$ 16,422
Samuel E. Sheppard, Eastman Kodak	$ 16,239
C. E. Eckhardt, 20th Century-Fox	$ 16,224
Joseph Cawthorne, Warners	$ 16,083
Brown Holmes, Warners	$ 16,075
F. L. Devereux, Erpi Picture Consultants	$ 16,052
A. Cohn, Warners	$ 15,900
L. F. Erikson, Columbia Broadcasting	$ 15,860
Lloyd A. Jones, Eastman Kodak	$ 15,835
H. L. Atlass, Columbia Broadcasting	$ 15,834
Carl Erickson, Warners	$ 15,712
Herman Maier, Warner Circuit	$ 15,660
J. S. Hummel, Warners	$ 15,650
J. H. Cooper, Lincoln Theatre Corp.	$ 15,600
Edward L. Hyman, Century Circuit	$ 15,600
Fred Mohrhardt, Paramount	$ 15,600
Saul E. Rogers, 20th Century-Fox	$ 15,600
Charles K. Stern, Metro-Goldwyn Corp.	$ 15,600
M. F. Gowthorpe, Paramount Theatres	$15,470
Barton MacLane, Warners	$ 15,375
P. R. Prentice, Time (March of Time)	$ 15,288
Hobart Cavanaugh, Warners	$ 15,287
Phil Regan, Warners	$ 15,229
Patricia Ellis, Warners	$ 15,287
Dr. Leopold Eckler, Agfa-Ansco Corp.	$ 15,160

300 Theatres Start "Romeo" Roadshows

More than 300 roadshowings of "Romeo and Juliet" were started this week, that many theatres having booked the film from Loew's on two-a-day policies. The dates run into February and March. In most cases the bookings are on a 50-50 basis but the company will take over a number of legitimate theatres for the short runs.

Hild Elected by Musicians

Oscar F. Hild has been elected president of the Cincinnati Musicians Local No. 1. Other officers are William Bell, vice-president; Volney L. Hofman, secretary and Charles Joseph, treasurer. Directors are Arthur Bowen, Theodore Hahn, Joseph Lugar, Robert P. Moore and Robert Snyder. Frank Yago is sergeant-at-arms.

Carl Laemmle Foundation

Carl Laemmle, Sr., has filed articles of incorporation of the Carl Laemmle Foundation, a non-profit organization to encourage and provide for charitable, social and educational and recreational endeavors and works. Carl Laemmle, Jr., and Rosabelle Laemmle Bergerman are directors of the foundation.

Opening Chicago Office

Theatre Trailer Corporation will open a Chicago office during January, Mark Block, president, announced in New York as he revealed he was contemplating a tour of key cities to visit circuit headquarters and contact salesmen in the field.

Nuovo Mondo Offices Moved

Nuovo Mondo Pictures has moved from the RKO building, Rockefeller Center, New York, to the Film Center Building, 630 Ninth avenue.

Fox Action Halted By Supreme Court

A stay of proceedings in the eastern Pennsylvania district court has been ordered by the United States supreme court pending its decision on the petition for review filed last week by Hiram Steelman, trustee in bankruptcy in the William Fox case.

The court granted Mr. Steelman's petition for a temporary restraining order and injunction against further proceedings in the suit brought by the All-Continent Corporation as a creditor of Mr. Fox, until a decision is reached on the petition for review.

Examination of witnesses in the bankruptcy hearing has been adjourned to February 17th.

Expansion Program Planned by Kallett

A program of expansion to include the opening of dark houses and the building of ten new theatres will be decided upon at the annual meeting of Kallett Theatres, Inc., in Oneida, N. Y., on January 28th, according to M. J. Kallett, president. A modernization program calls for expenditure of more than $500,000. The Regent, Syracuse, is to be rebuilt and in Oneida the Madison and Regent are to remodeled and a new house constructed on Main Street. Two or more of the seven Utica houses will be remodeled and in June remodeling will start on the Strand in Canajoharie.

Columbia Buys Broadway Play

Columbia, according to Jack Cohn, vice-president, has closed for the motion picture rights to "You Can't Take It With You," current Broadway stage hit by George Kaufman and Moss Hart. The purchase price, which was not divulged by Mr. Cohn, was $200,000, the highest paid by any producing company in recent years for a stage property and one of the highest on record.

Hoshor Opens Offices

John Hoshor has opened offices at 110 East 42nd Street, New York, to engage in the business of motion picture financing. Mr. Hoshor claims a background of 15 years of Wall Street experience and in the financing of a number of Broadway legitimate productions.

Dillingham Sale Delayed

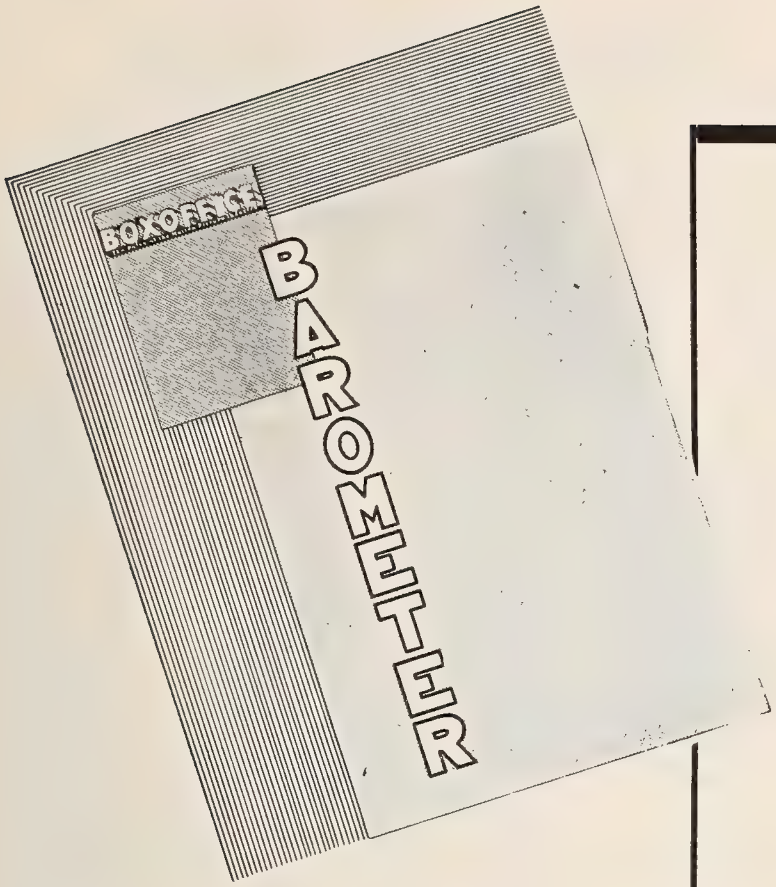
Hearings on the sale at public auction of various theatrical, film and television rights to properties owned wholly or in part by the estate of the late Charles Dillingham, have been adjourned to January 29th by John Joyce, federal referee in bankruptcy.

Rolan to Address Students

Ralph Rolan, vice-president in charge of advertising of March of Time, Inc., is to address 3,000 members of the Chicago Scholastic Press Guild on February 20th on "Pictorial Journalism."

Radio Signs Milton Berle

Milton Berle, radio and stage comedian, has been signed to a long-term contract by Radio and has been assigned a leading role in the forthcoming production, "New Faces of 1937."



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BRITISH EXHIBITORS FAVOR NEW QUOTA PLAN, BUT NOT 50% TOP

Present Principle of Flexibility and Preference to Exhibitors Over Distributors in Latest Moyne Report, Are Indorsed

Favor Quality Clause, Oppose Abolition of Advance Booking, Object to Commission with Personnel from Outside

by BRUCE ALLAN
in London

The Cinematograph Exhibitors Association in its official statement to the Board of Trade on the Moyne report suggesting revision of the Films Act, which expires in 1938, welcomes the suggested institution of a preference to exhibitors in the quota over distributors, but reserves comment on the figures presented. The Moyne report suggested an initial new quota of 15 per cent for exhibitors and 20 per cent distributors, against the present 20 per cent for both.

The exhibitor organization deprecates the Moyne recommendation for a graduated quota, reaching 50 per cent in 10 years, declaring it impracticable, but favors the principle of flexibility involved. The group approves the quality clause in the report, but suggests that the recommended viewing committee for determination of quality should be composed of two exhibitors, one producer, one distributor and an independent chairman.

It declares its belief that the abolition of the advance booking restrictions would be ill advised and a retrogressive step. The suggestion is vigorously opposed in the statement.

Oppose Outside Commission

The statement says, "We are emphatically opposed to a film commission vested with executive powers and composed of people entirely independent of the industry. In similar schemes applied to other industries it is noted that the main essential of their personnel is long and intimate experience in the business concerned."

The statement indicates that the statutory machinery suggested for the disposal of trade disputes amounts to compulsory arbitration. Any trade dispute, says the organization, should be reported to the Board of Trade by any trade association, and the participants should be free to refer for settlement to the special new official arbitration court suggested or to individual arbitrators. The arbitration court, it is said, should have "executive powers to settle points in dispute which relate to questions of policy."

The official CEA statement says that an offer was made to the Kinematograph Renters Society (distributors) for an additional voluntary conciliation committee but that the KRS objected to statutory arbitration, and the CEA general purposes committee came to the conclusion that the arbitration machinery is useless unless enforceable by statutory authority.

The CEA council has appointed a new overbuilding committee in place of the old redundancy committee, and has decided to drop the word "redundancy."

▽

British Production Increases

A considerable increase of British production, of films of all lengths, is recorded in official figures released by the Board of Trade, of the registrations under the Cinematograph Films Act in the twelve months ended December 31st.

TELEVISION SHOWN ON THEATRE SCREEN

Television as a regular program feature has been inaugurated at the Dominion theatre, London. The images are 8 feet in height by 6 feet 6 inches wide and are clearly visible in all parts of the theatre which seats 3,000. The first performances were conducted by land line from a studio in the theatre building but engineers claim that the pictures would be just as clear if the impulses were transmitted by radio.

The program is sponsored by Gaumont British in cooperation with the Baird Television Company.

In the year 24 more British features (films over 3,000 feet) were registered than in 1935 and shorts increased by 51.

The percentage of British features to total features registered was 29.5 and the British percentage of features and shorts combined was 27.9 (The official Quota of British films to be handled by distributors and shown by exhibitors is 20 per cent.)

Here are the main items in the report, with the figures for 1935 added for comparison:

FEATURES:		
Nationality	**Subjects**	**Footage**
British	222	1,428,281
(1935)	198	1,277,857
Imported	530	3,453,473
(1935)	503	3,304,086
SHORTS:		
British	196	213,253
(1935)	145	165,166
Imported	612	784,943
(1935)	611	786,452
TOTAL (ALL FILMS)		
British	418	1,641,534
(1935)	343	1,443,023
Foreign	1,142	4,238,416
(1935)	1,114	4,090,538
GRAND TOTALS:		
Features	752	4,881,754
(1935)	701	4,581,943
Shorts	808	998,196
(1935)	756	951,618

Total Footage, all films of all Nationalities: 5,879,950 against 5,533,561 in 1935.

(Most of the Foreign footage, in all tables, is American)

The increase in British subjects is the greatest for several years, as will be seen in the following comparative figures:

FEATURES:	**1934**	**1935**	**1936**
Subjects	190	198	222
Footage	1,283,841	1,277,857	1,428,281
SHORTS:	87	145	196

To a certain extent the increase in British shorts registration is due to the fact that some types of interest—news films, now valid for quota, previously were regarded as outside the Act.

The British footage was, to a very large extent, produced before the big new studios at Denham and Iver became operative. Allowing for this space being fully occupied during 1937 and for full use also being made of the new Amalgamated studio at Elstree and of additional floors which have been added to other plants, it is probable that the British industry is physically equipped to make 400 features a year without any difficulty and that easily could extend the total to 500 if there were a market demand.

The following comparisons, not shown in the official figures, are of interest:

British Feature Increase	24
Foreign Feature Increase	27
British feature footage Increase	150,424
Foreign feature footage Increase	149,387

These figures demonstrate that the British increase is absolute, as compared with that of imports. In 1935, an increase of British features from 190 to 198 was balanced by an increase in foreign features from 480 to 503, a ration of 8:23. This year the subject ratio is 24:27 and the comparison on a footage basis is very favorable to the British industry which, to maintain a "Quota" ratio, needed to increase its footage by, in round figures, only 37,000 feet against the increased imports of just under 150,000 feet. It is probable that this increase in British production, over the scale demanded by the Films Act, will be cited to support the policy of a gradual increase of the British film quota, up to a final figure of 50 per cent, expressed in the recent Moyne Report.

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Columbia's Plans

Paul Soskin on Monday cancelled the press reception at which he was to reveal details of Columbia's production plans in London. The delay was believed to be due to the lack of confirmation so far on MGM's intention to use the Amalgamated Studio.

It is understood, however, that Columbia will occupy the Amalgamated plant, and exercise direct supervision of the Soskin features to be made for Columbia release. Robert Riskin will approve all scripts and William Perlberg will be in charge of casting. The directors from Hollywood who will be loaned are understood to include Ed Ludwig, Richard Wallace, Elliott Nugent, Eddie Buzzell, Harry Lachman and possibly Tay Garnett and Howard Hawks. Writers will include Barlett McCormack and Nat Perrin, and players, Jean Arthur, Melvyn Douglas, Walter Connolly, and possibly Miriam Hopkins, Irene Dunne, Charles Boyer and Edward Arnold.

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Heading MGM-British Unit

For MGM's British production unit, S. C. Balcon, former production manager of Gaumont British, will be associate producer; Harold Boxall, former general manager of GB production, will be production manager, and Angus MacPhail, former story supervisor of GB, will be scenario editor.

All the new appointees will work under the general supervision of Michael Balcon.

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Denies Dividend Report

Gaumont British officially has denied reports that it is considering deferring payment of the preference share dividend due March 31st.

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Confirm J. A. Rank Resignation

Resignation of J. Arthur Rank as chairman of the board of directors of British National, Ltd., was officially confirmed over the weekend. Mr. Rank has retained his 45 per cent of the total shares of British National.

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—I advise exhibitors to "lay off" this picture. It was one of the sorriest shows I have ever seen, and had to play it on my Christmas date, December 24-25. The stars are okay, when in good stories. I trust this one did not kill them at the box office. Running time, 73 minutes. Played December 24-25.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

CRAIG'S WIFE: Rosalind Russell, John Boles—Some of our patrons were a bit disappointed in this picture, although I think it was liked by most everyone who saw it. Have seen John Boles in better roles. He is always fine. This picture drew good business two days. Running time, 75 minutes. Played December 29-30.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

UNKNOWN RANGER, THE: Robert Allen, Martha Tibbetts—I did not get to see this picture, as I was too busy trying to take care of the crowd that came to see it. Where they all came from I don't know, and it's Bob Allen's first picture for us. If the rest draw this well, Bob Allen will rank with Buck Jones for us. Good business and the Friday-Saturday customers thought it great. Played January 1-2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

First National

CAPTAIN'S KID, THE: Guy Kibbee, Sybil Jason —This is a fair picture. Good on a double bill. Running time, 72 minutes. Played December 14-15.—Richard Arthur, Richards Theatre, Fayette, Ala. General patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—Our patrons all like airplane stories. Very good picture, but ruined by playing during holiday week. Played December 27-29.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

CHINA CLIPPER: Pat O'Brien, Ross Alexander, Beverly Roberts—A very fine airplane story which proved to be a very gratifying box office attraction with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

EARTHWORM TRACTORS: Joe E. Brown, June Travis—Joe E. Brown is well liked here and has a drawing power. Pleased our patrons 90 per cent. Running time, 69 minutes. Played December 20-21.—Clifford Deane, Dunbar Theatre, Dunbar, W. Va. General patronage.

STAGE STRUCK: Dick Powell, Joan Blondell, Jeanne Madden—Excellent. Dick Powell's best for a long time and the new star Jeanne Madden, is great. Hope she plays in another show soon. She has a mighty pleasing personality. Good musical numbers, good story and good cast. All I needed for this one was good weather, and struck three stormy nights. Did not make expenses, but it is a swell picture. Running time, 91 minutes. Played January 1-3.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

STAGE STRUCK: Dick Powell, Joan Blondell—Dick Powell will have to beat this if he is popular any longer. We had some disappointed customers. As they have always liked Dick, I hope his next picture will be up to his standard. Running time, 91 minutes. Played November 29-30.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

STAGE STRUCK: Dick Powell, Joan Blondell, Jeanne Madden—Did a very good business and audience well pleased. Would recommend it to any exhibitor.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—This is a good picture with plenty of laughs, if you catch the jokes. (Some of the audience didn't). Patronage good. Running time, 85 minutes. Played December 24-25.—Richard Arthur, Richards Theatre, Fayette, Ala. General patronage.

GB Pictures

NINE DAYS A QUEEN: Nova Pilbeam, Cedric Hardwicke—One woman made the remark that the house was full of drunks passed out. (They were sleeping; what few were there).—Richard Arthur, Richards Theatre, Fayette, Ala. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Metro-Goldwyn-Mayer

BORN TO DANCE: Eleanor Powell, James Stewart—This is the type Sunday nighters eat up. Good, popular stuff. Very bad print streaked down the center all 12 reels. Metro's trailers are improving. Running time, 12 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Excellent in every respect. Work of Mickey Rooney best juvenile performance we have seen in long time. Above average business. Running time, 92 minutes. Played December 27-29.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—Died at the box office. Perhaps the picture was too old; if so, the fault isn't ours. Played first available date according to the exchange. Running time, 105 minutes. Played December 27-29.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—We expected a good house, but they didn't turn out. Personally, we think it is a wonderful attraction. Running time, 102 minutes. Played December 27-28.—Clifford Deane, Dunbar Theatre, Dunbar, W. Va. General patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor, Franchot Tone, Lionel Barrymore—Played this on New Year's Eve midnight show only, and I wish we had played it for two days, if for no other reason than to enjoy Lionel Barrymore's fine acting. No comments from patrons, but who would expect to get any comments on New Year's Eve—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

GORGEOUS HUSSY, THE: Joan Crawford, Robert Taylor—Some favorable comments on this but personally I do not think Joan Crawford and Robert Taylor suited to play in this type of story. They are both excellent but I prefer them in a modern story. A wonderful picture of its kind. Running time, 105 minutes. Played November 15-16.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer, Fanny Brice—Show much too long. Gross second day only 13 per cent of first day, and third day only 9 per cent of first day. Had several kicks about advanced prices. However, we did not lose any money on it, and it is a personal pleasure to show such a fine picture, even if our audience didn't like it. Played December 13-15.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—Good comedy drama that pleased our audience. Played fairly new, so business above average. Running time, 98 minutes. Played December 25-26.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

OLD HUTCH: Wallace Beery, Cecilia Parker—First night fair, second poor, and then they all came on the third night. You can't tell a thing about this business. Personally, I thought it fine. It's Beery's picture all the way through, and he surely makes a good job of it. Played January 3-5.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

Paramount

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen, Bob Burns, Martha Raye—What a cast! What a picture! What else could you ask for? Good pictures, and it looks like Paramount's got them. Patronage. Oh, boy! Running time, 98 minutes. Played December 3-5.—Richard Arthur, Richards Theatre, Fayette, Ala. General patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen, Bob Burns, Martha Raye—The first of the "Broadcasts" that has really pleased and drawn extra business. Some good music and singing and clever sketches in connection with more story than usual. Played December 13-14.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen—Held this one for New Year's date and it worked. Did a grand business. Running time, 100 minutes. Played January 1-2.—Sam Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, George Burns and Gracie Allen—A good picture and a good draw at the box office. Our customers like pictures with plenty of comedy with music and that is what you get in "The Big Broadcast." Did nice business. Running time, 100 minutes. Played November 24-25.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

COLLEGE HOLIDAY: Jack Benny, Mary Boland, Burns and Allen—Just plumb OK. Bear down on it. Running time, 76 minutes. Played January 5.—Sam Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

COLLEGIATE: Joe Penner, Jack Oakie, Ned Sparks, Frances Langford—This is one of the oldest pictures we booked on our current program, also one of the funniest. Paramount favored us with an excellent print and who could ask for more? Eight reels of laughs, music, song hits, dancing, and everything it takes to make a hilarious evening. Any picture that Ned Sparks is in needs little else, and this one has **plenty else!** Joe Penner must be seen to be appreciated. He had the boys rolling in the aisles. The jailhouse sequence and Joe's several run-ins with the law were especially funny to our type of audience. Paramount should give Betty Jane Cooper more opportunity to display her talents, for she is, in our opinion, Eleanor Powell's closet rival. Running time, 81 minutes. Played January 9th.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

EASY TO TAKE: Marsha Hunt, John Howard—The rendition of "Love in Bloom" made a swell little show out of this mess. The audience wants more of that little fellow who sang the song. Played January 6-7.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

HIDEAWAY GIRL: Shirley Ross, Martha Raye, Robert Cummings—Good mystery with plenty of laughs. All I'll say is, it has Martha Raye in it. Running time, 72 minutes. Played November 25.—Richard Arthur, Richards Theatre, Fayette, Ala. General patronage.

HIDEAWAY GIRL: Shirley Ross, Robert Cummings, Martha Raye—Picture pleased. Light stuff, but Shirley Ross, well supported by Martha Raye, who grows in popularity, and young Cummings, put the story over. Played January 3-4.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

I'D GIVE MY LIFE: Sir Guy Standing, Frances Drake, Tom Brown—Was rather afraid of this sob story, but most pleasantly surprised. While it's very sad, the picture has something and the young stars, ably supported by Sir Guy Standing, did splendidly. Played January 6-7.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

JUNGLE PRINCESS, THE: Ray Milland, Dorothy Lamour—Push this picture for all it's worth; its good. Did extra good business. Patronage O. K. and how! Running time, 84 minutes. Played December 7-8.—Richard Arthur, Richards Theatre, Fayette, Ala. General patronage.

LADY, BE CAREFUL: Lew Ayres, Mary Carlisle—A surprise for us. Played right ahead of Christmas, and it did business, and they really liked it. Played December 20-22.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—A regular show which needed no double featuring, but with "Valiant Is the Word for Carrie" it broke my Friday and Saturday record here. Running time, 71 minutes. Played January 8-9.—Sam Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Right down our alley. Everybody pleased. Did not break any records but well satisfied with business done. A very smooth running production. Be sure and play it.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SPENDTHRIFT: Henry Fonda, Pat Paterson—Paramount made us eat this one, and it didn't taste so bad as we thought it would. It's just a picture, but some people came to see, and we did not lose money. Played December 30-31.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke, Andy Clyde—A mine run program picture, with a lot of the scenes of the "Trail" in it, so I am told. No comment good or bad from patrons. Played December 23-24.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

THREE MARRIED MEN: Roscoe Karns, William Frawley, Lynne Overman—We thought this a nice little comedy offering. Did not do a lot of business. We should not have played it on Sunday, but it was set on short notice, to replace another picture. Audience reaction very good. Played December 6-8.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George, Arline Judge—Entirely too long for this type picture. Bogs down after auspicious start. Not boxoffice and played to lowest gross in months. Running time, 109 minutes. Played January 3-5.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George, Arline Judge—Don't know which—this or "Mind Your Own Business"—was to blame for cracking the house record. January 1 to January 10 seemed to be a Paramount period with me and it was a period of "Joy" for both me and my patrons. Check this: not a walkout for the period. Running time, 109 minutes. Played January 8-9.—Sam Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

RKO Radio

BIG GAME, THE: Philip Huston, James Gleason, June Travis, Bruce Cabot—This is what we call a masterpiece. For box office, book this one. Those football fans who have seen it will see it again. Played January 3-4.—Clifford Deane, Dunbar Theatre, Dunbar, W. Va. General patronage.

BIG GAME, THE: June Travis, Philip Huston—A swell show for college towns, but a big flop for 'way out here in the Dakota sticks. Anwyay, we did not take in 50 per cent of the film rental. Running time, eight reels. Played December 30.—Rudolf Duba, Royal Theatre, Kimball, S D. Small town patronage.

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DON'T TURN 'EM LOOSE: Bruce Cabot, Louise Latimer, Lewis Stone—A very good action picture which did mediocre business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Oh boy, here is a honey for all, young and old, rich or poor, and Bobby Breen and Henry Armetta put it over to a satisfactory entertainment. O. K. Bobby, here is hoping you can play in more of such plays. We are for you 100 per cent. Opposition big storm. Running time, seven reels. Played January 6.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MARY OF SCOTLAND: Katharine Hepburn, Fredric March—One of the best pictures of this kind I believe we have played. Enjoyed by the majority. Fredric March was the draw as Hepburn not liked very well. Fredric March always fine and even the gentlemen customers admit he is handsome. Running time, 123 minutes. Played December 15-16.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson, Charles Butterworth, Louise Beavers—Here was a wonderfully nice picture, with the boy doing some good singing and good acting. Drew two bad nights and barely got by, but not fault of the picture. Don't forget the Negro lady, Louise Beavers, in your billing. Her work stands out. Played January 1-2.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—Add Helen Broderick and Eric Blore to the two leads and this quartet will hold up any picture. That is what happened in "Smartest Girl." Plenty of snappy lines and not a dull moment. Made a good show for New Year's, and played to good business. Running time, 60 minutes. Played January 1-2.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Twentieth Century-Fox

BACK TO NATURE: Jed Prouty, Spring Byington—These Jones Family pictures please our patrons. In this the family start for the West with one of the new style house trailers and have many seri-comic adventures. Played December 30-31.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DIMPLES: Shirley Temple, Frank Morgan—Some liked this; others did not. Heard so many say that it was not near so good as Shirley's other pictures. Personally, I did not think so, as I like her in modern stories. Business not quite as good as on her previous pictures. Running time, 78 minutes. Played December 17-18.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

LADIES IN LOVE: Janet Gaynor, Constance Bennet, Loretta Young, Simone Simon—Our patrons expected to see a good picture with such a cast; nothing to it except the price. If this is a special, what will the program pictures be like? Running time, 97 minutes. Played December 13-15.—S. J. Backer, Avon Theatre, Hackinson, N. D. General and rural patronage.

LADIES IN LOVE: Loretta Young, Janet Gaynor, Constance Bennett, Simone Simon—This picture does not have anything except stars, and they are not much in this. Our customers like Gaynor and Young, but cannot say much for Simon and Bennett. Our business terrible. The few who saw it thought it very "punk." Running time, 97 minutes. Played December 13-14.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. Geenral patronage.

LAUGHING AT TROUBLE: Jane Darwell—not a bad little programmer. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly, Jack Haley—The best football picture I believe we have ever played. Played this one a week ahead of RKO's "Big Game," and "Pigskin Parade" was far ahead of it in every way, including draw at box office. Every star did excellent. Running time, 93 minutes. Played December 1-2.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

RAMONA: Loretta Young, Don Ameche—One of the best. I will have to hand it to Twentieth Century-Fox. When they made this they did a fine job. Everyone thought it wonderful. Scenery beautiful and each star perfect. Give it your best playing time. Running time, 84 minutes. Played December 6-7.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—Pleased our patrons very much and did a fair business, but nowheres near the business that the first Quins picture did.—L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter—A very serious war drama, the story dealing with a French captain, Warner Baxter, and his lieutenant, March. Pleased our people. Played in cooperation with V. F. W. June Lang, as the heroine, did good work. Played December 18-19.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou, Ritz Brothers—One that Fox ticketed Class A. Did not draw nor please enough to warrant that classification. Alice Faye was O. K., however. Played December 20-21.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

STATE FAIR: (Re-issue) Will Rogers, Janet Gaynor—A great show but who can run any kind of business when Mother Nature is against you? We ran into the worst kind of storm we can remember since 1936 January and February. Two below and a big blizzard made them stay at home. Running time, 10 reels. Played January 1-2.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

UNDER YOUR SPELL: Lawrence Tibbett, Wendy Barrie, Gregory Ratoff—I certainly must have been under Fox's spell when I booked this one. Especially when I remembered what a flop "Metropolitan" was. Lawrence Tibbett may suit the Metropolitan Opera directors, but not an audience bent on entertainment. Played January 10-11.—L. B. Jarrell, Ritz Theatre, Columbia, La. Small town patronage.

United Artists

DARK ANGEL, THE: Fredric March, Merle Oberon, Herbert Marshall—A show good enough for anybody's house. Little late to run this but we are glad we still can get a show once in a while that will make your cash customers come back to your theatre after they have seen a good show like this. Running time, 11 reels. Played January 3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—A very pleasing picture. Enjoyed by everyone, with satisfactory box office returns. Thought it might be somewhat heavy for a small town but found it to be quite popular. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

CONFLICT: John Wayne, Jean Rogers—Made for our town. A lumber camp picture, and many of our patrons are "logger men." Gave excellent satisfaction, and a very fair return at box office. Played December 25-26.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Rural and small town patronage.

MAN I MARRY, THE: Doris Nolan, Michael Whalen—No names to help the box office. But Miss Nolan has what it takes to become a great star. Fair patronage. Running time, 76 minutes. Played December 23.—Richard Arthur, Richards Theatre, Fayette, Ala. General patronage.

MY MAN GODFREY: William Powell, Carole Lombard, Alice Brady—Enjoyed by most everyone. William Powell always good and Carole Lombard lovely, as usual. Alice Brady good in her role. Our business was satisfactory for the two days. Played on our best days. Sunday-Monday. Running time, 93 minutes. Played December 27-28.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MY MAN GODFREY: William Powell, Carole Lombard—Worst business for a long time. What few came were about 50-50 divided in their opinions as to entertainment value of picture. Will go in bigger towns but wish I had not played it. —L. G. Tewksbury, Opera House, Stonington, Maine. Small town patronage.

SUNSET OF POWER: Buck Jones—These Buck Jones westerns are sure fire at the box office. We receive often more favorable comments on these "western" pictures than we do on some of the so-called specials.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Warner Brothers

CAIN AND MABEL: Marion Davies, Clark Gable—A good picture with some fine musical numbers and plenty of comedy. Clark Gable is still a favorite. Marion Davies did well in the picture but of course it was Gable they went to see. Did nice business. Running time, 90 minutes. Played December 31-January 1.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

ISLE OF FURY: Margaret Lindsay, Humphrey Bogart—A surprise picture. Do not think anyone expected much from this one but it is good and pleased. Fair story, good cast and some excellent sequences of the sea. This one deserves a better title. Running time, 60 minutes. Played December 30-31.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SING ME A LOVE SONG: James Melton, Patricia Ellis, Zasu Pitts—just right for a small town audience. Comedy with music. Better than the socalled specials. Running time, 79 minutes. Played January 3-5.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

Short Features

Columbia

COURT OF HUMAN RELATIONS: No extra draw. Mediocre audience reaction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

SCREEN TEST, THE: Buster West, Tom Patricola—A knockout. These two goofs are our best comedy bets. Running time, 20 minutes.—E. C. Arehart, Princess Theatre, Odeobolt, Iowa. General patronage.

SPOOKS: Cabin Kids—Good one-reeler. These kids sure are good singers and always please the spectators. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Metro-Goldwyn-Mayer

ALL-AMERICAN TOOTHACHE: Patsy Kelly—A very good football comedy, worth playing in football season.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NEWS OF THE DAY: These News are not as good as the Fox Movietones we have just finished. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

NO PLACE LIKE HOME: Musical Comedies—Terrible. I was surprised at MGM making such a bad film. The worst I have seen from this company. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

OLD HOUSE, THE: Happy Harmonies—A Happy Harmony ghost story, packed full of thrills and action.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PUBLIC PAYS, THE: Crime Does Not Pay Series—A good "Crime Does Not Pay" short, but not quite as good as the previous ones. Running time, 20 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

SUNKIST STARS AT PALM SPRINGS: Musical Comedies Series—Excellent; many favorable comments. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

TWO TOO YOUNG: Our Gang—Fine. You can always depend on "Our Gang." Our customers dislike the one-reelers. They like Our Gang so well they preferred the two-reelers. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Paramount

BREEZY RHYTHM: Hal Kemp and Orchestra—Hal and his "Suth'n" accent presents his University of South Carolina orchestra in a rather novel manner. Highlights of the reel are Maxine Gray's rendition of "I'm Building Up to an Awful Let-Down" and Saxie Dowell's "Bottle" number. When Maxine kicks open the magazine leaf with a "Hey, that's **my** number," our audience of numbers spoke up as one with "You're **our** number!" Sweet? Oh, my, yes! Runing time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

HAWAIIAN BIRDS: Color Classics—An exceptionally fine Color Classic. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

IN OLD WYOMING: Musical Romance—A very pretty short in color with beautiful scenery and music. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MOSCOW MOODS: Yasha Bunchuk and Orchestra—Something different in the way of shorts. Unusual and excellent music in the Russian style, featuring "Dark Eyes" and "The Volga Boatman." Was given a big hand at each of our performances. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

RAH, RAH, FOOTBALL: Will Osborne and Collegiates—Will Osborne and orchestra accompanying the singing of numerous college fight songs with shots of the teams in action. The finest black and white single we have ever run. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

SPINACH ROADSTER, THE: Popeye the Sailor—A fine Popeye cartoon. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

WHAT'S THE ANSWER: Grantland Rice Sportlights: Ted Husing asks the audience fourteen questions relative to sports events and Grantland Rice depicts the answers. This will give your audience something to think and talk about. Entertaining. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

FOUR MORE WRITING REPORTS ON FILMS

The South and the near Northwest contribute new reporters to "What the Picture Did for Me" this week. From Alabama and Louisiana come the following, reporting for the first time:

Richard Arthur, Richard's Theatre, Fayette, Alabama

L. B. Jarrell, Ritz Theatre, Columbia, Louisiana

Returning to the contributors' fold after more than a year of absence are these exhibitors:

S. J. Backer, Avon Theatre, Hankinson, North Dakota

P. G. Estee, Estee Theatre, Parker, North Dakota

Mr. Backer formerly contributed reports from the Roxy Theatre at Brown's Valley, Minnesota. Mr. Estee, it will be recalled by readers of the department, was one of the first showmen to cooperate.

RKO Radio

BUGLES FROM BLUE GRASS: Sports with Bill Corum—The complete details on training and raising running horses. Very interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FIGHT IS RIGHT: Tom Kennedy—A good laugh provoker. Fun and thrills and excitement. O.K., Tom. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HEART OF THE SIERRAS: World on Parade Series—In color this would have been outstanding, but worth running even in black and white. Running time, 1 reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LISTEN TO FREEZIN': Superba Comedies—Terrible. I have noticed that this company cannot seem to put out a good two-reeler with the exception of the Gene Austins. His are fine.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

MARCH OF TIME: Issue No. 5—Good super newsreel but it wouldn't draw flies. Running time, two reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

NEVER CATCH THE RABBIT: Sports With Bill Corum—An interesting short subject on dog racing. Makes a good filler.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

NIGHT LIFE: Headliner Series—A very clever musical of Gene Austin, showing the happening during an evening at a night club.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOMORROW'S HALFBACKS: Sports With Bill Corum—A very interesting football subject, suitable and acceptable to any situation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

VOCALIZING: Edgar Kennedy Comedies—So terrible we stuck it back in the can after the first day. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

WAIF'S WELCOME, A: Rainbow Parade Cartoons—Another colored single worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Twentieth Century-Fox

WEST INDIES CRUISE: Magic Carpet Series—Interesting and instructive. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

United Artists

MICKEY'S MAN FRIDAY: Mickey Mouse—This is the kind of cartoon that builds business and satisfy all who see them. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

ORPHANS' PICNIC: Mickey Mouse—All of the Mickey Mouses in color are good, and good at the box office. This one is exceptionally good. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

THREE ORPHAN KITTENS: Silly Symphonies—One of the best cartoons I have ever seen. Our patrons thought so too. Running time, 10 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Universal

FLIPPEN'S FROLICS: Mentone Musical Comedies About all of these Mentones are good. Our customers like musical comedies. Running time, 19 minutes.—Miss Alice Simmons, Lyric Theatre, Jefferson, Texas. General patronage.

Vitaphone

BACKYARD BROADCAST, THE: Broadway Brevities Series—Rates extra billing as it is an unusually fine subject with talented youngsters. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

CARL HOFF AND ORCHESTRA: Melody Masters—Very good college musical. Exceptionally good entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

"GIVE ME LIBERTY": John Litel—All in color. The story builds up to the tremendous climax where Patrick Henry launches into the famous "Give me Liberty or give me Death" speech. The outstanding short subject of 1937. Running time, 20 minutes.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

PICTORIAL REVIEW: Just fair. I do not see much in these Pictorial Reviews. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

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TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 52

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 52 was: (A) What is inter-electrode capacitance? Feed back? Oscillation? (B) List roughly the varieties of electric power required to operate the average sound system. (C) What is meant by "mil-foot" and how is it used in calculating resistance of conductors?

The following made acceptable answers: C. Rau and S. Evans; W. C. Brown; C. Oldham; J. R. Prater; G. E. Doe; R. A. Hooker; P. and L. Felt; C. L. Loft; L. Cimikoski; S. O. Sears; W. Limroth; F. Bochert; H. B. Smith; C. Lonie; F. Barkey; A. L. Cooper; H. Edwards; J. A. Zachritz; J. Wentworth; F. H., S. and P. Dalbey; F. H. and L. Savlor; D. Morgan; G. N. Guidotti; D. Pollock; F. L. Birch; C. and S. E. Gay; D. and W. Porter; S. Q. Mallaby; C. Hawkins; C. B. and L. M. Traxler; C. L. Mosier; W. L. Bancroft and S. D. Manning; T. L. Redhouse; L. B. Masters and H. Todd; O. Hunt; E. N. Soloman; T. T. Golley; H. A. Aims, R. Dennis and F. E. Dorp; G. Caldwell; R. and K. Wells; F. M. Brown and D. Davis; L. E. Dodson and H. T. Todd; L. Greenhouse; T. T. Brontson; B. B. Hornstein and R. R. Jacobs; E. and G. E. Lomax; H. T. Plum, R. V. Manning and C. L. Davis; W. H. Edmonds; D. H. Purcell; J. G. Brown; D. L. Johnson; C. L. Lowrie and H. Lathrope; M. F. Robinson and L. A. Beachwood; M. and B. Walker; W. R. Baxter and R. N. Davis; T. W. Wilson; F. H. and L. Klar and T. H. Morton; H. W. Matthews, J. R. Davidson and L. B. Jones; U. S. Logan; B. B. Donaldson; R. Tompkins and H. J. Abernathy; W. R. and L. Matthews; W. Winkle and R. R. Robbins; H. L. Lilly; A. Leonard and G. T. Jones; L. L. Lasser; E. L. Stanford; T. R. Tomlinson; T. L. Brown; J. K. Robinson; P. F. Maxwell; H. P. Richardson; G. Lantry and W. L. Bolton; B. L. Sanderson; S. True.

W. C. Brown answers Section 4A as follows: "The *inter-electrode capacitance* is the capacity due to the condenser action between the electrodes of a vacuum tube. The electrodes act much the same as do the plates of a condenser with the glass and vacuum as the dielectric separating them. *Feed-back* is the term applied to a condition existing when variations in the plate produced by variations in the grid voltage are fed back to the grid by inter-electrode capacitance. *Oscillation* is a stage where the feed-back is excessive, so that the tube oscillates, causing a whistling sound."

C. L. Loft puts it briefly, thus: "*Inter-electrode capacitance* is the ratio of an electrical charge in an isolated conductor to the resulting potential. *Feed-back* is a condition where changes in plate voltage resulting ultimately from changes in grid voltage are fed back to the grid by grid-plate capacitance. *Oscillation* occurs when an attempt is made to secure excessive amplification. A three-element tube will, under this condition, distort the sound by amplifying some frequencies more than others, thus causing the tube to act as a converter that employs its d.c. plate power supply to generate an a.c. of audible frequency."

C. Oldham says: "In a vacuum tube there are three elements mounted close to, and facing, each other. As the lead-in wire, tube prongs and socket prongs are all close together, some capacitance exists between them, they all being at different potentials. In the three-electrode tube the grid and plate form a small condenser, as also do the filament and plate; the first named two usually the larger because of the elements having the greater exposed area. None of these internal tube capacitances cause as much trouble as that existing between the plate and grid. That between the grid and filament or cathode affects the constants of the grid circuit, though because the value of this capacitance is small, the effect is slight. The plate to filament or cathode capacitance is not determined, since it serves as a very small bypass for the radio frequency currents to the plate return or negative filament circuit.

"The presence of the grid-plate capacitance is highly objectionable, since it permits the transfer of energy through the tube in a direction opposite that desired, resulting in *feed-back*, which in amplifiers is caused by an impedance that is common to two or more circuits, and where part of a signal has been amplified by the last tube is fed back to the tubes that have already amplified this same signal and passed it to the last tube, if the grid-plate capacitance is large enough and the resistance of the circuit through which the energy flows is low, so that little of it is dissipated in the form of heat, considerable energy will be transferred back and forth through the circuit between grid and plate. Therefore, during each signal impulse the tube is in a slight state of oscillation, hence acting as a generator or oscillator."

I invite discussion of the various points of the latter reply by readers, if any differ with Brother Oldham's analysis. Now as to Section B. J. R. Prater says:

"Roughly, the varieties of electric power needed to operate the average sound system are:

"Exciter lamps—d.c., sometimes a.c., usually from 8 to 12 volts and 2 to 7½ amperes. A.C. cannot be used satisfactorily with modern sound systems of extended frequency range.

"Photoelectric cells—smooth d.c. only, usually 90 but sometimes 135 volts; practically no amperage (about one millionth of an ampere).

"Microphones—smooth d.c., or in some types none. Usually between 3 and 12 volts, ¼-ampere or less.

"Drive motors—preferably a.c. at 110 volts, although special motors can be provided for practically any current available.

"Amplifier *A* (filament or heater)—a.c. for indirect heaters, d.c. required with small filaments. Usually less than 10 volts, ¼ to 12 amperes.

"Amperage *B* (plate)—smooth d.c. only; 90 to 1000 volts, but usually less than ¼-ampere.

"Amplifier *C* (grid bias)—very smooth d.c. only; 50 volts or less at practically no amperage.

"Speaker fields—d.c. always; 7 to 110 volts, or sometimes more. Generally between one-tenth and 5 amperes.

"These are merely very broad general requirements, and special designs of any unit of equipment may require still different current supply."

(C) J. G. Brown says, "As applies to electrical conductors, particularly wires, a *mil-foot* is a wire one one-thousandth of an inch in diameter and one foot in length. Such a conductor *of commercial copper* offers 10.5 ohms resistance. [The mil-foot resistance of 10.5 is not precise. The exact resistance is 10.79 ohms. In the Bluebook, to simplify calculations, it is stated as 10.5, that being sufficiently accurate for calculation of any theatre circuit.—F. H. R.] Length and diameter of any commercial copper wire being known, the resistance of such wire may be calculated by multiplying the length of the conductor, in feet, by 10.5, and dividing this product by the cross-section of the conductor, in circular mil. Page 66 of our Bluebook of Projection sets forth the formula, thus:

$$\frac{\text{Twice the length of the circuit in feet x 10.5}}{\text{Area of wire in circular mills}}$$

equals resistance of the circuit if the temperature of the conductors is 75 degrees Fahr. (24 degrees Cent.) If the temperature is greater or less, the temperature coefficient (see page 36 of the Bluebook) must be considered."

BLUEBOOK SCHOOL QUESTION NO. 57

(A) Manufacturers and dealers in spherical, parabolic and elliptical mirrors such as are used in connection with certain types of projector light sources, state their focal lengths. Have such mirrors any exact focal length? Explain.

(B) Does current generated in a dynamo or battery seek earth? Explain.

(C) Define a "short circuit"; a "ground".

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

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THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 16, 1937, from 109 theatres in 18 major cities of the country was $1,178,374, a decrease of $434,526 from the total of the preceding week ended January 9, 1937, when 108 theatres in 18 large cities aggregated $1,612,900.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	35c-75c	"Wanted: Jane Turner" (Radio) (on stage: James Melton and revue)	23,000	"Kelly the Second" (MGM) (on stage: Milton Berle and Oswald)	24,000	High "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	**1,382**	**30c-50c**	"College Holiday" (Para.) and "Let's Make a Million" (Para.)	5,800	"Sing Me a Love Song" (F.N.) and "Charlie Chan at the Opera" (20th Cent.-Fox)	5,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	**2,907**	**25c-65c**	"That Girl from Paris" (Radio) (2nd week)	15,000	"That Girl from Paris" (Radio) (1st week)	17,500	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"Born to Dance" (MGM) and "Sinner Take All" (MGM) (2nd week)	17,500	"Born to Dance" (MGM) and "Sinner Take All" (MGM) (1st week)	19,000	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,557	35c-65c	"Born to Dance" (MGM) and "Sinner Take All" (MGM) (2nd week)	16,500	"Born to Dance" (MGM) and "Sinner Take All" (MGM) (1st week)	18,000	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500
Metropolitan	4,332	35c-75c	"Gold Diggers of 1937" (F.N.) (on stage: Major Bowes' All Girl Band)	21,000	"The Plainsman" (Para.) (on stage: Jane Withers and revue)	40,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	**1,793**	**25c-50c**	"College Holiday" (Para.) and "Let's Make a Million" (Para.)	8,800	"Sing Me a Love Song" (F.N.) and "Charlie Chan at the Opera" (20th Cent.-Fox) (35c-50c)	8,500	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	**3,489**	**30c-50c**	"Camille" (MGM)	17,009	"After the Thin Man" (MGM)	27,200	High 1-9-37 "After the Thin Man" 27,200 Low 7-27-35 "Broadway Gondolier" 6,600
Century	**3,000**	**25c**	"The Accusing Finger" (Para.) and "Down the Stretch" (F.N.)	7,600	"Banjo on My Knee" (20th Cent.-Fox) and "15 Maiden Lane" (20th Cent.-Fox)	7,600	High 12-5 "Tarzan Escapes" 10,001 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	**3,000**	**25c-40c**	"After the Thin Man" (MGM)	11,004	"Gold Diggers of 1937" (F.N.)	12,000	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	**2,500**	**25c-40c**	"Rembrandt" (U.A.) and "All American Chump" (MGM)	6,900	"The Smartest Girl in Town" (Radio) and "Mad Holiday" (MGM)	11,400	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	**3,300**	**25c**	"Pennies from Heaven" (Col.) (2nd week)	9,200	"Pennies from Heaven" (Col.) (1st week)	15,000	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	35c-75c	"Banjo on My Knee" (20th Cent.-Fox) (2nd week)	5,000	"Banjo on My Knee" (20th Cent.-Fox) (1st week)	11,500	High 9-12 "Girl's Dormitory" 11,900 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	**4,000**	**35c-75c**	"The Plainsman" (Para.) (2nd week)	33,000	"The Plainsman" (Para.) (plus stage show) (1st week)	57,500	High 1-9-37 "The Plainsman" 57,500 Low 11-28 "Go West, Young Man" 23,000
Garrick	900	35c-75c	"Pennies from Heaven" (Col.)	8,000	"College Holiday" (Para.)	9,600	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	35c-55c	"Hideaway Girl" (Para.) (on stage: Sophie Tucker and revue)	17,500	"Sinner Take All" (MGM) (on stage: Mills Brothers)	25,800	High 1-9-37 "Sinner Take All" (on stage: Mills Brothers) 25,800 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	**2,509**	**35c-75c**	"That Girl from Paris" (Radio) (on stage: Ethel Water) (2nd week)	20,000	"That Girl from Paris" (Radio) (on stage: Ethel Waters) (7½ days-1st week)	34,600	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	**1,591**	**35c-75c**	"Lloyds of London" (20th Cent.-Fox)	18,800	"Tarzan Escapes" (MGM)	16,200	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	**2,776**	**25c-40c**	"Missing Girls" (Chesterfield) (plus stage show)	16,500	"Don't Turn 'Em Loose" (Radio) (plus stage show)	19,500	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	**1,700**	**35c-75c**	"After the Thin Man" (MGM) (2nd week)	24,000	"After the Thin Man" (MGM) (1st week)	35,700	High 1-9-37 "After the Thin Man" 35,700 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	**3,330**	**30c-42c**	"One Way Passage" (W.B.) (re-issue)	6,500	"Charlie Chan at the Opera" (20th Cent.-Fox)	9,300	High 1-9-37 "Charlie Chan at the Opera" 9,300 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	**3,800**	**30c-42c**	"Gold Diggers of 1937" (F.N.)	11,500	"That Girl from Paris" (Radio)	8,500	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	**3,100**	**30c-60c**	"Three Smart Girls" (Univ.) (on stage: Eleanor Holm and Art Jarrett)	18,000	"Sing Me a Love Song" (F.N.) (on stage: Olsen and Johnson)	28,500	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	**3,400**	**30c-42c**	"The Garden of Allah" (U.A.)	11,500	"After the Thin Man" (MGM)	31,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"After the Thin Man" (MGM)	12,000	"College Holiday" (Para.)	8,000	High 1-16-37 "After the Thin Man" 12,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	**1,500**	**25c-50c**	"The Garden of Allah" (U.A.)	3,000	"Banjo on My Knee" (20th Cent.-Fox)	3,000	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	**1,500**	**25c-40c**	"Banjo on My Knee" (20th Cent.-Fox)	2,000	"Stowaway" (20th Cent.-Fox)	2,500	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Denham	**1,500**	**25c-40c**	"The Plainsman" (Para.) (2nd week)	6,000	"The Plainsman" (Para.) (1st week)	10,000	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	**2,500**	**25c-50c**	"Gold Diggers of 1937" (F.N.) (plus stage band)	11,500	"The Garden of Allah" (U.A.) (plus stage band)	12,500	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	**2,600**	**25c-40c**	"After the Thin Man" (MGM) and (2nd week) "General Spanky" (MGM)	6,000	"After the Thin Man" (MGM) (1st week)	17,000	High 1-9-37 "After the Thin Man" 17,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	**2,000**	**25c-40c**	"White Hunter" (20th Cent.-Fox) and "The Beloved Vagabond" (Col.)	3,000	"More Than a Secretary" (Col.) and "Slalom" (World)	5,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"One in a Million" (20th Cent.-Fox) and "Sinner Take All" (MGM)	14,846	"After the Thin Man" (MGM) and "Woman Wise" (20th Cent.-Fox)	20,300	High 2-22 "Modern Times" 26,000 Low 5-4-35 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"That Girl from Paris" (Radio) and "Racing Lady" (Radio) (2nd week)	6,000	"That Girl from Paris" (Radio) and "Racing Lady" (Radio) (1st week)	12,000	High 9-12 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Gold Diggers of 1937" (F.N.) and "King of Hockey" (W.B.)	13,000	"Three Men on a Horse" (F.N.) and "Fugitive in the Sky" (W.B.) (2nd week)	13,000	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Three Smart Girls" (Univ.)	5,000	"Gold Diggers of 1937" (F.N.)	5,500	High 9-12 "My Man Godfrey" 8,000 Low 6-27 "Sins of Man" 1,600
Circle	2,800	25c-40c	"The Plainsman" (Para.) (2nd week)	3,500	"The Plainsman" (Para.) (1st week)	9,500	High 10-10 "Anthony Adverse" 10,000 Low 3-16-35 "Transient Lady" 2,000
Indiana	3,200	25c-40c	"Great Guy" (Grand National) and "Mind Your Own Business" (Para.)	4,500	"That Girl from Paris" (Radio) and "Make Way for a Lady" (Radio)	4,100	High 3-14 "Follow the Fleet" 12,000 Low 1-5-35 "The Little Minister" 3,500
Loew's	2,800	25c-40c	"The Garden of Allah" (U.A.) and "Come Closer. Folks" (Col.)	7,000	"Camille" (MGM)	11,000	High 1-2-37 "After the Thin Man" 16,000 Low 4-6-35 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Charlie Chan at the Opera" (20th Cent.-Fox) (plus stage show)	7,000	"Sing Me a Love Song" (F.N.) (plus stage show)	9,800	High 9-12 "Pepper" (on stage: Major Bowes' Amateurs) 14,000 Low 2-7-35 "Murder of Dr. Harrigan" 5,700
Kansas City							
Mainstreet	3,100	25c-40c	"Three Smart Girls" (Univ.)	10,400	"The Plainsman" (Para.) (plus "Once in a Million" (20th Cent.-Fox) (New Year's Eve)	15,600	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"The Garden of Allah" (U.A.) and "Sinner Take All" (MGM)	10,200	"Camille" (MGM)	14,860	High 1-2-37 "After the Thin Man" 26,300 Low 9-14-35 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"Great Guy" (Grand National)	6,900	"College Holiday" (Para.) (2nd week)	7,600	High 5-25-35 "Goin' to Town" 14,000 Low 5-18-35 "Dinky" 3,000
Tower	2,090	25c-35c	"Charlie Chan at the Opera" (20th Cent.-Fox) (plus stage show)	5,500	"Mind Your Own Business" (Para.) (plus stage show)	7,000	High 1-18 "Magnificent Obsession" 14,500 Low 3-14 "Lady of Secrets" 5,000
Uptown	2,000	25c-40c	"The Plainsman" (Para.)	5,500	"Gold Diggers of 1937" (F.N.) (plus "Champagne Waltz" (Para.) (New Year's Eve.)	6,100	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"Lloyds of London" (20th Cent.-Fox) (7th week)	5,200	"Lloyds of London" (20th Cent.-Fox) (6th week)	8,600	....
Hillstreet	2,700	30c-65c	"That Girl from Paris" (Radio) and "Racing Lady" (Radio) (2nd week)	6,000	"That Girl from Paris" (Radio) and "Racing Lady" (Radio) (1st week)	11,800	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"One in a Million" (20th Cent.-Fox) and "Sinner Take All" (MGM)	18,942	"After the Thin Man" (MGM) and "Woman Wise" (20th Cent.-Fox)	25,900	High 1-9-37 "After the Thin Man" and "Woman Wise" 25,900 Low 10-26-35 "Way Down East" 6,200
Paramount	3,596	30c-55c	"College Holiday" (Para.) (plus stage show) (2nd week)	12,800	"College Holiday" (Para.) (plus stage show) (1st week)	35,000	High 1-9-37 "College Holiday" 35,000 Low 6-27 "Case Against Mrs. Ames" 9,126
W. B. Downtown	3,400	30c-65c	"Gold Diggers of 1937" (F.N.) and "King of Hockey" (W.B.)	12,000	"Three Men on a Horse" (F.N.) and "Fugitive in the Sky" (W.B.) (2nd week)	14,200	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise" 3,800
Minneapolis							
Century	1,600	25c-40c	"Three Smart Girls" (Univ.) (2nd week)	9,000	"Three Smart Girls" (Univ.) (1st week)	8,300	High 1-16-37 "Three Smart Girls" (2nd week) 9,000 Low 12-14-35 "The Man Who Broke the Bank at Monte Carlo" 4,000
Minnesota	4,000	25c-55c	"After the Thin Man" (MGM)	17,000	"The Plainsman" (Para.)	12,000	High 1-4 "The Bride Comes Home" 31,326 Low 12-26 "White Hunter" 6,000
RKO Orpheum	2,900	25c-40c	"One in a Million" (20th Cent.-Fox)	8,500	"That Girl from Paris" (Radio) (plus stage show)	10,000	High 9-21-35 "Top Hat" 18,000 Low 6-13 "The Golden Arrow" 3,000
State	2,300	25c-40c	"Winterset" (Radio) and "All American Chump" (MGM)	4,000	"Stowaway" (20th Cent.-Fox)	6,000	High 9-19 "Sing, Baby, Sing" 8,000 Low 12-19 "Hideaway Girl" 2,500
Montreal							
Capitol	2,547	25c-60c	"Sing Me a Love Song" (F.N.) and "The Case of the Black Cat" (F.N.)	9,000	"College Holiday" (Para.) and "The Accusing Finger" (Para.)	11,500	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 12-26 "A Midsummer Night's Dream" 6,500
His Majesty's	1,700	25c-50c	"Rembrandt" (U.A.) and "Man in the Mirror" (British) (3rd week)	3,500	"Rembrandt" (U.A.) and "Man in the Mirror" (British) (2nd week)	6,500	High 10-17 "Nine Days a Queen" and "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Charlie Chan at the Opera" (20th Cent.-Fox) (plus stage show)	11,500	"The Smartest Girl in Town" (Radio) (plus stage show)	12,500	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Lloyds of London" (20th Cent.-Fox)	12,500	"Born to Dance" (MGM)	13,000	High 12-7-35 "Mutiny on the Bounty" 15,000 Low 12-26 "Old Hutch" and "Mister Cinderella" 7,500
Princess	2,272	25c-65c	"The Garden of Allah" (U.A.) and "The Plot Thickens" (Radio)	8,000	"Pennies from Heaven" (Col.) and "Man Who Lived Twice" (Col.)	8,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,141	55c-$2.20	"Lloyds of London" (20th Cent.-Fox) (4 days-7th week)	5,200	"Lloyds of London" (20th Cent.-Fox) (6th week)	13,200	High 1-5-35 "Forsaking All Others" 87,000 Low 5-30 "Three Wise Guys" 7,000
Capitol	4,700	25c-85c	"After the Thin Man" (MGM) (3rd week)	35,000	"After the Thin Man" (MGM) (2nd week)	48,000	....
Criterion	1,700	25c-75c	"Great Guy" (Grand National) (2nd week)	20,000	"Great Guy" (Grand National) (1st week)	30,000	....
Paramount	3,700	25c-85c	"College Holiday" (Para.) (on stage: Glen Gray and Orch.) (3rd week)	20,000	"College Holiday" (Para.) (on stage: Glen Gray and Orch.) (2nd week)	60,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air" 10,000
Rialto	594	25c-55c	"Hideaway Girl" (Para.)	8,000	"We Who Are About to Die" (Radio)	8,000	....
Rivoli	2,200	25c-99c	"Beloved Enemy" (U.A.) (3rd week)	16,000	"Beloved Enemy" (U.A.) (2nd week)	22,000	High 2-15 "Modern Times" 65,000 Low 6-29-35 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"That Girl from Paris" (Radio) (plus stage show) (2nd week)	75,000	"That Girl from Paris" (Radio) (plus stage show) (1st week)	100,000	High 9-7-35 "Top Hat" 131,200 Low 12-19 "More Than a Secretary" 45,000
Roxy	6,200	25c-75c	"One in a Million" (20th Cent.-Fox) (on stage: Leon Errol) (2nd week)	43,500	"One in a Million" (20th Cent.-Fox) (on stage: Leon Errol) (8 days) (1st week)	80,000	High 1-9-37 "One in a Million" (8 days) 80,000 Low 4-20-35 "My Heart Is Calling" 17,500
Strand	3,000	40c-99c	"God's Country and the Woman" (W.B.)	17,500	"Gold Diggers of 1937" (F.N.) (2nd week)	16,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"One Way Passage" (W.B.) (re-issue)	2,800	"Polo Joe" (W.B.)	2,200	High 8-29 "Girls' Dormitory" 3,900 Low 5-9 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Three Men on a Horse" (F.N.)	3,500	"College Holiday" (Para.)	6,000	High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-35c	"Luckiest Girl in the World" (Univ.) (4 days) "Arizona Mahoney" (Para.) and "A Son Comes Home" (Para.) (3 days)	1,800 700	"Rose Bowl" (Para.) (plus stage show) (4 days) (10c-40c) "Follow Your Heart" (Republic) and "The Accusing Finger" (Para.) (3 days)	1,600 900	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"That Girl from Paris" (Radio)	3,500	"Camille" (MGM)	4,500	High 1-2-37 "After the Thin Man" 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Gold Diggers of 1937" (W.B.) and "The Captain's Kid" (F.N.)	5,200	"That Girl from Paris" (Radio) and "Night Waitress" (Radio)	5,400	High 9-14-35 "Top Hat" 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"The Jungle Princess" (Para.) and "Mad Holiday" (MGM) (6 days)	4,800	"One in a Million" (20th Cent.-Fox) and "General Spanky" (MGM)	8,500	High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	35c-55c	"Hideaway Girl" (Para.) (on stage: Fifi D'Orsay and revue)	14,500	"Three Smart Girls" (Univ.) (on stage: Louis Armstrong and Orch.)	13,300	High 2-29 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Paramount	2,900	25c-55c	"After the Thin Mann" (MGM) and "The Accusing Finger" (Para.)	7,000	"The Plainsman" (Para.) and "Under Your Spell" (20th Cent.-Fox)	11,000	....
Philadelphia							
Aldine	1,200	40c-65c	"Beloved Enemy" (U.A.) (9 days-2nd week)	12,000	"Beloved Enemy" (U.A.) (1st week)	21,000	High 1-9-37 "Beloved Enemy" 21,000 Low 1-26-35 "The Runaway Queen" 2,200
Arcadia	600	25c-50c	"Great Guy" (Grand National)	5,400	"Adventure in Manhattan" (Col.)	2,100	High 1-16-37 "Great Guy" 5,400 Low 9-21-35 "Bonnie Scotland" 800
Boyd	2,400	40c-55c	"After the Thin Man" (MGM) (8 days-3rd week)	17,000	"After the Thin Man" (MGM) (2nd week)	26,000	High 1-4 "A Tale of Two Cities" 30,000 Low 8-17-35 "Jalna" 6,000
Earle	2,000	25c-55c	"The Smartest Girl in Town" (Radio) (plus stage show)	14,000	"Sing Me a Love Song" (F.N.) (plus stage show) (8 days)	23,000	High 1-4 "Miss Pacific Fleet" 22,000 Low 10-5-35 "I Live for Love" 9,500
Fox	3,000	40c-65c	"College Holiday" (Para.) (2nd week)	12,500	"College Holiday" (Para.) (2nd week)	24,000	High 5-9 "Under Two Flags" 31,000 Low 9-28-35 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"The Beloved Vagabond" (Col.)	2,000	"Stowaway" (20th Cent.-Fox)	3,800	High 10-5-35 "Top Hat" 6,300 Low 6-1-35 "Dinky" 1,200
Keith's	2,000	30c-50c	"One in a Million" (20th Cent.-Fox)	2,200	"Gold Diggers of 1937" (F.N.)	3,300	High 4-13-35 "Roberta" 5,800 Low 1-2-35 "The Right to Live" 900
Stanley	3,700	40c-55c	"The Plainsman" (Para.)	16,500	"One in a Million" (20th Cent.-Fox)	13,000	High 12-5 "Born to Dance" 33,500 Low 5-11-35 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Wanted: Jane Turner" (Radio)	5,200	"Go West, Young Man" (Para.) (9 days-2nd week)	11,000	High 1-11 "Riffraff" 10,000 Low 3-23-35 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox)	2,500	"College Holiday" (Para.) and "Charlie Chan at the Opera" (20th Cent.-Fox) (2nd week)	2,500	High 6-17-35 "Life Begins at Forty" 2,700 Low 6-22-35 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"After the Thin Man" (MGM) and "Down the Stretch" (F.N.) (4th week)	7,000	"After the Thin Man" (MGM) and "Down the Stretch" (F.N.) (3rd week)	7,000	High 5-16 "The Singing Kid" 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Romeo and Juliet" (MGM)	8,000	"The Plot Thickens" (Radio) and "North of Nome" (Col.)	4,000	High 1-25 "A Midsummer Night's Dream" 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1700	30c-40c	"Great Guy" (Grand National) and "The Jungle Princess" (Para.)	7,900	"The Plainsman" (Para.) and "Smart Blonde" (W.B.) (2nd week)	7,000	High 9-28-35 "She Married Her Boss" 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"Rainbow on the River" (Radio) and "Career Woman" (20th Cent.-Fox)	7,500	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox) (2nd week)	8,500	High 4-20-35 "Private Worlds" 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Sing Me a Love Song" (F.N.)	9,000	"Camille" (MGM) (2nd week)	7,900	High 10-17 "Dodsworth" 9,500 Low 6-8-35 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	10c-40c	"Rainbow on the River" (Radio) (2nd week)	4,000	"Rainbow on the River" (Radio) (1st week)	7,000	High 11-14 "Gambling with Souls" 7,500 Low 12-7-35 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-75c	"After the Thin Man" (MGM) and "King of the Hockey" (W.B.)	29,000	"The Plainsman" (Para.) and "Country Gentlemen" (Republic)	17,000	High 1-16-37 "After the Thin Man" "King of Hockey" 29,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-55c	"That Girl from Paris" (Radio) (plus vaudeville) (2nd week)	13,500	"That Girl from Paris" (Radio) (plus vaudeville) (1st week)	23,000	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"Pennies from Heaven" (Col.) and "You Can't Get Away with It" (Univ. special short) (3rd week)	6,000	"Pennies from Heaven" (Col.) and "You Can't Get Away with It" (Univ. special short) (2nd week)	10,500	High 1-2-37 "Pennies from Heaven" and "You Can't Get Away With It" 17,200 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-75c	"Sing Me a Love Song" (W.B.) and "Sinner Take All" (MGM)	12,000	"College Holiday" (Para.) and "Join the Marines" (Republic) (6 days-2nd week)	14,300	High 7-11 "San Francisco" 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,470	15c-40c	"The Plainsman" (Para.) and "Man Betrayed" (Republic)	6,000	"Gold Diggers of 1937" (F.N.) and "Fugitive in the Sky" (W.B.)	7,800	High 8-1 "San Francisco" 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
United Artists	1,200	15c-65c	"Stowaway" (20th Cent.-Fox) (3rd week)	4,100	"Stowaway" (20th Cent.-Fox) (2nd week)	8,300	High 10-26-35 "Barbary Coast" 15,000 Low 12-28-35 "Mimi" 2,500
Warfield	2,700	15c-75c	"One in a Million" (20th Cent.-Fox) and "Along Came Love" (Para.) (2nd week)	13,000	"One in a Million" (20th Cent.-Fox) and "Along Came Love" (Para.) (1st week)	15,400	High 10-5-35 "I Live My Life" 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" 12,000
Seattle							
Blue Mouse	950	25c-55c	"The Plainsman" (Para.) and "The Luckiest Girl in the World" (Univ.)	3,900	"College Holiday" (Para.)	2,850	High 12-12 "Charge of Light Brigade" 7,200 Low 1-9-37 "College Holiday" 2,850
Fifth Avenue	2,500	25c-55c	"After the Thin Man" (MGM) (2nd week)	6,850	"After the Thin Man" (MGM) (1st week)	8,300	High 9-19 "Anthony Adverse" 11,300 Low 4-26 "Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Pennies from Heaven" (Col.) and "North of Nome" (Col.) (3rd week)	4,750	"Pennies from Heaven" (Col.) and "North of Nome" (Col.) (2nd week)	6,100	High 1-2-37 "Pennies from Heaven" and "North of Nome" 10,000 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"College Holiday" (Para.) and "Charlie Chan at the Opera" (20th Cent.-Fox)	3,100	"Stowaway" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.-Fox)	3,100	High 2-16-35 "Roberta" 6,100 Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
Music Hall	2,275	25c-35c	"The Jungle Princess" (Para.) and "Wanted: Jane Turner" (Radio) (plus vaudeville)	4,200	"Let's Make a Million" (Para.) and "Arizona Mahoney" (Para.) (plus vaudeville)	4,000	....
Orpheum	2,450	25c-40c	"One in a Million" (20th Cent.-Fox) and "Smart Blonde" (W.B.) (2nd week)	7,150	"One in a Million" (20th Cent.-Fox) and "Smart Blonde" (W.B.) (1st week)	7,150	High 9-21-35 "Top Hat" 10,400 Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
Palomar	1,500	15c-35c	"A Son Comes Home" (Para.) (plus vaudeville)	4,600	"Country Gentlemen" (Republic) (plus vaudeville)	4,900	....
Paramount	3,050	25c-40c	"Rainbow on the River" (Radio) and "Flying Hostess" (Univ.)	5,100	"The Luckiest Girl in the World" (Univ.) and "The Plainsman" (Para.)	5,200	High 12-14-35 "Annie Oakley" 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250

WIDENED FILM OUTLET SEEN IN CHICAGO DEAL

B. & K.'s McVickers Acquisition Points to Release of 52 More Pictures a Year

by WILLIAM F. CROUCH
in Chicago

Acquisition of the McVickers theatre, one of the largest in Chicago's loop district, gives Balaban & Katz almost virtual control of the first-run business here. The only opposition are the RKO-Palace and the State-Lake theatre operated by Jones, Linick and Schaefer. The Estate-Lake has been purchased by B & K and will come under its control May 1st.

The granting of a 30-year lease on the McVickers to B & K by the Chicago Board of Education ends a long contest for control. The theatre has been dark for more than a year, except for a few special film showings. Prior to 1936 the theatre was operated by the McVickers Theatre Company, headed by Aaron Jones, Sr. The board took over the building last February.

Granting of the lease to Comet Amusement Company, a B. & K. organization with John Balaban as president, discloses that a minimum rental of $2,075,000 is asked for the 30-year period. Should the theatre be operated on a film policy with 15 per cent of the gross totaling more than the amount of the rental guarantee, the rental will be increased proportionately. If the theatre is operated on a stage show policy, the percentage will be reduced to 10 per cent. The rental figures set forth are the minimum guarantee.

For the first five years the rental will be $60,000; the second five, $62,500; the third five-year term, $70,000; the fourth five-year period $72,500, and the last two five-year periods $75,000 a year.

Need of another first-run theatre in the Loop is most imperative. Many films get their first showing here as much as 90 days behind national release dates. Practically all product with the exception of RKO Radio and Universal pictures, which the RKO-Palace plays first, shows for the first time locally in the B & K theatres. This situation gives B & K almost full control of the film release dates in Chicago. Thus it is by their bookings that the subsequent runs are determined and the independent theatre operator has little choice as to what pictures he can have for his dual programs. Futhermore, dozens of theatres in the same release classification must release the same pictures on the same dates.

The policy of the McVickers theatre is expected to be the same as now is used at the Oriental and State-Lake theatres, a vaudeville-stageshow plus "B" pictures first-run. This plan is thought to be logical policy for the McVickers, which is on West Madison street, slightly out of the Loop theatrical area. If this plan is adopted it is assumed that B & K will turn the State-Lake into an extended run theatre. This would still leave the Chicago, Roosevelt, United Artists, Apollo and Garrick available for first-run product and account for a possible release of 52 more pictures a year, which is something that would prove a boon to distributors as well as exhibitors.

B & K officials have denied reports that they plan to dispose of the Roosevelt and have the theatre turned into office store and space.

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Chance Games Ruling

When Bank Night and other giveaway games were ousted from Chicago theatres by Judge Niemeyer's decision in superior court that they violated the city ordinance concerning theatres, 250 exhibitors using the games felt they had received a hard blow. Comparison of receipts after the games had been stopped with receipts when the games were in progress show the income 15 to 25 per cent lower. It is estimated that in the B & K circuit grosses for the 28 theatres playing the games have fallen off as much as $50,000 a week. The smaller independent exhibitors have been hurt least.

Following the filing of a request for appeal to the state supreme court, several exhibitor leaders are said to have started plans to agitate for a new city ordinance to permit the games. Nothing came of it, however. Further attempts are expected soon.

Exhibitors are hoping that the double features will make up for the losses.

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Henry Herbel, of Universal, retiring president of the Chicago Film Board of Trade, is being honored with a banquet at the Congress hotel on Friday, January 22nd. Allen Usher of Paramount, the incoming president, will be installed with the other new officers: Tom Gilliam of Vitagraph, is vice-president, Emma Abplanalp, re-elected secretary-treasurer, and Clyde Eckhardt of 20th-Century Fox, named chairman of the board. Others on the board are Irving Mandel of Republic and Mr. Herbel. Felix Mendelssohn will serve as toastmaster.

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Miss Beulah Livingstone, Universal exploiteer, is here assisting for the premiere of "Three Smart Girls" at the Palace Friday. Jane Withers will headline the stage show.

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Aaron Saperstein, president of Allied Theaters of Illinois, left last week to spend three or four weeks at Miami. Just before leaving he appointed Miss Elizabeth Morganstein as successor to Miss Ann Hausman, who has left the Allied offices to become the wife of Morris Rubin, Chicago businessman.

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Another Chicagoan headed for a Southern clime to try to find some winter is Morris Leonard, head of the Chicago Exhibitors Association, who is taking a boat trip to South America.

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Two pioneer Chicago exhibitors, George and Harold Gallos, owners of the Midway and Ray theatres, are among the recipients of Adolph Zukor Anniversary medals, for having played "Queen Elizabeth." The Gallos Brothers are building their newest theatre, the Woodlawn. The contract for the entire construction and equipment job was let to Joe Goldberg, theatre equipment dealer, all in one contract. Mr. Goldberg is to turn over to the Gallos Brothers a completed theatre from basement to roof, even including the soap in the washroom and tickets in the ticket machine, by April 1st. The theatre is being built at a cost of approximately $70,000. Herman F. Jensen is in charge of the construction work for Mr. Goldberg, while Irwin Frederick is the architect.

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"We have every reason to expect that the amusement world will have one of its most successful years, and that goes especially for Paramount," said Barney Balaban, between trains, en route from Hollywood to New York. John Balaban was with him.

Telephone Meeting Opens Columbia's Sales Sweepstakes

What is believed to be the first telephone conference ever called in the motion picture industry opened the "Columbia Montague Sweepstakes" in the 31 sales territories. With an estimated 1,500 Columbia employees waiting before loudspeakers in the 31 branch offices, the New York Telephone Company engineer, sitting before his portable amplifier in the board room of the home offices, two minutes before the broadcast was scheduled to start, reported "Detroit doesn't answer."

A few extra rings, however, brought the Detroit exchange into the hookup and the sales meeting was opened by Jack Cohn, vice-president of the company, who sat on the edge of a table and talked confidentially into the microphone with the air of a veteran broadcaster.

The mechanics of the elaborate set-up involved simultaneous long distance calls to each of the branch offices and the connection of all the calls on a single trunk line to the home office in New York by means of 26,722 miles of telephone wires. Amplifiers in each of the offices carried the voices to public address systems. Cooperating for the network were 15 associated telephone companies, 30 technicians and about 100 operators.

Mr. Cohn in his opening talk urged the men in the field to function at top speed for the remainder of the selling year. He reviewed some of the coming Columbia productions, including the new Grace Moore picture, "When You're in Love," and Frank Capra's "Lost Horizon," starring Ronald Colman. He was followed by Abe Montague, general sales manager for whom this drive is designated, Joseph A. McConville and Rube Jackter who gave brief talks expressing confidence that the campaign would be successful.

The broadcast lasted 14 minutes instead of the scheduled 10 minutes and the rate was quoted at $51 a minute, a total of $714. The equipment, including microphone, amplifiers and loudspeaker installations, is charged separately.

The speeches were carried to a central radiating station in Chicago from where they were distributed to the branch offices. A special line was run into the Columbia studio in Hollywood where the west coast executives and staff listened in.

Ayer Opens Publicity Office

Frederic W. Ayer, co-producer with Robinson Smith last season of the play "Parnell," has opened publicity offices at 11 West 42nd street, New York, under the name of Exclusive Artists, Inc. Mr. Ayer formerly was associated with various newspapers in this country and in England and was for several years on the editorial staff of Motion Picture Herald.

Frank Crawfurd Dead

Frank Crawfurd, veteran film salesman in Des Moines, is dead following a heart attack. For the last 12 years he has been connected with the Paramount office in Des Moines, as exchange manager and salesman.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

PORE OLE PRESSBOOK

Well, doing a daily column and keeping it up to par is not what might exactly be termed a pushover. Column takes a lot of words and when it has to be done six or even seven times every week, there may be reason for the temptation to reach out and use something of less than 100 per cent reader interest. But that something should not include blasting the motion picture pressbook which was done recently and thoroughly in the widely read "Our Town" column of the Atlanta *Georgian,* authored by Dudley Glass who also serves as that paper's motion picture critic.

That the poor ole pressbook is put on the pan is not of the greatest concern. But where this panning takes place is something else again and we say the criticism does not belong in a newspaper column written for the average reader.

At its best, or worst, the pressbook is meant to be nothing more than a publicity, advertising and exploitation manual—a trade "directions for using" to aid theatremen in putting over their attractions. The pressbook is also supposed to supply motion picture editors and/or critics with information on cast, story synopsis and other pertinent material from which it is assumed each editor and/or critic will take what he finds fitted for his needs on that particular picture.

However, should it so happen that the pressbook does not conform with individual newspaper requirements, the inadequate or offending parts may be discarded and this procedure is being followed generally by newspapers in cities and small towns without recourse to unwarranted indignation in the public prints.

If Mr. Glass' blast succeeded in stirring a demand among his many readers for better pressbooks, that might justify his vigorous denunciations. But no such protest has arisen nor is there any likelihood of it.

To the general newspaper public, and Atlanta should be no different, a column on pressbook weaknesses is so much Sanskrit and hardly as interesting.

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THERE'S GRAVY LEFT TO GET

Every now and then up jumps a couple of campaigns from men in the subsequent-runs to shoot some extra rounds into the tottering school of opinion that there is little exploitation gravy left in the pot after the first-runs finish "chow".

F'rinstance, there's what John Burhorn did on "And Sudden Death" at the Gayety, Chicago, in the steel yards district where he plays way behind the premiere house in his area. But Burhorn went ahead as though the picture was making its initial screen bow and put together a drive that landed him a well-deserved First Mention in the December Quigley Awards. Writes John:

"The campaign . . . has been a great experience to everyone that had a hand in it. To myself it has demonstrated that a number of pictures used in the first-runs can be repeated with good boxoffice results if they are backed with the exploitation they deserve."

And over in Paterson, N. J., the newspapers tied in with the first-run houses on a Christmas benefit and thus expressed themselves as unable to work with George Patterson, at the subsequent-run State. Having taken over the house recently and realizing the need of building community prestige, Patterson refused to sit in a corner and immediately hooked up with four local posts of the American Legion to put on his own private party.

It so happens that most of the local police are members of the Legion and with their aid, plus uniformed marchers and brass bands the party kicked up so much excitement that the papers had to fall in line and give Patterson a fair shake in publicity. Writes George:

"We are still running the subsequents and business is building. . . . The town knows this theatre is in existence and is behind the house. They came to me and also sent many letters of thanks."

Lots of birds go hungry at the boxoffice because they take it for granted the food's all gone after the first-runs are through. But not the lads who refuse to leave off until they've sopped up a lot of the gravy the other fellow missed.

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IT'S SURE NICE TO KNOW

On another page of this section will be found notice of Round Tabler Art Abelson's new Roxy Theatre, in Langdon, N. D., third unit in his young but vigorous circuit. And to Abelson congratulations are distinctly in order for he has come up from the ranks to demonstrate his ability to operate on his own.

The transition from manager to exhibitor does not happen every day but, as in Art's case, it's nice to know that, given the opportunity, theatremen doing a good job for someone else can do as well for themselves.

A-Mike Vogel

Grand National Promotes Caravan For Tiein on "Great Guy" Date

Through arrangements made with the New York City Department of Weights and Measures, traveling caravan of confiscated measuring devices was created for the date on "Great Guy" at the New York Criterion. Promotion came about through the role in the picture played by James Cagney, a weights and measures inspector, which placed the tieup right in line to build up the Broadway engagement. New York dailies went for the stunt, the Evening Sun *mentioning the picture and referring to Mayor LaGuardia, who started the caravan on its way, as another "great guy".*

Direct tie-in at the Criterion was made by planting photos and tear sheets on display in the lobby. The hookup, applicable to other spots, was arranged by Harry Blair of Ed Finney's exploitation staff in cooperation with Matthew J. J. Diserio, Deputy Commissioner, Department of Public Markets, Weights and Measures.

"Brigade" Poem Blowup Used for Lobby Display

Three weeks ahead of opening of "Charge of the Light Brigade," Roscoe Hopkins, Chief Theatre, Gallup, N. M., used an oversized easel on his mezzanine with poem printed on it and stills used all around the border.

Invitations were mailed to teachers, ministers and the press, with municipal band and boy scouts parading to theatre opening day. For his bally, Roscoe dropped passes from airplane circling the city and for lobby display a mechanical arrangement was made with endless belt on which toy-led soldiers were stationed, constantly moving through mountain scene which was dubbed "the Valley of Death." Miniature forts were placed at either side of display with cannons and charging soldiers.

"Tell Us What You Did."

Railroad Runs Excursion

Persuading a railroad to run a special excursion so that the folks in the woods can enjoy a day in the city is reported by Sid Scott, at the Capitol, up in Sudbury, Ontario, Canada. Idea was to stimulate business locally and with this in view the Canadian National ran ads in the Sudbury papers carrying list of things to do and see including the matinees at the theatres. Sid reports this a "first" and successful.

March of Time Features Monthly Paper for Schools

Special folder and directions for use has been put out by March of Time to publicise "The Photo Reporter," a monthly four-page tab size newspaper for attention of students, teachers and others interested in the study of contemporary times as covered in each new issue of the Time news service.

Created for the direct attention of theatremen, the folder points out the possibilities of school tieups on distribution of the "Reporter." This is done with sixstep-cards placed in pocket inside of folder, each card carrying copy under different heads referring to the school tieup, how to introduce and use it, how to keep it working, indorsements from educators, etc.

Mailing piece was created by Ralph Rolan, March of Time advertising manager, and Al Sindlinger, director of exploitation.

"Tell Us What You Did"

"They're From Heaven"

When patrons at Loew's Poli, New Haven, Ct., were given change at the ticket window, some of it came in the form of bright new pennies wrapped in bank wrappers. When the folks queried the why of the sudden circulation of the copper money, the answer was:

"Why, it's Pennies from Heaven," referring, of course, to the Columbia picture.

County Baby Week Put On By Dallas for 'Reunion' Date

Given official recognition by the Mayor and other civic heads, it was County Baby Week in Holdenville, Okla., for the seven-day period just ahead of "Reunion" at the Grand Theatre. And to make the "week" doubly important, Manager Dave Dallas put on a number of special events at the theatre to attract children and adults from all over the drawing area.

The premiere event was a personal appearance of the county health superintendent credited with bringing into the world over 5,000 babies during his 36 years of medicine. The doctor was presented with a pad of passes to present among these for the purpose of staging a reunion of his own.

The next gathering was a "safety pin" matinee where children were admitted for 10 safety pins given to the local Red Cross and WPA sewing room for distribution to needy families. On the night before the opening of "Reunion" the largest family at the theatre was presented with passes and a sack of flour. This was followed by a twin and triplet personality contest on the stage for prizes.

Cooperation of the Baby Week was received from all quarters. Local daily ran a special baby issue in which all leading stores took space, displayed photos of the Quints and local children in windows. On a special preview tied in with Carnation Milk, grocers handling this product gave admissions to women buyers and leading laundry was tied in to give customers calendars, in imprinted envelopes bearing pictures of the Dionnes. Theatre copy was carried on the face of the envelopes.

These mediums of advertising, plus a countrywide distribution of heralds stressing all the extra features—as to be expected, built up a lot of interest in the attraction, reflected gratifyingly in the grosses.

On "Light Brigade," Dallas had the local high school superintendent write letters to teacher and students praising the picture and suggesting attendance especially for classes in English, history and the drama. Lower admissions were arranged for school groups with the letter serving as the coupon when presented at the theatre.

JANUARY DEADLINE FOR QUIGLEY AWARDS

From date of this issue, exactly two weeks and three days remain for entries in the Quigley Awards for January, the first month in the 1937 Competitions. Deadline has been set for midnight of Tuesday, February 9th, when all campaigns must be at Committee Headquarters.

The following have been asked to serve as judges: W. Ray Johnston, Monogram Pictures; S. Barret McCormick, RKO Radio Pictures, and W. G. Van Schmus, Radio City Music Hall.

Speaks Over 'Mike' To Classrooms On 'Romeo and Juliet'

Assigned as special representative on MGM's "Romeo and Juliet" road show dates in New England, Manager Ben Cohen, Loew College Theatre, New Haven, in Harry Shaw's division, reports some of his activities in Bridgeport and Waterbury. In touch with the local managers before his arrival, plans were laid to cover as much territory as possible in the shortest time. With this in view, Morris Rosenthal at the Majestic, in Bridgeport, where the picture was dated arranged a lot of appointments for the traveling exploiteer, had stories in the dailies breaking on the day of Ben's arrival, planted plugs on the radio.

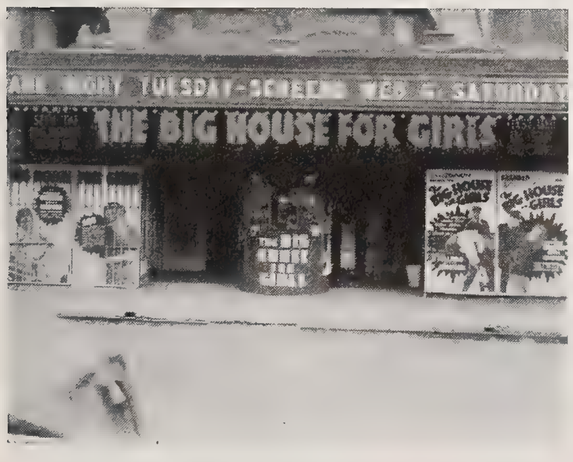
With Rosenthal, Cohen visited every school in Bridgeport to interest principals on the date and lectured before student bodies. At the Harding high school, from a microphone in the principal's office, hooked into each classroom, Ben introduced by the principal gave a 15-minute talk on the show, dates, prices, theatre parties, etc. to 3,000 pupils.

In addition, all papers were visited and Cohen credits Rosenthal for securing a fine break on publicity with daily plugs in advance of opening. Special student discount coupons were distributed at all schools and at a midnight pep meeting of the personnel of the three Bridgeport Loew theatres, the various managers addressed the gathering and with Cohen discussed ways and means to plug the picture to the fullest.

The same buildup in advance was effected by Manager Fitzpatrick in Waterbury, Ct., for the date at Loew's Poli. Visit was made to the superintendent of schools who recommended the use of the Study Guide for English classes and through Fitzpatrick's contacts on the Board of Education, other arrangements planned. Calls were also made at all schools within a 15-mile radius where the special coupons were left, announcements made to students and bulletins posted.

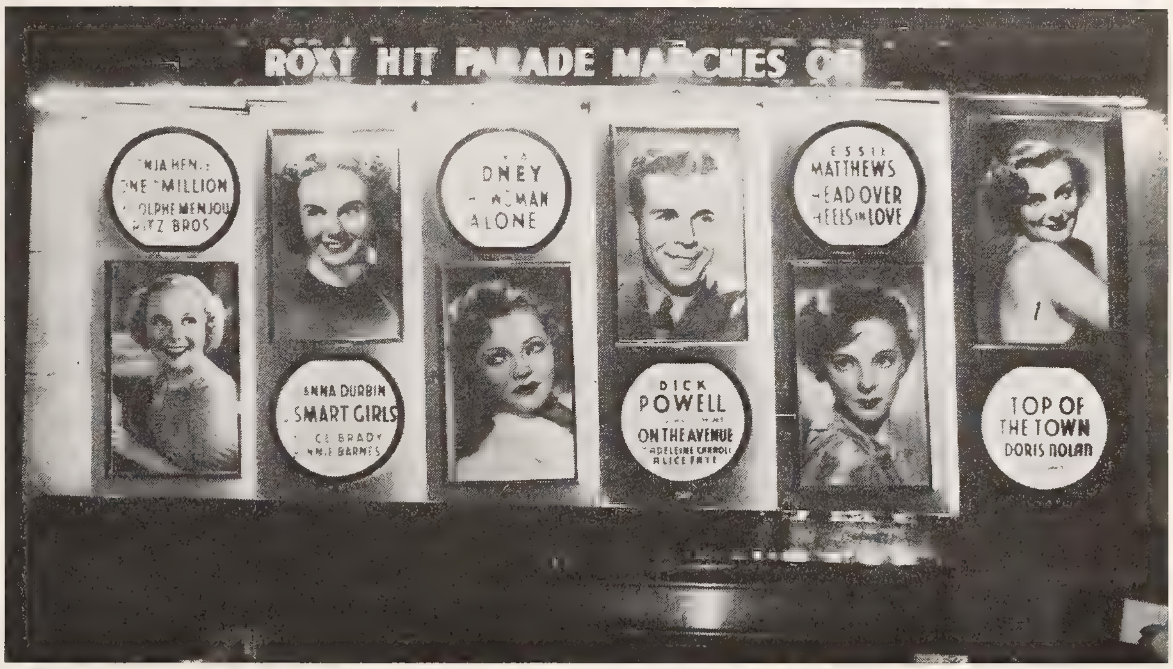
Cohen also spoke before the weekly meeting of the Waterbury Lions' Club and with the secretary of the local YMCA worked out plans to distribute coupons and literature to all "Y" members during the weeks in advance of the Waterbury engagement.

"Tell Us What You Did."



CELL STUFF. Two weeks ahead of opening of "The Big House for Girls," John Floore, Empire, San Antonio, created this new front with 24's of Sullivan and Compson behind bars out front.

Roxy Theatre Rotunda Transparency Display Plugs Coming Film Attractions



Illustrated above is working plan and photograph of new lobby display prepared to advertise important forthcoming film attractions at the New York Roxy. Created by ad chieftain, Morris Kinzler, display is 13 feet wide by 6 feet high, and prominently spotted in the Roxy rotunda over the candy stand. In addition to its own illumination, it is also illuminated by two spotlights played on it from various angles.

The coloring of the streamline base and top is black with chrome edging. The words, "Roxy Hit Parade Marches On," are cutout. The colors of each of the six panels graduate from a very light red up to and including a very dark, bright red. These colors graduate from left to right, carrying the streamline effect. The photo enlargements are 18 inches by 30 inches upright and fit into the frames, each of which has a snap lock. The frames for these enlargements are of chromium and frames for the copy are black, also with a snap lock. All hinges and locks are chrome.

The copy for the pictures is on transparent celluloid, behind which the light shines, giving an easily readable effect. As each new picture comes in, the signs are moved forward, of course. More copy than this can be added if dates are already set.

Souvenir Folder Underwritten By Automobile Dealer Ad

Out in Lincoln, Neb., Pat Patchen, Lincoln Theatres ad chief, has been putting out a lot of smart booklets on coming attractions paid for by advertisers and his latest recently received is in keeping with his usual high standard. It's a fan-fold idea with cover about three and a half inches by six deep carrying copy "Souvenir Scenes from the Big Hits of the New Season."

First page inside carries further buildup on dates at the Stuart and Lincoln Theatres and when opened, pages unfold to show star and scene shots with explanatory captions on the coming pictures. Additional photos are printed on reverse side of pages, top shot showing one of the new Oldsmobiles which, of course, is the pay-off. It's all done class and while the advertiser gets a nice run for his money, the car photo fits in neatly and does not offend.

Another publication idea that has been clicking for Patchen is a four-page regular newspaper size "Theatre News" with stories and photos plus outside ads. Same slant is also used on a tab size sheet, one of which carried a department store ad layout on the two inside pages that no doubt paid printing costs.

Weinberg Contacts Board On "As You Like It"

Featured in Maxwell Weinberg's campaign for the film version of "As You Like It," at the Little Theatre, Baltimore, was a contact with the 2,500 college men and women now in Baltimore to direct the work of the Social Security Board. These were circularised and posters planted in the office building.

Book store tieups, mailing list and special rates to clubs were also utilized and the campaign topped by Weinberg's address to local Shakespeare society on history and analysis of the play.

"Tell Us What You Did"

Abelson's Special Section

Recently opening the newest unit of his enterprising circuit, Art Abelson planted a 14-page special issue of the weekly in Langdon, N. D., to celebrate the premiere of his new Roxy in that spot. Paper ran banner front page head with three-column story including shots of Abelson and Manager John B. Cliplef. Rest of issue was given over to publicity and co-op ads. Art also runs the Lake and Hollywood Theatres, in Devils Lake, Neb., his headquarters.

SWEDISH NAVY AIDS ON "FLEET" CAMPAIGN

Stockholm Theatremen Screen Picture on Flagship; Tars Bally Date in Water Stunt

The annual maneuvers of the Swedish fleet come to an end with a parade in the harbor of Stockholm and as this event came just about the time of the date on "Follow the Fleet" at the Spegeln Theatre, in the capital city, Olof Andersson, general manager, and Wilhelm Sorensen, RKO Radio publicist, conceived the idea of a special preview for the naval personnel to take place on the fleet's flag-ship. Through the cooperation of the fleet admiral, permission was obtained with commanders, officers and part of the crew from the different ships invited together with reporters from all newspapers. Stunt involved considerable technical difficulties as portable sound equipment had to be brought on board, all of which was commented upon in the generous and favorable publicity in all the newspapers on the screening. Preview was considered highly important as Swedish naval authorities are reported to be very conservative on publicity of this nature.

This slant was followed by another navy tiein in which for an entire week a navy rowboat was promoted to be sailed around the Stockholm waterways for five hours daily. Boat was decorated with the American flag and picture banner (see photo below) and propelled by crew of nine Swedish marines dressed in exact copies of American sailors' uniforms. Wherever the boat appeared crowds gathered.

Advance outside publicity also was ingenious. Ten days ahead, poster advertising pillars in prominent spots were rented and instead of just posting theatre billing, a young artist dressed in American sailor uniform for three days went from pillar to pillar lettering the posters with a line of teaser copy each day finishing with the title, theatre and date. Then at the famed Sandham regatta and other popular resorts, picture banners were displayed and girls dressed in naval togs paraded the various beaches carrying lettered life preservers enclosing photos of the stars.

Further regatta tiein was made with foremost department stores which features in five of the biggest windows (see photo below) enlargements of Ginger Rogers in admiral's cap as a background for yachting apparel and equipment. Windows were also secured on the Swedish Crawfish Week, a yearly and popular event when the locals throw all kinds of hilarious crawfish parties followed by fireworks. Included in this was the largest window in town.

Opening night at the theatre was in keeping with the picture's atmosphere. Ushers were all dressed in gobs' uniforms and the lobby decorated with porthole and life-boat cutout effects. During the run, in a tiein with popular weekly magazine, a tap dance contest was put on with the winner given a trip to Paris and a four-day stay in that city. Other prizes also were awarded. Some 24 entries appeared in the finals held at a midnight show as a benefit performance for the Swedish sailors' union with the house sold out a day ahead and many turned away. Much publicity was obtained.

Other exploitations that helped build interest in the date embraced all manner of music tieins with smart windows in 20 of the best music shops in town. Leading orchestras played the hit numbers, during which the musicians wore lettered sailor hats. Various broadcasts were also employed, including a novel program supposedly coming from the studios on the set where the picture was being made. In addition to excellent newspaper breaks and ads, some of which are shown on a following page, fan magazines and other widely-read publications carried frequent mentions.

Photos of Messrs. Andersson and Sorensen, creators of the December Silver Plaque campaign, will be published upon their receipt from Stockholm.

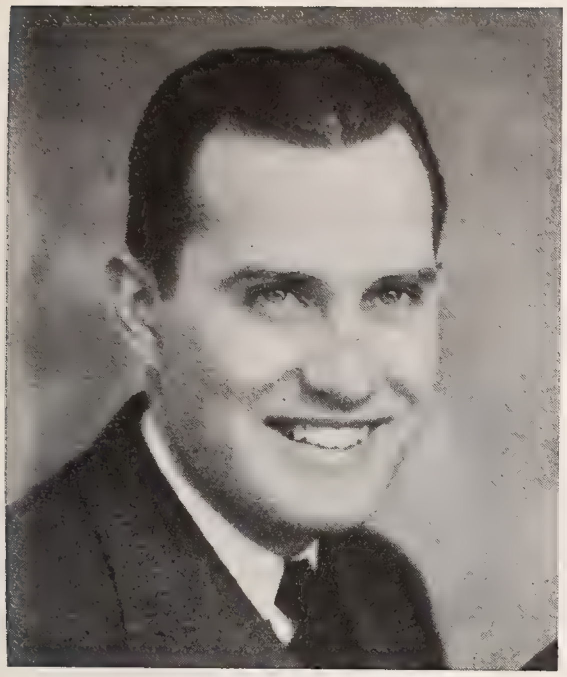
GILMAN'S TAP DANCERS

Gilman Dances Along With Street Tap Stunt

Reported as one of his outstanding campaigns was the drive put behind his date on "Born to Dance" at Loew's Theatre, Harrisburg, Pa., by Manager Sam Gilman. And as to be expected, dance tieins were heavily featured, among the toppers being a street stunt that clicked. Above is illustrated the gag of man and woman in evening clothes "nonchalantly dancing along the sidewalk" as Sam puts it. Regular dance routines were performed and as a crowd-stopper it was tops. The dancers would break into a routine as they walked and when the crowd collected, take off to another busy spot and repeat the stunt.

In connection with tap dancing contest at leading ballroom, Gilman received permission to hang banner right across the stage where it could not be missed. And going this just one better, the Loew-man pulled another fancy by installing a boxoffice right on the dance floor from which tickets were sold to a special midnight show at the theatre. These were just a few of the many items put over and Gilman reports the date backed up with a very thorough drive of over 50 different slants.

DEPARTMENT STORE FIVE-WINDOW TIE-IN AND NAVY WATER STUNT ON "FOLLOW THE FLEET" IN STOCKHOLM



GEORGE HUNTER

Merchants Salute Bannan

Follows-up on Manager George Bannan's Christmas Star Merchants campaign put on with the aid of L. A. Edwards, Prudential circuit general manager, for month before Christmas in Easthampton, N. Y., was a flock of congratulatory letters from participating merchants. All were highly satisfied with results and all set to go again this year.

"Tell Us What You Did."

Famous Horse Shoes

For "Charlie Chan at the Race Track," Manager H. A. Wiedmeier, Rialto, Pekin, Ill., promoted for lobby display a collection of horseshoes worn by famous steeds, race and otherwise. Among these were shoes worn by Kentucky Derby winners, horses owned by General Pershing, the late King George, Will Rogers, Rudolph Valentino and others.

IRENE DUNNE TIEINS FEATURE "WILD" DATE

Bronze Plaque Winner Obtains Personal Autograph of Star for Newspaper Tieup Prize

Playing his date on "Theodora Goes Wild" the week before Christmas, George Hunter, manager, Fox-Orpheum, Atchison, Kan., was faced with the necessity of digging up an angle sufficiently strong to break in on the Christmas shopping and found it by obtaining from Irene Dunne the star's personal autographs (something impossible for the fans in that section to obtain, says Hunter) to be offered as prizes in a "name-the-picture" contest put on with the Atchison *Globe*. Paper ran two-column scene cuts, one each day for four days, with contest copy and theatre credits. After the contest the four cuts were run again with the winning titles.

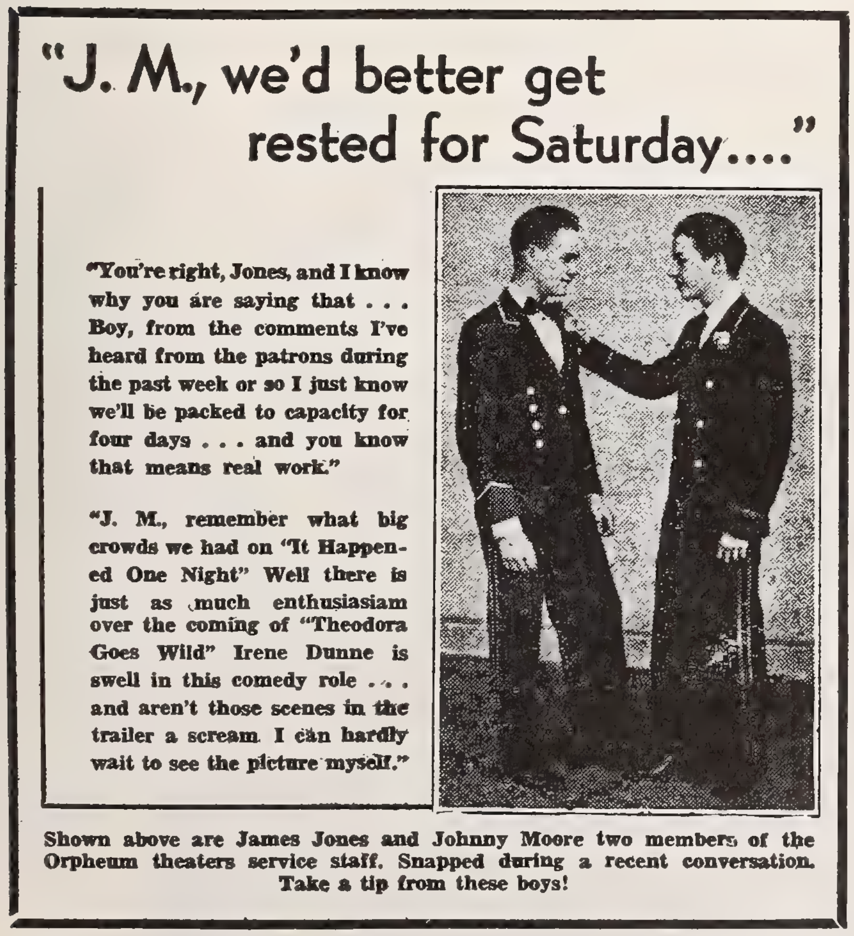
The idea was given an ingenious opening with what was supposed to be a letter from Miss Dunne to the editor in which the star explained her light comedy role as the first of this kind she had essayed and asked for opinions from Atchison picture patrons. To encourage these reactions, the star offered the personal autographs in the title contest, all of which was included in the letter. At the bottom of the letter notice of the contest, starting on the following day, was carried.

The "personal column" slant was also utilized gainfully by Hunter. Two weeks ahead he arranged with his brother in Kansas City to send copy direct to the paper signed by "Theodora" so that the stunt would not be revealed and the same arrangements were made locally for copy to be signed "Michael."

Personals started with a reproach from Theodora to Michael reproaching him for believing the talk about her. This was followed by one from Michael breaking the engagement because Mother had read "those spicy novels" and refused her consent. The next three, all from Theodora, warned Michael he would rue the day that he turned her down, that he would be sorry, as Theodora was going to make his life a torment and that under the name of Theodora Lynn (name in the picture) her novels had made a fortune. The "topper" to the series was the last personal in which Theodora invited Michael to meet her at the Orpheum at two o'clock on opening day to "go wild" together.

Hunter's ad campaign was also novel, using the personalized slant in his first three displays, all two column. First was headed with a cut of Melvyn Douglas saying: "Let's You and I Get Personal About a Mutual Friend" and praising Miss Dunne for her work in the picture and urging readers to see the feature. Second and third ads, reproduced below, illustrated cashier and ushers discussing the picture with actual photos used. Another direct star stunt was a lucky number contest for an oil painting of Miss Dunne painted by a Kansas City artist, with one of the autographs added. Picture was 30 inches by 36 and displayed in the lobby.

To tie in windows difficult to obtain during the holiday shopping rush, Hunter had cards made up in form of a holly wreath. At the top, picture copy was lettered with regular stills and below was placed merchandise copy for the cooperating stores.

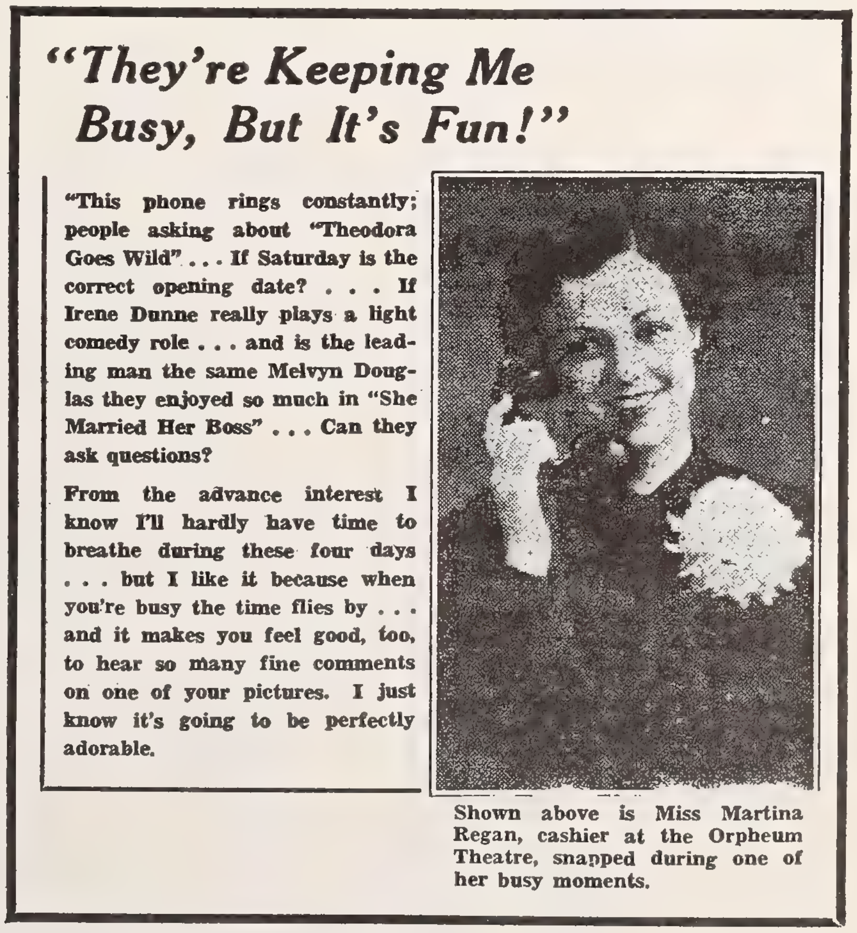


"J. M., we'd better get rested for Saturday...."

"You're right, Jones, and I know why you are saying that . . . Boy, from the comments I've heard from the patrons during the past week or so I just know we'll be packed to capacity for four days . . . and you know that means real work."

"J. M., remember what big crowds we had on "It Happened One Night" Well there is just as much enthusiasiam over the coming of "Theodora Goes Wild" Irene Dunne is swell in this comedy role . . . and aren't those scenes in the trailer a scream. I can hardly wait to see the picture myself."

Shown above are James Jones and Johnny Moore two members of the Orpheum theaters service staff. Snapped during a recent conversation. Take a tip from these boys!



"They're Keeping Me Busy, But It's Fun!"

"This phone rings constantly; people asking about "Theodora Goes Wild" . . . If Saturday is the correct opening date? . . . If Irene Dunne really plays a light comedy role . . . and is the leading man the same Melvyn Douglas they enjoyed so much in "She Married Her Boss" . . . Can they ask questions?

From the advance interest I know I'll hardly have time to breathe during these four days . . . but I like it because when you're busy the time flies by . . . and it makes you feel good, too, to hear so many fine comments on one of your pictures. I just know it's going to be perfectly adorable.

Shown above is Miss Martina Regan, cashier at the Orpheum Theatre, snapped during one of her busy moments.

TWO OF THE PERSONALIZED AD SERIES USED BY GEORGE HUNTER FOR "THEODORA" DATE IN ATCHISON

OVERSEAS AWARDS ENDORSEMENTS

"EACH SECTION IS MOST INTERESTING"

We are always looking forward to receive the Motion Picture Herald, *of which each section is most interesting for everybody working in the motion picture trade all over the world.*

We here in Holland read always first the section, "Managers' Round Table".

We intended to send you, some time ago, a letter, expressing our great admiration for the way this section is edited, especially about the Quigley Awards which we think are at present the finest institution as a method and a medium of stimulating exploitation activities on the part of exhibitors and others.

We know that there is many an exhibitor in Holland who follows always with the greatest interest anything connected with these Awards, which is also in our interest as distributors, because the more the exhibitors over here can learn from your paper, the better they can exploit our pictures.

—J. WESSEL, Managing Director,
Warner Bros. F. N. Picture N. V.,
Holland.

G. CHESTER

Branch Manager, Newcastle-on-Tyne, Eng.

Radio Pictures, Ltd.

(Via Cable) Congratulate you on Quigley Awards. Can assure you your work highly appreciated by exhibitors in the North of England. Very best luck for 1937.

N. SMITH

Branch Manager, Birmingham, England

Radio Pictures, Ltd.

(Via Cable) Managers Round Table Club greatly appreciated here. Showmen grab ideas with big boxoffice results. Continue international exploitation exchange.

A. BAYLEY

Branch Manager, Leeds, England

Radio Pictures, Ltd.

(Via Cable) Yorkshire showmen keenly interested publication Quigley Awards. Round Table encouraging bigger and better exploitation.

HAROLD POSSENER

Branch Manager, London, England

Radio Pictures, Ltd.

(Via Cable) London exhibitors aver Quigley Award grand incentive to live showmanship.

RALPH HANBURY

Managing Director

Radio Pictures, Ltd.

(Via Cable) Your exploitation Awards give great encouragement to exhibitors here. Congratulations on continued impetus to better showmanship.

D. E. GRIFFITHS

Manager Director

First National Film Distributors, Ltd.

On the eve of yet another year, I should like to take this opportunity of congratulating you on the very useful work you have performed through your feature, the Managers' Round Table and the introduction of the Quigley Awards.

Exploitation and advertising is the main spring of our Industry, and you have done great work in fostering it.

May you, and your encouraging and enterprising efforts on behalf of exploitation, gain greater strength in 1937.

LUIS LEZAMA

General Manager

Radio Pictures of Mexico, S. A.

The interest of the exhibitor in Mexico has been aroused by the encouragement you have given to originality in the exploitation of a picture. The good results of your Awards to the motion picture industry in the world will be far reaching and the means of discovering new talents and original ideas.

MARIO ZAMA

General Manager, Italy

Warner Bros. - First National Films, S. A. I.

Permit me to congratulate the Motion Picture Herald on its past accomplishments in connection with the Quigley Awards and to express my appreciation of this method of stimulating exploitation activities which benefits the motion picture industry as a whole and which has proved of great interest to foreign exhibitors.

I am sure that in this country this movement will have moral and active support.

C. L. CONRADSEN

Scandinavian District Manager

Warner Bros. - First National Film A. B.

. . . As the Scandinavian district manager for Warner Bros. I am making plans for the future in order to encourage our men to further efforts. . . . I use the word "encourage" and my mind turns automatically to your activities in the past in connection with the Quigley Awards. I consider this a splendid method and a medium of stimulating exploitation activities on the part of exhibitors and others and thus representing a force for the good benefit of our industry.

The moral and active support of the purpose of these Awards are now internationally known and I beg you to accept my sincerest congratulations for what you have done. . . .

MANAGERS APPRECIATE ROUND TABLE CLUB

I thought you might like to know how keenly your "Managers' Round Table" is appreciated by the Trade, and particularly by exploitation men and managers throughout the United Kingdom. Hence this note of congratulation for the manner in which you are stimulating showmanship, not by theory, but by actual practice.

Any man who gains the honour of an Award must feel honoured indeed. The incentive thus generated grows into a strong box-office force that must gratify exhibitors, and at the same time create that healthy competitive spirit to which the industry owes its present high status.

I hope that during this New Year more and more Knights of the Round Table will draw up their seats—and, by doing so, fill the seats of Cinemas all over the world.

—M. MILDER, Managing Director,
Warner Bros. Pictures, Ltd.,
London, England.

JULES SIMMONS

Branch Manager, Cardiff, Wales

Radio Pictures, Ltd.

(Via Cable) Exploitation drives in Motion Picture Herald much appreciated by exhibitors in South Wales area. Great interest taken as all managers anxious win Quigley Award.

HARRY BURGESS

Publicity Director

Radio Pictures, Ltd.

(Via Cable) Congratulations on yet another distribution exploitation Award. Showmen here inspired by your efforts. Keep up the good work.

SAM SEIDELMAN

Mexico Manager

United Artists Corp.

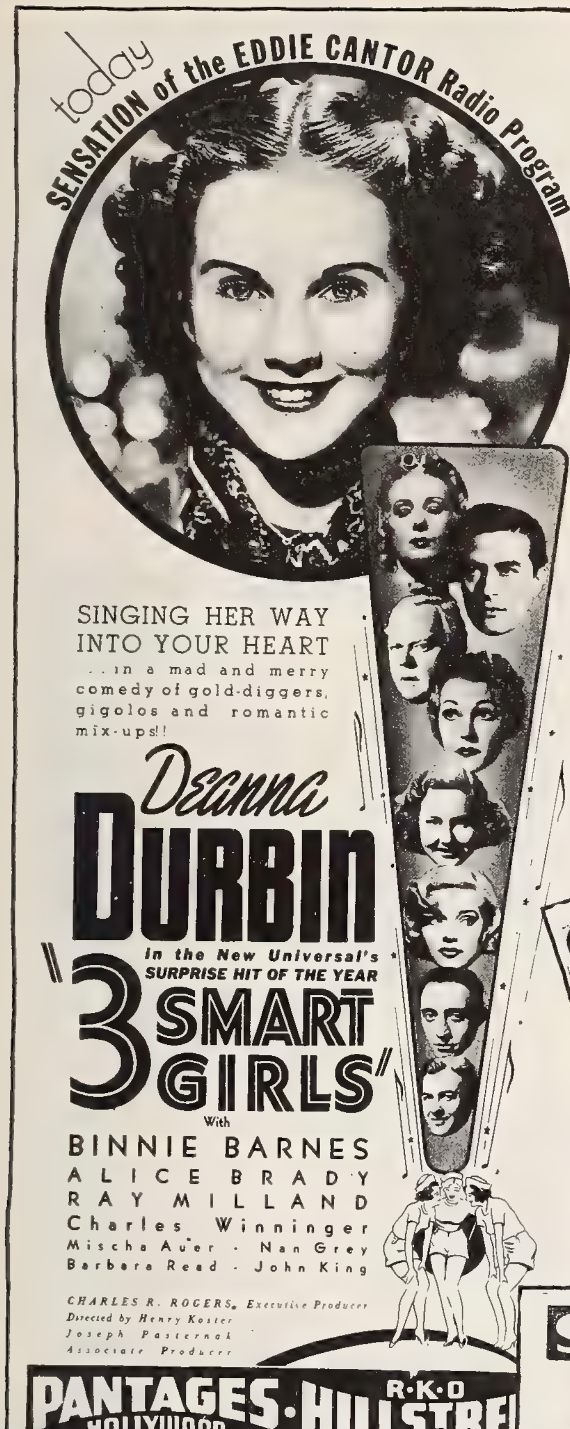
More power to your Quigley Awards. With such a splendid pace-setting example in the trade as you provide with your excellent weekly reports of actual cases of superlative promotion work and with such a fine stimulus as the Silver and Bronze Plaques, it is no wonder that showmen everywhere are striving for recognition in your pages, even in countries such as Mexico, where, until the Quigley Competitions were established, the exploitation technique was little known. Today, Mexico is exploitation conscious, thanks to your Managers' Round Table and your Quigley Awards.

OVERSEAS ADS AND OTHERWISE

THE ADS ON THIS PAGE AND WHO DID THEM

Among the layouts on this page will be found a few samples from overseas, to wit, from Paris, Stockholm and Calcutta. The theatremen and theatres, in addition to those on this side, are as follows:

Rene Lebreton and Andre Agramon, Paramount, Paris, France; Olof Andersson and Wilhelm Sorensen, Spegeln, Stockholm, Sweden; S. Ganguli, Metro Cinema, Calcutta, India; Rodney Pantages, Pantages, Hollywood, and Jack Gross, RKO Hillstreet, Los Angeles; Frank LaFalce, Earle, Washington, D. C.; Harry Botwick, State, Portland, Me.; Ernie Emerling, Capitol, New York, and Mike Newman, Liberty, Seattle, Wash.



today

SENSATION of the EDDIE CANTOR Radio Program

SINGING HER WAY INTO YOUR HEART
...in a mad and merry comedy of gold-diggers, gigolos and romantic mix-ups!!

Deanna DURBIN

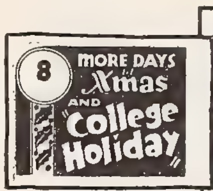
in the New Universal's SURPRISE HIT OF THE YEAR

"3 SMART GIRLS"

With
BINNIE BARNES
ALICE BRADY
RAY MILLAND
Charles Winninger
Mischa Auer · Nan Grey
Barbara Read · John King

CHARLES R. ROGERS, Executive Producer
Directed by Henry Koster
Joseph Pasternak
Associate Producer

PANTAGES HOLLYWOOD · R·K·O HILLSTRE
HOLLYWOOD BLVD. NEAR VINE · HO EETS · TR

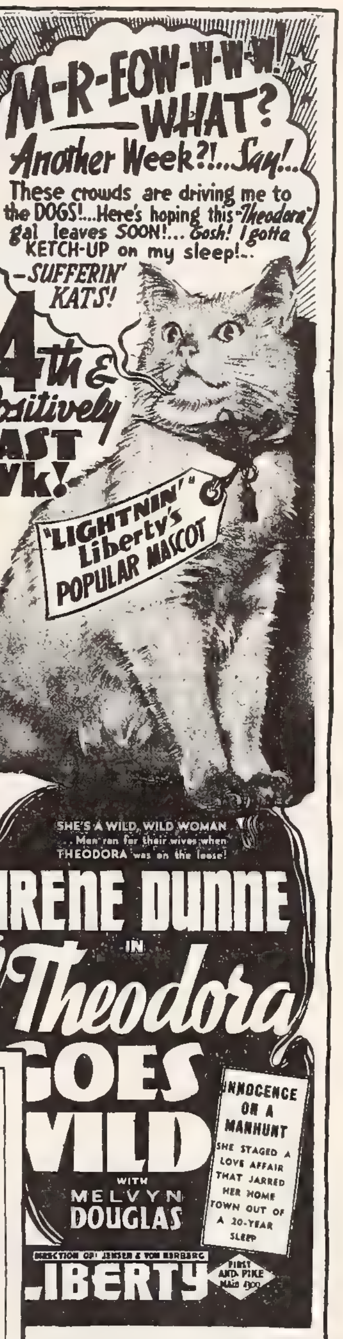


8 MORE DAYS 'til Xmas AND "College Holiday"

7 MORE DAYS 'til Xmas AND "College Holiday"

6 MORE DAYS 'til Xmas AND "College Holiday"

4 MORE DAYS 'til Xmas AND "College Holiday"



M-R-EOW-W-W! ...WHAT? Another Week?!...Say!.. These crowds are driving me to the DOGS!...Here's hoping this "Theodora" gal leaves SOON!...Gosh! I gotta KETCH-UP on my sleep!.. —SUFFERIN' KATS!

4th & Positively LAST Wk!

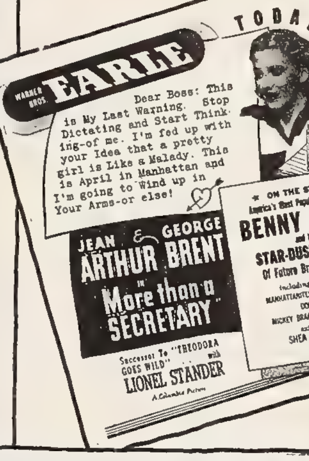
"LIGHTNIN'" Liberty's POPULAR MASCOT

SHE'S A WILD, WILD WOMAN ...Men ran for their wives when THEODORA was on the loose!

IRENE DUNNE
IN
Theodora GOES WILD
WITH MELVYN DOUGLAS

INNOCENCE OR A MANHUNT
SHE STAGED A LOVE AFFAIR THAT JARRED HER HOME TOWN OUT OF A 20-YEAR SLEEP

DIRECTION OF: JENSEN & VON HERBERG
LIBERTY
FIRST AND PIKE MAIN 4300



WARNER BROS. EARLE

TODAY

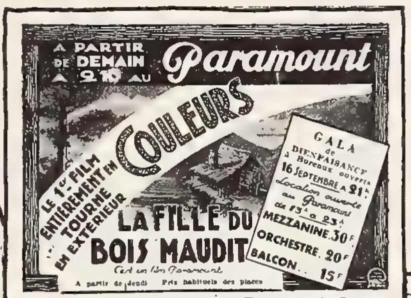
Dear Boss: This is My Last Warning. Stop Dictating and Start Thinking-of me. I'm fed up with your Idea that a pretty girl is Like a Malady. This is April in Manhattan and I'm going to Wind up in Your Arms-or else!

JEAN ARTHUR & GEORGE BRENT in "More than a SECRETARY"

Successor To "THEODORA GOES WILD" ... with LIONEL STANDER
A Columbia Picture

ON THE STAGE
America's Most Popular Song Writer
BENNY DAVIS
and his
STAR-DUST REVUE
Of Future Broadway Stars
including VIRA NIVA
MANHATTANITES · SHIRLEY RUST
DON MARIO
MICKEY BRAATZ · PAUL RECAR
extra added
SHEA & RAYMOND

25c to 1 P.M.



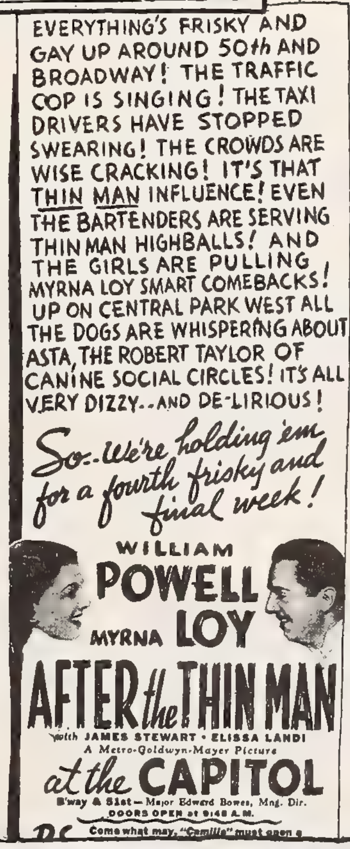
A PARTIR DE DEMAIN A 2 h 10 AU Paramount

LE 1er FILM ENTIÈREMENT EN COULEURS TOURNÉ EN EXTÉRIEUR

LA FILLE DU BOIS MAUDIT
C'est un film Paramount

A partir de Jeudi Prix habituels des places

GALA de BIENFAISANCE à Bureaux ouverts 16 SEPTEMBRE à 21h
Location ouverte au Paramount de 13h à 23h
MEZZANINE 30F
ORCHESTRE 20F
BALCON 15F

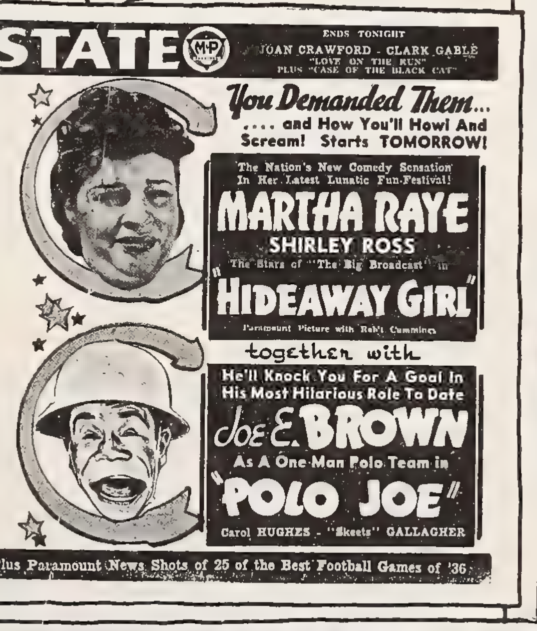


EVERYTHING'S FRISKY AND GAY UP AROUND 50th AND BROADWAY! THE TRAFFIC COP IS SINGING! THE TAXI DRIVERS HAVE STOPPED SWEARING! THE CROWDS ARE WISE CRACKING! IT'S THAT THIN MAN INFLUENCE! EVEN THE BARTENDERS ARE SERVING THIN MAN HIGHBALLS! AND THE GIRLS ARE PULLING MYRNA LOY SMART COMEBACKS! UP ON CENTRAL PARK WEST ALL THE DOGS ARE WHISPERING ABOUT ASTA, THE ROBERT TAYLOR OF CANINE SOCIAL CIRCLES! IT'S ALL VERY DIZZY..AND DE-LIRIOUS!

So..We're holding 'em for a fourth frisky and final week!

WILLIAM POWELL
MYRNA LOY
AFTER the THIN MAN
with JAMES STEWART · ELISSA LANDI
A Metro-Goldwyn-Mayer Picture
at the CAPITOL
B'way & 51st—Major Edward Bowes, Mng. Dir.
DOORS OPEN at 9:45 A.M.

Come what may, "Camille" must open a



STATE M·P
ENDS TONIGHT
JOAN CRAWFORD - CLARK GABLE
"LOVE ON THE RUN"
PLUS "CASE OF THE BLACK CAT"

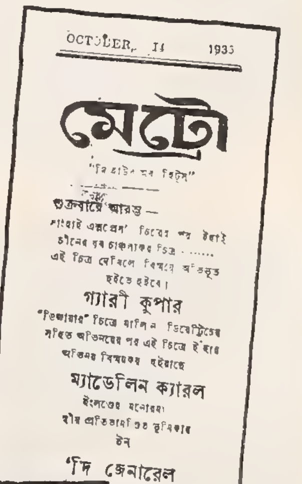
You Demanded Them... .... and How You'll Howl And Scream! Starts TOMORROW!

The Nation's New Comedy Sensation In Her Latest Lunatic Fun-Festival!
MARTHA RAYE
SHIRLEY ROSS
The Stars of "The Big Broadcast" in
"HIDEAWAY GIRL"
Paramount Picture with Rob't Cummings

together with

He'll Knock You For A Goal In His Most Hilarious Role To Date
JOE E. BROWN
As A One-Man Polo Team in
"POLO JOE"
Carol HUGHES - "Skeets" GALLAGHER

Plus Paramount News Shots of 25 of the Best Football Games of '36



OCTOBER, 14 1936

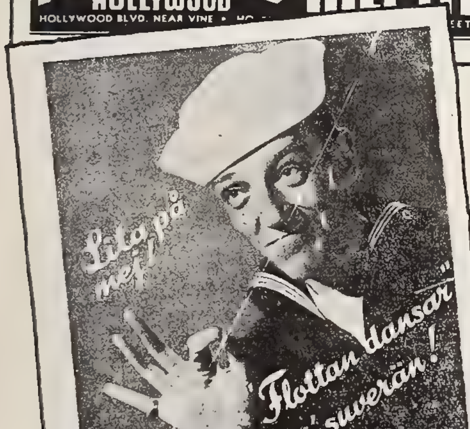
মেট্রো

শুক্রবারে আরম্ভ —

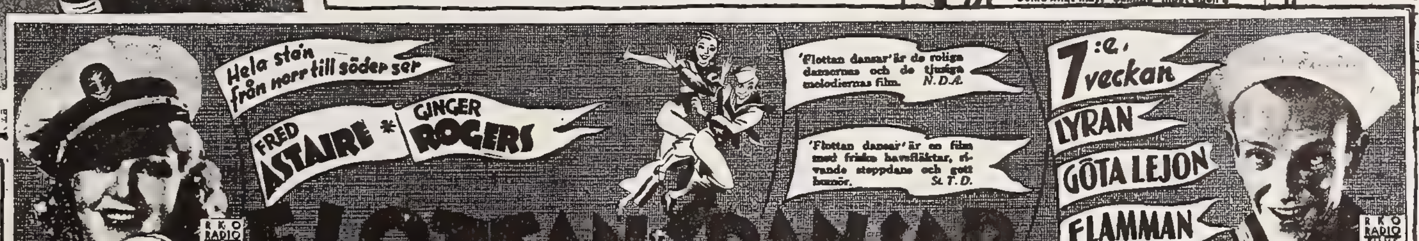
গ্যারী কুপার

ম্যাডেলিন ক্যারল

'দি জেনারেল ...য়েড য়্যাট ডন'



Lila på mej!
"Flottan dansar" ä' suverän!
RKO RADIO PICTURES



Hela stan från norr till söder ser

FRED ASTAIRE * GINGER ROGERS

FLOTTAN DANSAR

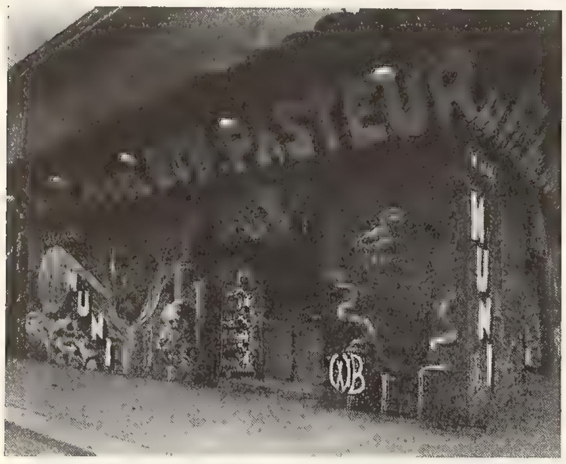
'Flottan dansar' är de roliga dansernas och de tjusiga melodiernas film. N.D.A.

'Flottan dansar' är en film med friska havsfläktar, rivande steppdans och gott humör. St. T. D.

7:e veckan
LYRAN
GÖTA LEJON
FLAMMAN

RKO RADIO PICTURES

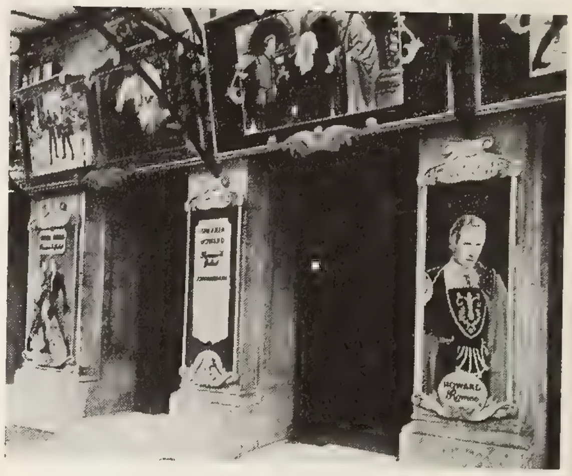
FRONTS AND STUNTS FROM OVERSEAS



Atmospheric Front for "Pasteur" in Milan

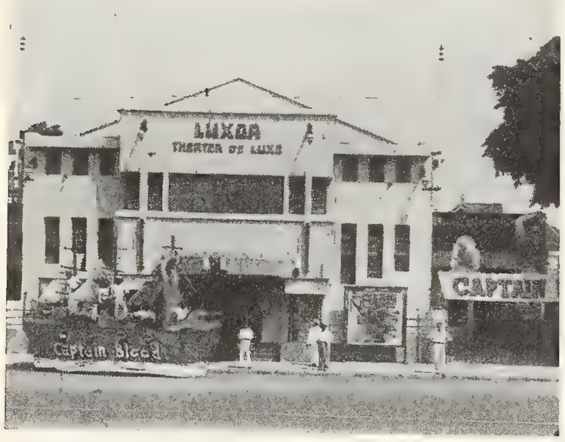
(Left) The striking front at the Farini Theatre, in Milan, Italy, on Warners "Louis Pasteur" had much to do with the success of the date in that spot. To be noted is the stressing of the mad dog angle and other background of the picture in the display.

(Right) Front in keeping with the calibre of the picture was installed at His Majesty's Theatre, in London, on the date for MGM's "Romeo and Juliet" with star and scene enlargements placed above doors and in panels. Foyer was decorated with oils of the stars. MERVYN McPHERSON, publicist, is credited.



"Romeo and Juliet" Front in London

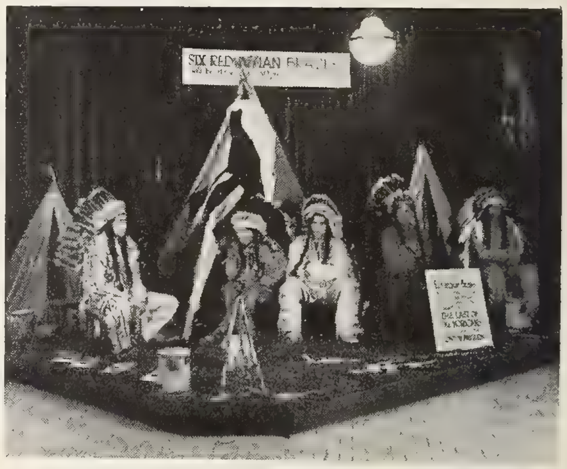
▽ ▽ ▽



Ship Float Bally on "Blood" in Java

(Left) Highly successful was reported to be this ship bally on Warners' "Captain Blood" at the Kranggan and Luxor Theatres, in Sourabaya, Java, where the picture played simultaneously. Created by Bioscoop Exploitatie Mij., under direction of TH. T. LIM, the float attracted widely.

(Right) Concurrently with the premiere of United Artists' "Mohicans" at the London Pavilion, this Indian encampment was shown at Selfridge's. Indian braves were at the exhibit for four days and were said to have created quite a stir. EDMUND QUARRY, U.A. publicity director, is credited for the tieup.



Indian Camp "Mohican" Bally in London

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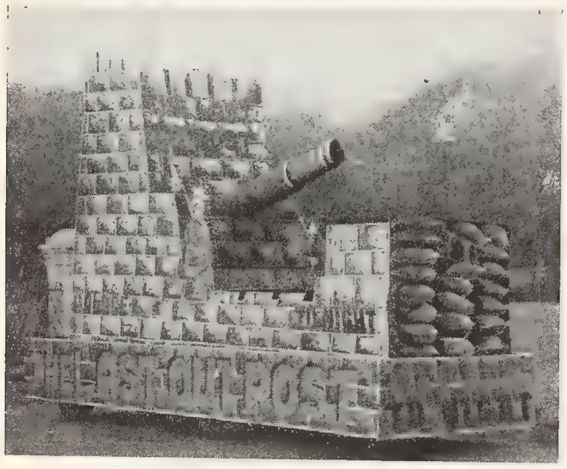
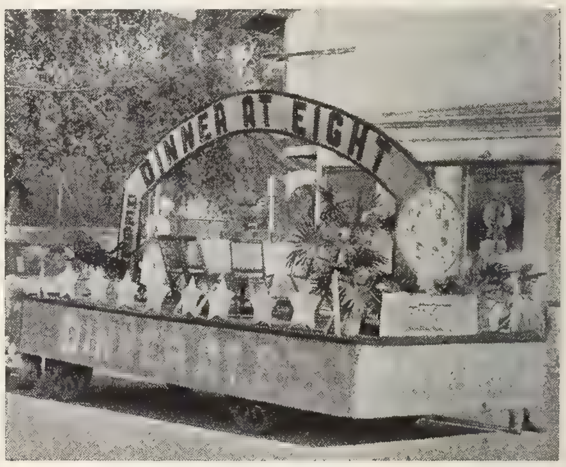


Float on "Last Outpost" in India

(Left) For the date on Paramount's "Last Outpost" at the Palace Theatre, Nagpur, India, interesting float in the form of a fort with guns and sandbags was displayed throughout the territory. Photo was forwarded by S. GANGULI, Paramount sales manager in Calcutta.

(Right) All set for the occasion was this float drawn by oxen for date on "Dinner at Eight" at the Regent Cinema, Nagpur, India. Cutout stars for cast names bordered the display and clock at rear was set for the correct hour. N. J. NAYUDU, proprietor, created the ballyhoo.



"Dinner at Eight" Bally in India

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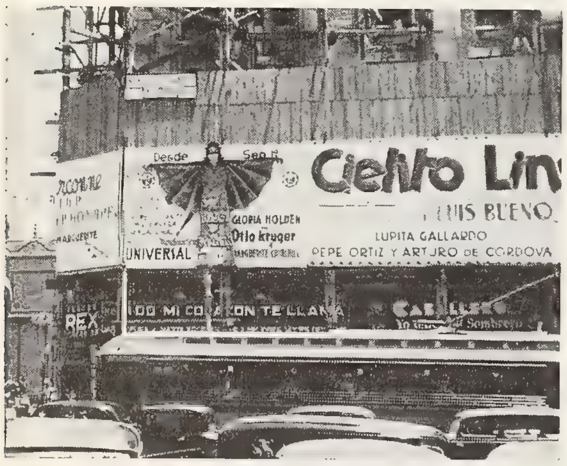
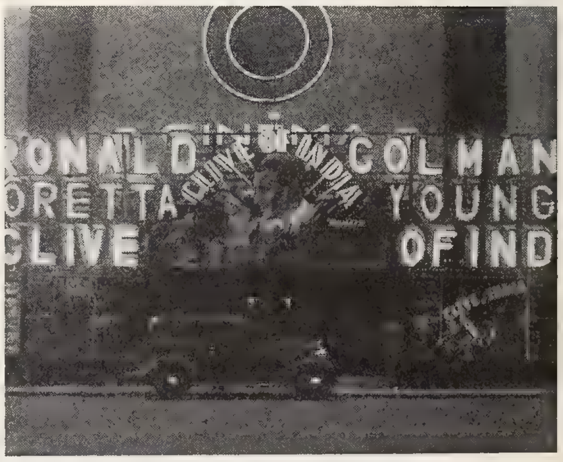


"Dracula's Daughter" Ad in Mexico City

(Left) Climb up the face of a building under construction in Mexico City did "Dracula's Daughter" for the date at the Regis theatre. Cutout figure and announcement of the picture for the local showing was executed by J. EPSTEIN, Universal Pictures manager in Mexico.

(Right) Neon lighting was used to emphasize the marquee display on "Clive of India" at the Metropole Cinema, Cairo, Egypt. The giant-size lettering of stars and title assured complete visibility at night and also illuminated the center cutout. A. TACAZIADIS & CO. are credited.



Neon Lighting for "Clive" in Cairo

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15.)	Rod LaRocque-Marian Nixon	Apr. 15		
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

White Glove, The		Mar. 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets (See "In the Cutting Room," Nov. 7.)	Leslie Fenton-Muriel Evans	Oct. 26†	67	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer (See "In the Cutting Room," Mar. 28)	William Gargan-Florence Rice	July 10	66	
Counterfeit (See "Queer Money," "In the Cutting Room," May 2.)	Chester Morris-Margot Grahame	June 12	74	
Counterfeit Lady	Ralph Bellamy-Joan Perry	Dec. 31†	60	
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Cowboy Star, The (See "In the Cutting Room," Oct. 10.)	Charles Starrett-Iris Shunn	Nov. 20†	56	
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness (See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†		
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G) (Exploitation: July 25, p. 81.)	Grace Moore-Franchot Tone	May 28	86	May 23
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G) (Exploitation: Oct. 3, p. 81.)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G) (Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G) (Exploitation: Dec. 5, p. 79.)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†		
Rio Grande Ranger (See "In the Cutting Room," Nov. 7.)	Bob Allen-Iris Meredith	Dec. 11†		
Roaming Lady (See "In the Cutting Room," April 4.)	Fay Wray-Ralph Bellamy	Apr. 12	69	
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†		
Two Fisted Gentleman (See "The Fighter," "In the Cutting Room," July 4.)	James Dunn-June Clayworth	Aug. 15		
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
Woman in Distress	May Robson-Irene Hervey	Jan. 17,'37†		

Coming

College Hero	Charles (Buddy) Rogers			
Devil's Playground (See "Depths Below," "In the Cutting Room," Oct. 10.)	Dolores Del Rio-Richard Dix	Jan. 24,'37†		
Dodge City Trail	Chas. Starrett-Marian Weiden	Feb. 5,'37†		
Freedom for Sale (See "In the Cutting Room," Jan. 16,'37.)	Paul Kelly-Rosalind Keith	Feb. 13,'37†		
I Promise to Pay (See "In the Cutting Room," Nov. 21.)	Leo Carrillo-Chester Morris	Feb. 8,'37†		
Law of the Ranger	Bob Allen			
Lost Horizon (Exploitation: Sept. 5, p. 79.)	Ronald Colman-Jane Wyatt			
Nightingale Flies Home, The	Grace Moore			
No More Heroes	Jack Holt			
Racing Luck	Dorothy Wilson-Chas. Quigley			
Racketeers in Exile	George Bancroft-Evelyn Venable			
Raiding Guns	Chas. Starrett-Peggy Stratford			
Speed Mad	Rosalind Keith-Allen Brook			
Trouble in Morocco	Jack Holt-Mae Clarke			
Weather or No (See "In the Cutting Room," Jan. 16,'37.)	Ralph Bellamy-Ida Lupine			
When You're in Love (See "Interlude," "In the Cutting Room," Oct. 24.)	Grace Moore-Cary Grant	Feb. 27,'37†		
Women Are Wise	Dolores Del Rio			
Women of Glamour (See "In the Cutting Room," Nov. 28.)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†		

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	*60	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Drums of Destiny	Tom Keene	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English Titles)	Frank Taray	Jan. 3,'37†	103	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	88	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kliou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Eploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 8
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Song of the Saddle (G) 978	Dick Foran-Alma Lloyd	Feb. 29	56	Apr. 11
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Story of Louis Pasteur, The (G) 956	Paul Muni-Josephine Hutchinson	Feb. 22	87	Nov. 30,'35
(Exploitation: Feb. 22, pp. 95, 96; Mar. 14, p. 87; Apr. 4, p. 87; Apr. 25, p. 96; May 2, p. 92; May 9, p. 94; May 16, p. 82; May 30, p. 85; July 4, p. 68; Aug. 1, p. 93.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service, "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	*85	Jan. 9,'37
Her Husband's Secretary 173	Jean Muir-Warren Hull	Mar. 20,'37		
(See "In the Cutting Room," Dec. 19.)				
Men In Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Nowhere	Ross Alexander-Beverly Roberts			
Penrod and Sam (G) 172	Billy Mauch-Harry Watson	Feb. 27,'37†	*65	Jan. 16,'37
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Slight Case of Murder, A	Edward G. Robinson			
Stolen Holiday (G) 159	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
Story of Emile Zola, The	Paul Muni-J. Hutchinson			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Talent Scout	Fred Lawrence-Jeanne Madden			
That Man's Here Again	Mary Maguire-Tom Brown			
White Bondage	Jean Muir-Gordon Oliver			

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Independence	Philip Alexander	Feb. 16	100	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love In Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 18
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge		75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews-Louis Borrell	Jan. 30,'37†		
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Land Without Music (G)	Richard Tauber-Jimmy Durante		80	Oct. 24
Soldiers Three	Victor McLaglen			
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G)	James Cagney-Mae Clarke	Dec. 25†	*75	Dec. 19
(Exploitation: Jan. 16,'37, p. 74.)				
Hats Off (G)	Mae Clarke-John Payne	Nov. 29†	66½	Jan. 2,'37
Headin' for the Rio Grande (G)	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
Sins of Children (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart			
23½ Hours Leave	James Ellison-Terry Walker			
Two Shall Meet	Eric Linden-Cecilia Parker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women In White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

(THE RELEASE CHART--CONT'D)

Coming

Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Crime of Voodoo	Fredi Washington		63	
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	

IMPERIAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35

Coming

Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Borrowed Time				

MASCOT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Dangerous Number 718	Robert Young-Ann Sothern	Jan. 22,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 9,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5,				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64.)				
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Wife vs. Secretary (G) 606	C. Gable-M. Loy-J. Harlow	Feb. 28	89	Feb. 22
(Exploitation: Apr. 18, p. 77; July 4, p. 69.)				
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Captains Courageous	F. Bartholomew-Spencer Tracy	Mar. 19,'37†		
(See "In the Cutting Room," Dec. 19.)				
Day at the Races, A	Marx Brothers-Allan Jones	Mar. 5,'37†		
Espionage	Edmund Lowe-Madge Evans	Mar. 12,'37†		
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The 719	J. Crawford-Robt. Montgomery	Feb. 5,'37†		
Mama Steps Out	Guy Kibbee-Alice Brady	Feb. 19,'37†		
Man in Her House	Jean Harlow-Robert Taylor	Apr. 2,'37†		
Man of the People 716	Joseph Calleia-Florence Rice	Jan. 29,'37†		
Maytime	J. MacDonald-Nelson Eddy	Feb. 12,'37†		
Night Must Fall	Robt. Montgomery-R. Russell	Apr. 9,'37†		
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy	Feb. 26,'37†		
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68.)				
Skidding	Lionel Barrymore-Florence Rice	Mar. 26,'37†		
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed

Coming

Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 9†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 8†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Desire (A) 3539	Marlene Dietrich-Gary Cooper	Feb. 28	56	Feb. 8
(Exploitation: June 20, p. 121; Sept. 26, p. 76; Oct. 3, p. 81; Dec. 19, p. 90.)				
Drift Fence (G) 3536	Larry Crabbe-Kath. DeMille	Feb. 14	56	May 30
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 1	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 8	73	Mar. 7
(See musical analysis, Mar. 14, p. 18; Jan. 16,'37, p. 78.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 16†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Klondike Annie (A) 3538	Mae West-Victor McLaglen	Feb. 21	81	Feb. 15
(See news article, Mar. 7, p. 19; exploitation: Feb. 22, p. 96; Apr. 1, p. 92; June 20, p. 118.)				
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				
Milky Way, The (G) 3535	Harold Lloyd-Adolphe Menjou	Feb. 7	88	Feb. 1
(Exploitation: Mar. 21, pp. 93, 95; Apr. 4, pp. 82, 87; May 2, p. 99; May 23, p. 94; June 6, p. 116; June 27, pp. 82, 85; July 18, p. 85; Aug. 22, p. 117; Sept. 26, p. 76.)				
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayers-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
Poppy (G) 3562 (Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)	W. C. Fields-Rochelle Hudson	June 19	73	June 13
Preview Murder Mystery (G) 3540	Gail Patrick-Reginald Denny	Feb. 28	65	Feb. 15
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566 (Exploitation: Aug. 1, p. 90.)	Gertrude Michael-Ray Milland	July 8	64	June 20
Rhythm on the Range (G) 3569 (Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)	Bing Crosby-Frances Farmer	July 31	87	July 25
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 18	73	Dec. 21,'35
Sky Parade (G) 3550 (Exploitation: July 11, p. 127; Jan. 16,'37, p. 78.)	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604 (Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
13 Hours by Air (G) 3547 (Exploitation: June 6, p. 118; Aug. 22, p. 113.)	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Trail of the Lonesome Pine, The (G) 3543 (See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
Valiant Is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76.)	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613 (Exploitation: Dec. 5, p. 78.)	Joan Bennett-Cary Grant	Oct. 9†	81	Oct. 3
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland (See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)	Wm. Boyd-Jimmy Ellison	Feb. 19,'37†		
Champagne Waltz (G) (Exploitation: Jan. 16,'37, pp. 79, 80.)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
Clarence (See "In the Cutting Room," Dec. 26.)	Roscoe Karns-Charlotte Wynters	Feb. 26,'37†		
Danger, Men Working	Lew Ayres-Ruth Coleman			
Doctor's Diary, A (See "In the Cutting Room," Dec. 26.)	John Trent-Helen Burgess	Feb. 5,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
John Meade's Woman (See "In the Cutting Room," Nov. 28.)	Edw. Arnold-Francine Larrimore			
Maid of Salem (See "In the Cutting Room," Dec. 19.)	C. Colbert-Fred MacMurray	Feb. 12,'37†		
Murder Goes to College	Roscoe Karns-Marsha Hunt			
Outcast (See "Happiness Preferred," "In the Cutting Room," Jan. 16,'37.)	Warren William-Karen Morley	Feb. 19,'37†		
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low (See "In the Cutting Room," Jan. 9,'37.)	Carole Lombard-F. MacMurray			
Waikiki Wedding	Bing Crosby-Shirley Ross			
Years Are So Long	Fay Bainter-Victor Moore			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer			
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease			
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†		
Beware of Ladies 6011 (See "In the Cutting Room," Nov. 21.)	Donald Cook-Judith Allen	Dec. 21†	61	
Big Show, The 6301 (See "In the Cutting Room," Oct. 24.)	Gene Autry-Kay Hughes	Nov. 16†	70	
Bold Caballero, The (G) 6101	Robt. Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009 (Exploitation: Sept. 5, p. 80.)	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001 (Exploitation: Nov. 7, p. 82.)	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
Frankie and Johnnie (A) 3555 (Exploitation: May 30, p. 85; Aug. 22, p. 112.)	Helen Morgan-Chester Morris	May 1	66	May 23
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Robt. Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506 (Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clark-Phillips Holmes	Apr. 6	69	Mar. 7
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Larceny on the Air (G) 6030	Grace Bradley-Robt. Livingston	Jan. 11,'37†	60	Jan. 16,'37
Laughing Irish Eyes (G) 3522 (Exploitation: Aug. 22, p. 112.)	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Leathernecks Have Landed, The (G) 3501 (Exploitation: Apr. 18, p. 76; July 25, p. 81.)	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7.)	Gene Autry-Smiley Burnette	Dec. 21†	56	
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6315	Robt. Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313 (See "In the Cutting Room," Nov. 7.)	Robt. Livingston-Ray Corrigan	Dec. 9†	53	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5
Three Mesquiteers (G) 6311	Robt. Livingston-Kay Hughes	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Undercover Man 6321 (See "In the Cutting Room," Sept. 12.)	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23.)	John Wayne-Phyllis Fraser	July 6	53	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ever Since Adam	Nat Pendleton-Lyle Talbot	Mar. 8,'37†		
Gambling Terror, The	Johnny Mack Brown-I. Meredith	Feb. 15,'37†		
Hit the Saddle	Robt. Livingston-Ray Corrigan	Mar. 3,'37†		
Join the Marines 6003 (See "In the Cutting Room," Dec. 19.)	June Travis-Paul Kelly	Jan. 25,'37†		
Paradise Express	Grant Withers-Dorothy Appleby	Feb. 15,'37†		
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†		
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		
Two Wise Maids	Alison Skipworth-Polly Moran	Feb. 22,'37†		
Without a Net	June Travis-Donald Cook			

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Follow the Fleet (G) 613	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
(Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; Sept. 12, p. 68; Oct. 17, p. 76: Oct. 31, p. 76.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Muss 'Em Up (G) 619	Preston Foster-Marg't Callahan	Feb. 14	68½	Jan. 25
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	82	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80.)				
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Passage 718	Walter Coy-Diana Gibson	Mar. 5,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Criminal Lawyer 713	Lee Tracy-Margot Grahame	Jan. 29,'37†		
(See "In the Cutting Room," Oct. 31.)				
Escadrille 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Michael Strogoff 717	Anton Welbrook-M. Grahame	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Once Over Lightly 720	Guy Kibbee-Una Merkel	Mar. 19,'37†		
Park Avenue Logger	George O'Brien-Beatrice Roberts			
(See "In the Cutting Room," Jan. 9,'37.)				
Quality Street	Kath. Hepburn-Franchot Tone			
(See "In the Cutting Room," Oct. 7.)				
Racing Lady (G) 707	Ann Dvorak-Smith Bellew	Jan. 29,'37†	59	Dec. 12
Robber Barons 719	Edward Arnold-Frances Farmer	Mar. 12,'37†		
Rough, Ready and Handsome 714	Victor McLaglen-Preston Foster	Feb. 5,'37†		
(See "Coast Patrol," "In the Cutting Room," Nov. 14.)				
Stepping Toes	Fred Astaire-Ginger Rogers			
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 12,'37†	60	Dec. 26
We're on the Jury 716	Helen Broderick-Victor Moore	Feb. 19,'37†		
(See "We the Jury," "In the Cutting Room," Nov. 28.)				
When's Your Birthday?	Joe E. Brown-Marian Marsh			

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies.")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devil on Earth		James B. Leong		6 rls	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 26
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 26.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Woman-Wise 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†		
(See "In the Cutting Room," Dec. 19.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Fair Warning 740	Betty Furness-John Payne	Mar. 12,'37†		
(See "Death in Paradise Canyon," "In the Cutting Room," Dec. 26.)				
50 Roads to Town	Don Ameche-Ann Sothern			
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	*65	Jan. 9,'37
Last Slaver, The	Wallace Beery-Warner Baxter			
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Love Is News 729	Loretta Young-Tyrone Power	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Nancy Steele Is Missing 738	Victor McLaglen-June Lang	Feb. 26,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	60	Jan. 16,'37
On the Avenue 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Step Lively, Jeeves	Arthur Treacher-Patricia Ellis			
Time Out for Romance 741	Claire Trevor-Michael Whalen	Mar. 19,'37		
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	90	Jan. 2,'37
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article: Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Over England (G)	Laurence Olivier-Flora Robson	Feb. 5,'37†	*90	Jan. 16,'37
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	82	Aug. 22
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 29,'37†		
(See "In the Cutting Room," Dec. 26.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†		
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing 1025	James Dunn-Jean Rogers	Dec. 27†	56	
(See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)				
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Three Smart Girls 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	
(See "In the Cutting Room," Nov. 28.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†		
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†		
Left Handed Law	Buck Jones			
Night Key	Boris Karloff			
Sand Flow 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†		
Top of the Town 1007	George Murphy-Doris Nolan	Mar. 28,'37†		
(See "In the Cutting Room," Nov. 14.)				
We Have Our Moments 1017	Sally Eilers-James Dunn	Mar. 7,'37†		
When Love Is Young 1018	Virginia Bruce-Kent Taylor	Feb. 21,'37†		

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Flying Fists	Herman Brix	Jan. 25,'37†		
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musiacl analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; Jan. 16,'37, p. 80.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 78.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Black Legion (A) 108	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76.)				
Call It a Day	Olivia De Havilland-I. Hunter			
Dance Charlie Dance	Stuart Erwin-Glenda Farrell			
Desert Song	Frank McHugh			
Don't Pull Your Punches 123	Barton MacLane-June Travis	Mar. 13,'37†		
Go Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
Kid Galahad	Edw. G. Robinson-Bette Davis			
King and the Chorus Girl	Fernand Gravet-Joan Blondell	Mar. 27,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marked Woman	Bette Davis-H. Bogart			
Marry the Girl	Frank McHugh-Mary Boland			
Melody for Two (G)	James Melton-Patricia Ellis		*60	Jan. 16,'37
Merchant of Venus 124	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel	Mar. 6,'37†		
(See "In the Cutting Room," Dec. 19.)				
Over the Wall	Ross Alexander			
Prince and the Pauper, The 112	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler	Mar. 6,'37†		
(See "In the Cutting Room," Nov. 21.)				
Singing, Marine, The	Dick Powell-O. de Havilland			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Jan. 16,'37.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fury Below	Maxine Doyle-Russell Gleason		6 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slalom	Skiing Film	Dec. 18†		
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant	United Artists	Sept. 26	70	Aug. 29
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		95	Dec. 19
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	100	Sept. 26
Cloistered (G)		Best	May 19	65	May 30
Crime Over London (A)	Margot Grahame	United Artists		80	Nov. 7
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrevsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Man in the Mirror (A)	E. E. Horton	Twickenham		75	Jan. 16,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zalchikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 8
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ay Tank Ay Go (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (All Star)	Dec. 20†	
Grips, Grunts and Groans	Jan. 15,'37†	19
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Knee Action Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic	Jan. 29,'37†	
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Gold Quest of the Ages	Jan. 28,'37†	
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18	10

FEATURETTES

Title	Rel. Date	Min.
Community Sing (No. 1)	Jan. 17,'37†	
Story of Norton I, Emperor of the United States	Dec. 18†	

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe	Dec. 26†	

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills	Jan. 22,'37†	
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—	Dec. 28†	10
No. 5—	Jan. 22,'37†	10

SPECIAL

Title	Rel. Date	Min.
Belgium	Dec. 25†	
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

THIS COLORFUL WORLD

Title	Rel. Date	Min.
Gangsters of the Deep		
Story of the Rose, A (1-16-37)		10
Sus-Ti-Ka (12-19)		10
Utah Picture Book (1-9-37)		10

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol	Jan. 29,'37†	1 rl.
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11†	11

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Giv'im Air	Feb. 14	18
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The	Feb. 5,'37†	1 rl.
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Home Town Olympics	Feb. 7	6
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The	Jan. 22,'37†	1 rl.
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	2 rls.
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	2 rls.
Fun's Fun	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
Hold It	Jan. 29,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.

NEWSLAUGHS

Title	Rel. Date	Min.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

THRILLING JOURNEY

Title	Rel. Date	Min.
Realm of Ghosts	Mar. 1	

HOFFBERG

Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar 16	10
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Here		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Count Takes the Count, The	Feb. 22	20
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Island (1-2-37)	Nov. 14†	8
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze		

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to be a Detective	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Important News (2-29)	Feb. 29	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
West Point of the South (2-1)	Feb. 1	8
M-G-M SPORTS PARADE		
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
Girl's Best Years, A	Dec. 26†	19
No Place Like Rome (11-7)	Sept. 26†	19
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20
PETE SMITH SPECIALTIES		
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orchestra	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and Orch.	May 1	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Jan. 15,'37†	
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Broadway Highlights No. 8	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet	Jan. 8,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11 — Champagne — Girls Will Be Boys — Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All A-Board	Nov. 13†	10
No. 5—Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather In the Breeze Jack Denny and Orchestra	Mar. 27	7
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An	Jan. 29,37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping		19
Dummy Ache	July 10	
High Beer Pressure	May 8	18
Hillbilly Goat	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	
Don't Be Like That	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Horse Play		18
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now	Sept. 4†	10
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	
That Man Samson		19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (8-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	
Framing Father (2-29)	Apr. 17	18½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIAL		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Goals for Gold and Glory	Oct. 30†	
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	
Singing Wheels (12-26)	Nov. 20†	11
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Forest Gangsters	Jan. 8,'37†	9
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10
SUPERBA COMEDIES		
Down the Ribber (2-29)	Mar. 27	21
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9
103. Don Donald (1-16-37)		8½

SILLY SYMPHONIES

Title	Rel. Date	Min
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½
110. More Kittens (1-9-37)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Feb. 1,'37	9½
No. 33	Feb. 15,'37†	1 rl.
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min
Golfers, The	Jan. 11,'37†	8½
House of Magic	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

NOVELTIES

Title	Rel. Date	Min
Skits 'n' Sketches	Feb. 24	10

OSWALD CARTOONS

Title	Rel. Date	Min
Alaska Sweepstakes (2-8)	Feb. 17	8
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8⅔
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	9
No. 33—Novelty	Mar. 1,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrame Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans-Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	
Reel Vaudeville Harry Rose	Jan. 2,'37†	1 rl.
Bed-Time Vaudeville	Jan. 30,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard-Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard-Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min
King of the Islands Winifred Shaw-Warren Hymer	Feb. 22	21
S[illegible]s Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy-Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	
"Give Me Liberty John Litel	Dec. 19†	
Joe and Asbestos in "A Horse's Tale" Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	2 rls.
Pretty Pretender, The Bernice Claire	Jan. 23,'37†	2 rls.

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The	Jan. 2,'37†	1 rl
Nice Work	Jan. 30,'37†	

LOONEY TUNES

Title	Rel. Date	Min
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	
No. 30—Porky the Wrestler	Jan. 9,'37†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min
B. A. Rolfe and Orchestra	Feb. 1	11
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch.	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	1 rl
Louisiana Kings	Jan. 23,'37†	1 rl.

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Cocoanut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	1 rl
No. 32—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	1 rl

OUR OWN UNITED STATES

Title	Rel. Date	Min
No. 7—Day's Journey, A.	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation	Dec. 26†	
No. 5—Sports Afloat (color)	Jan. 16,'37†	1 rl

VITAPHONE NOVELTIES

Title	Rel. Date	Min
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 27,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Robert Livingston-Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls. followed by 14 two reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls (each) (1st episode, 3 rls followed by 14 two reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald:

A McAllen newspaper says over fifteen hundred northern folks have registered at the Chamber of Commerce here in McAllen. The most of them left their snow shovels at home but they're all wearing flannels and wondering when they'll shed their B.V.D's. Whenever we get a letter from home we always warm it over the gas range for fear we will find a snowdrift in it when we open it. So far this winter the mercury has not been below 45, and 45 is considered pretty cold down here. If these Texas folks should ever see a Nebraska blizzard they would have more sympathy for the Sioux Indians. Sometimes we wonder how the Sioux ever pulled through until spring anyhow.

Did I tell you that down here they celebrated Christmas like the weakminded folks celebrate the Fourth of July up north, by shooting firecrackers and making a lot of noise without knowing just why they did it?

We celebrated New Year's eve just as it ought to be celebrated, by attending a dinner with a company of friends and trying to do a man's work on a gobbler. If we had that doctor here who put us on a diet when we were home we'd tell him a few things that are not commonly expressed in good society. Just imagine sitting down to a dinner of turkey, cranberry sauce, escalloped oysters, fish, olives, huckleberry pie and a lot of other things besides ice cream and cake and remembering that you have been placed on a diet by a guy who should have been in the front ranks at Bull Run.

After dinner we sat out on the front lawn in our shirtsleeves and told a lot of our experiences, the most of which were imaginary, but we recited some fish stories for the boys to tell to their grandchildren provided there were no questions asked.

There was a fellow from Arkansaw in the company and after he listened to us for a while he said that over in Arkansaw the people built their hog pens out east of their residences. Being a hammerhead (like Bonnie Benfield of Morris, Minnesota, says we are), we said, "Why, what do they do that for?" And he replied, "Oh, just to put their hogs in." And there wasn't a corkscrew in the crowd! Now, if that Arkansaw traveller had been related to H. J. Longaker of Glenwood, Minnesota, we wouldn't have thought anything of it.

Today we got the Brownsville paper and it had a picture of J. C. Fanning, manager of the Brownsville theatres, holding up an eight pound trout he had caught in the ship channel, and he had a smile like the one he had when the doctor told him he was papa.

We don't blame J. C. for being proud of that fish. The one who wouldn't be is found in front of a cigar store with a hatchet in his hand. J. C. has a reputation in the Rio Gande Valley for knowing just where to find the big ones and the kind of bait to use. He has promised to give us a few lessons gratis if we will come down to Brownsville, and we are going to go down to school before long.

Our very good friends, Mr. and Mrs. Harry Huffman of Denver, Colorado, sent us a very nice letter wishing us health and happiness and a lot of other good things. Harry, you know, is the manager of the most of the Denver theatres, and Hollywood don't make 'em any too good for Denver. We send them our sincere thanks for remembering us.

▽

And then we received a nice letter from Mary Walthall of Hollywood. But maybe you don't know who Mary Walthall is, so we will introduce you. Mary was the wife of the late Henry B. Walthall, and when we first knew Mary her name was Mary Charleson and she was Henry's leading lady, and she came with Henry when he came out to our place to go hunting, and Mary hunted along with us just like an old veteran, and it was certain death to every hen grouse that got up in front of her. She was mighty tough on hens, and when they went back Henry took about 30 grouse to Chicago with them to give a grouse dinner to their friends.

We remember writing some poetry regarding Mary's shooting ability for Henry to read at that dinner, and we remember that one verse ran something like this—

And when a male grouse would go up like a rocket
She would calmly assume a studio pose,
Then a powder pull from her right trousers pocket
And quickly dust powder all over her nose.

Mary says she is hoping that her daughter, Patricia, will get an assignment to play in the movies. We hope so too, and if she is as good as her mother and father were the public will soon be hollering for her.

▽

We were delighted to get a note from our old friend Phil Rand of Salmon, Idaho. It had been so long since we'd heard from Phil that we were afraid he had forgotten us or something had happened to him.

Phil, you know, was at one time a contestant in that "Exhibitors Beauty Contest" that ran in the HERALD some years back, and it has always been our belief that he was the handsomest man in the bunch (outside of ourself) and that he should have been awarded the blue ribbon. But he picked the wrong judge. He picked Ben Turpin, and Ben got one eye focussed on Fred Meyer of Hamilton, Ohio and the other one on Ernie Sprague of Goodland, Kansas, and that left Ben out on a limb and neither of us got first place. Ernie Sprague picked Bill Rogers for his judge, and Bill said that the judges couldn't judge that bunch of mugs without being furnished with plenty of liquor. We chose Constance Talmadge, and to insure getting her decision we sent her this—

Miss Constance is the girl for me;
She surely is a dream.
It really is a joy to see
Her face upon the screen.
She plays with such a queenly grace,
Such innocence shines in her face,
No other girl can take her place
That I have ever seen.

But in spite of that I'll be darned if she didn't turn the whole bunch down flat. But speaking of Phil, we remember that his backyard runs right down to the bank of the Salmon river, and he can stand on the bank and catch bigger salmon than that trout J. C. Fanning caught at Brownsville. Thanks, Phil, we were glad to hear from you.

▽

We are with this letter a whole lot like the boy was when the lady asked him how he liked her dinner, and wanting to be polite he replied, "Oh, there was plenty of it." And wanting to be extra nice he added, "such as it was."

COLONEL J. C. JENKINS
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IN THE NEWSREELS

MOVIETONE NEWS—No. 36, Vol. 19.—Martin Johnson killed, his wife hurt, in plane crash....Strike in automobile industry reaches crisis in food supply riot....Jonker diamond now a dozen jewels....Names in the News: Sir Eric Drummond and Count Ciano; Prince Bernhard; Ex-Czar Ferdinand and Marshal von Mackensen; Vittorio Mussolini; Dowager Queen Marie....Sports in Madison Square Garden, Los Angeles, New York City and Florida.

MOVIETONE NEWS—No. 37, Vol. 19.—U. S. to open air inquiries....Luxury liner....Princess Juliana weds Prince....Names in the news: Harold C. Blaney; Charles Edison; Mr. and Mrs. Leon Trotsky; "Miss Paris"....Lew Lehr....Sports.

NEWS OF THE DAY—No. 234, Vol. 8.—Government posts reward for kidnap slayer....Peace move as strikers riot in motor crisis....Martin Johnson dies from air crash....First films of Edward in exile....Woman directs biggest gold transfer....Glorified skaters in dazzling carnival....Arizona has first snow in 29 years.

NEWS OF THE DAY—No. 235, Vol. 8.—Royal wedding stirs Holland....New crisis in auto strike....Prisoners keep return pledge....Florida race fans flock to Hialeah opening....Ski stars finally get going on imported snow....The "satchel dog" makes his bow-wow....Trotsky finds haven in Mexico....Uncle Sam buries his gold.

PARAMOUNT NEWS—No. 47.—Cooper wins L.A. open golf, gets $2,500....Call troops in automobile strike rioting....McGrady confers with Lewis....First lady shows gowns for inaugural....Open season for Dolphin in Japan....U. S. ships gold worth billions to fortress....Hockey stars start final cup drive....F. D. R. asks changes in U. S. Government.

PARAMOUNT NEWS—No. 48.—California has snow but it's machine made....Dutch rejoice as Princess Juliana weds....'Fall Guys' do everything but wrestle....Government works for air safety, third person dies in airliner tragedy....Trotsky finds refuge in Mexico City....Medical aid sent to Spain, Insurgents recapture Oviedo, Children work on barricades in Madrid....Hull hails peace in Americas.

PATHE NEWS—No. 51, Vol. 8.—Riot in auto strike leads to calling of National Guard to maintain peace....Jack Pearl and the Duncan sisters cook birthday cake for the President....Transfer of gold from mint to Fort Knox....Flawless Jonker diamond....The Ice Follies of 1937.

PATHE NEWS—No. 52, Vol. 8.—Juliana's wedding....Plane crash hero....Tension increases in the auto industry....Winter floods in Mississippi basin area...."Largest bookkeeping job"....Names on census books are filmed.

UNIVERSAL NEWSPAPER NEWSREEL—No. 528, Vol. 9.—Crash kills Martin Johnson....24 hurt in strike battle....Pearl bakes a cake for President Roosevelt....Cooper wins in coast golf....U. S. Moves big gold supply....West combed for kidnapper....Matmen try murder, gently....'Hot Stuff' marks ice show.

UNIVERSAL NEWSPAPER NEWSREEL—No. 529, Vol. 9.—Auto peace hopes grow dim....Marchers demand more WPA....Whopper wins track opener....Airline gets luxury ship....Coast gets snow to order....Carry dogs like suitcases....Crash hero describes wreck....Trotsky refugee in Mexico....U. S. fliers back from Spain....Edison's son in navy post.

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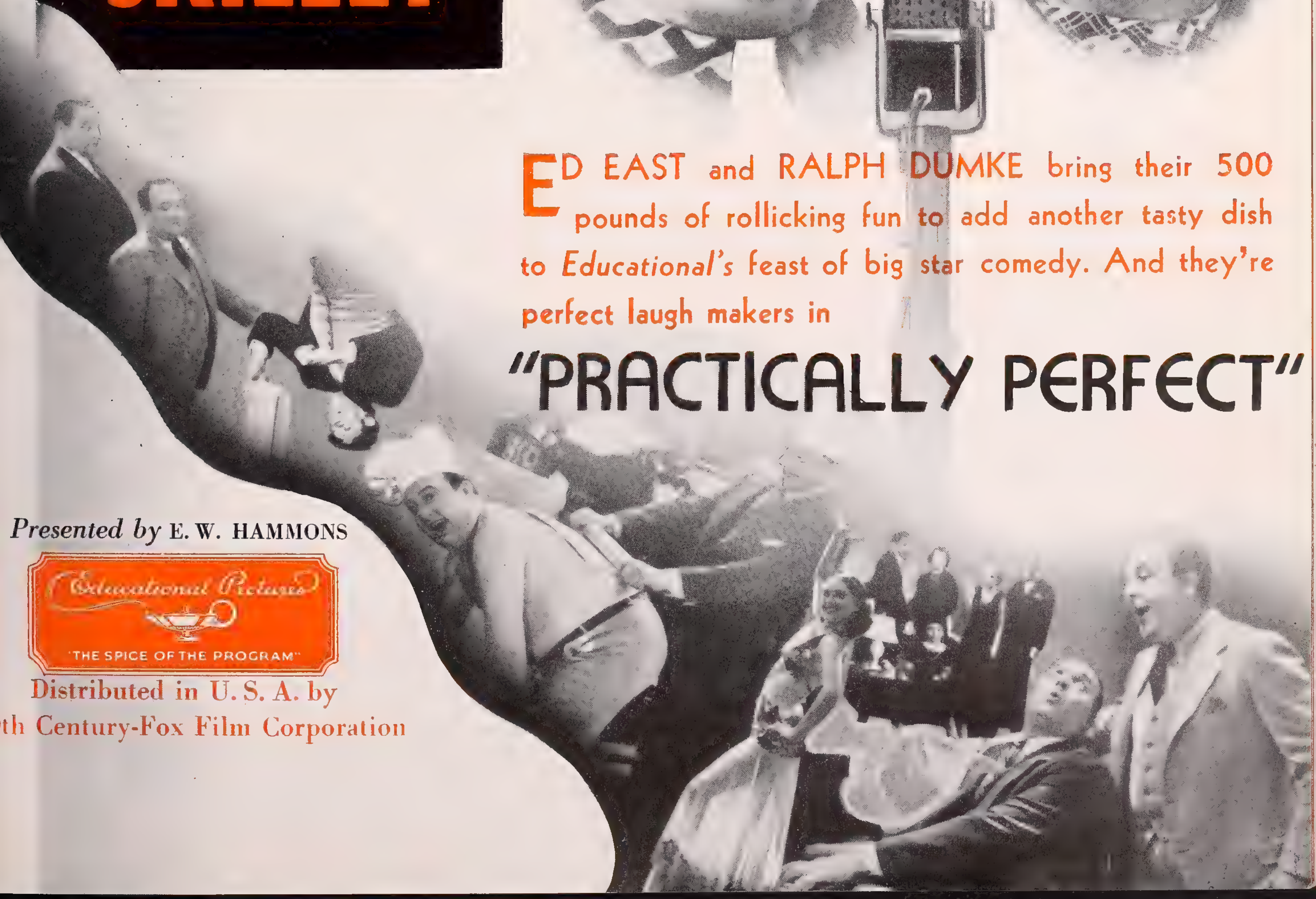

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"THE SPICE OF THE PROGRAM"

Distributed in U. S. A. by
th Century-Fox Film Corporation

THEY'LL BE AT YOUR THEATRE WHEN YOU PLAY...
It's sweet! It's swing! It's everything!
Take a fling at romance with Fred MacMurray and Gladys Swarthout, with a riot of laughs from Jack Oakie and gorgeous danc-ing of Veloz and Yolanda!
GLADYS SWARTHOUT and FRED MacMURRAY
"Champagne Waltz"
A PARAMOUNT PICTURE WITH
OAKIE
VELOZ and YOLANDA
Herman Bing · Vivienne
Frank Forest and Ernest Cossart
Directed by A. Edward Sutherland
A grand celebration show set to music of these swell new
"When Is a Kiss Not A Kiss"
I Be in Love"
Time and "The Merry
Paramount Pictures

MOTION PICTURE HERALD

Companies Blanket Radio With Exhibitor Tieups

300 Theatres Are Closed As Flood Damage Spreads

Attack on Chance Games Hits Theatre Companies

Allied Reelects Yamins; Pushes Block Sales Fight

Sixteen Pictures Made For WPA Cost $100,000

Five States Threaten to Increase Theatre Taxes

THE BOX OFFICE CHAMPIONS OF A MONTH

VOL. 126, NO. 5 JANUARY 30, 1937

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POWELL • LOY

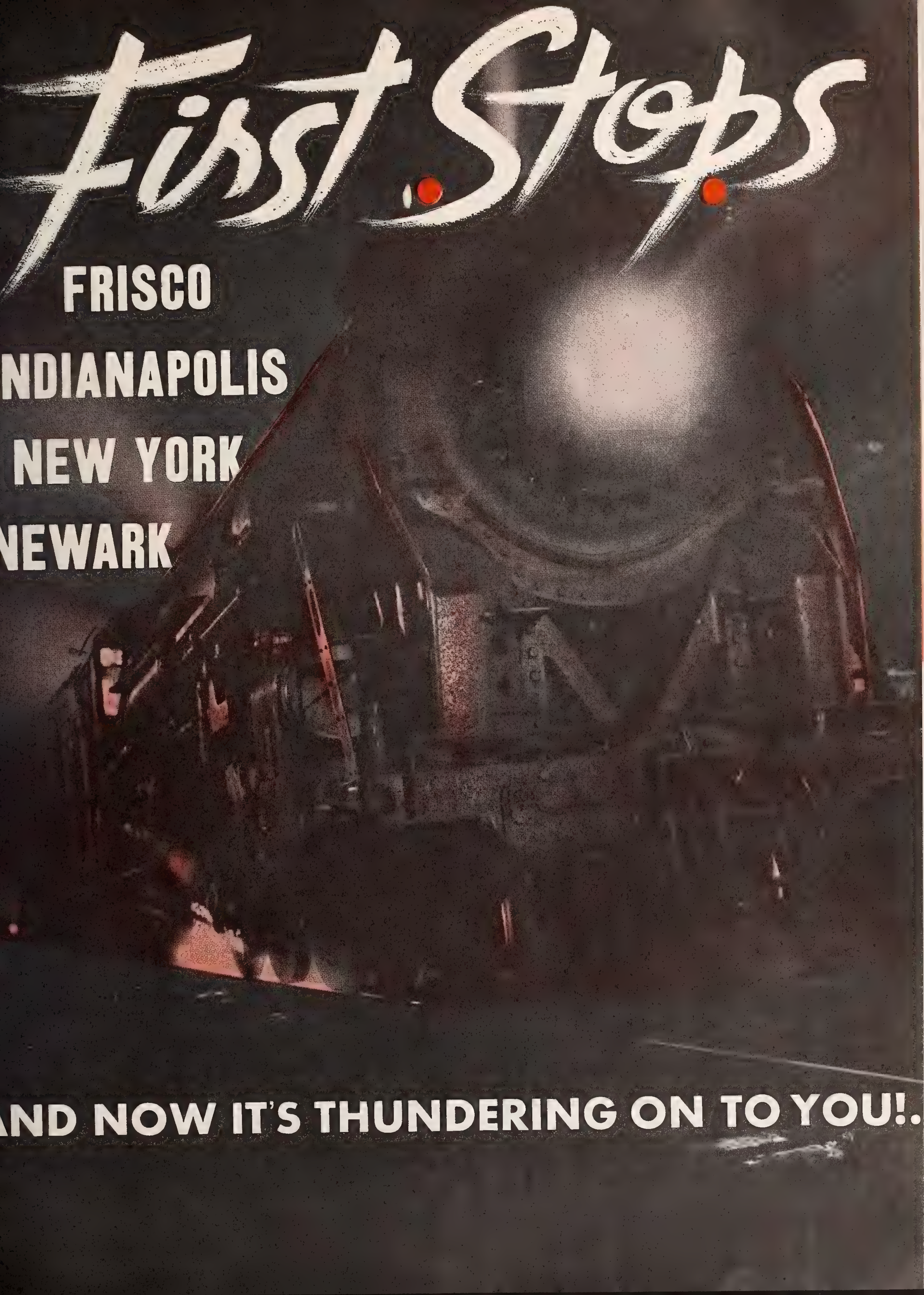
LOVE
LOVE
LOVE

There's millions in it
it's the world's greatest industry

ASK ANY EXHIBITOR WHO IS PLAYING **"AFTER THE THIN MAN"** and **"CAMILLE"**

ALL THE WORLD LOVES METRO-GOLDWYN-MAYER

GARBO • TAYLOR


First Stops
FRISCO
NDIANAPOLIS
NEW YORK
NEWARK
AND NOW IT'S THUNDERING ON TO YOU!..

Listen to 'Em Yelling!

It's New York Telling the World That

WARNER BROS. HAVE HIT THAT 'G-MEN' PACE AGAIN WITH

BLACK

YOU'LL BE A WHOLE LOT WISER . . . *One Minute from Now!*

—That's all the time it takes to read this speedy summation of the hats-off, superlatives-on, walloping world premiere!

"A melodrama among melodramas! Brave and unde-niably exciting! It cannot help but hold you!" —*N. Y. American*

"A biting, scathing, courageous and exciting expose melodrama! Put 'Black Legion' down as absorbing entertainment!" —*N. Y. World-Telegram*

"In 'Black Legion', Hollywood grows up. A picture both powerful and intelligent!" —*Literary Digest*

"'Black Legion' reveals Warner Bros. at their level best! A stirring, courageous, needful motion picture stacked

DID YOU HEAR

WALTER WINCHELL:
(Sunday night over NBC)
"By all means go see this T-N-Tainment"

JIMMY FIDLER:
(Saturday night over NBC)
"Four Bells! One of the most gripping photoplays ever produced — to be classed with 'I Am a Fugitive'. For your 'must see' list"!

DID YOU SEE

MARK HELLINGER:
(Nationally Syndicated Columnist)
"If I had my way, every man, woman and child would see it!"

The editorial in the *N. Y. Herald Tribune*—first time in paper's history a movie crashed the editorial page!

. . . And those unprecedented coast raves, reprinted in last week's 4-page ad?

And, to coin a phrase

BUSINESS IS COLOSSAL

—But how could you expect anything else?

LEGION

with

HUMPHREY BOGART

DICK FORAN • ERIN O'BRIEN-MOORE • ANN SHERIDAN

Robert Barrat • Helen Flint • Joseph Sawyer • Addison Richard • Eddie Acuff • Directed by ARCHIE MAYO

SEARS
DRIVE
Dec. 20 to
April 4

nd packed with dynamite from stem to stern. If you re wise, you will see it—it is excellent motion picure fare not to be missed!" —*N. Y. Morning Telegraph*

remendously impressive! Shocking, challenging and rimly realistic, it pulls no punches! The entire producon is one that will not easily be forgotten! See it!" —*N. Y. Eve. Journal*

ynamic drama! All those concerned with its producon are now destined to be important flicker folks. umphrey Bogart surpasses any and all of his earlier creen efforts. Breath-taking movie fare!"—*N. Y. Post*

"Vastly absorbing, vastly important photoplay that should be missed by no one! Outstanding and memorable! Smashing drama that will haunt you with its stark emotional power for a long time!" —*N. Y. Herald-Tribune*

"Sensational, rousing and stirring! Humphrey Bogart gives a performance even more stirring than that memorable one he contributed to 'Petrified Forest'. Packs a mighty punch!" —*N. Y. Sunday Mirror*

"As up-to-the-minute as today's newspaper; as powerful as dynamite!" —*N. Y. Sunday News*

SIT RIGHT DOWN AND ASK YOURSELF THIS QUESTION!

How long has it been since 've had the pleasure of laying a picture that lrew notices like these?

When you think of the answer you're thinking of the reason

'BLACK LEGION'

Means More to You Than Any Show on the Market Today!

THIS IS THE WEEK

scores of showmen have been waiting for!

This is the week "Lloyds of London" is nationally released!

Having proved itself as a $2.00 attraction in Hollywood and New York, "Lloyds" is now demonstrating its mass appeal by holding over for two to three weeks in every pre-release, popular-price situation (including Radio City Music Hall).

Grossing bigger in its hold-over than the opening week of ordinary pictures.

Showmen alive to their opportunities are dating in "Lloyds" for a *minimum* of double their usual playing time!

NATIONAL RELEASE WEEK OF

LLOYDS OF LONDON

National profit week for exhibitors!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 126, No. 5 January 30, 1937

A POX OF PHOTOGRAPHY

ONE of the screen's loveliest ladies, on the screen, has a "dead pan" and is really cock-eyed. Another has a left-handed face and mostly, here and there, there's something less than perfect about all of them. That is why make-up is an art and cinematography is a miracle. By the alchemy of Hollywood all are made glorious.

Now comes the new journalism, the lads of the Time-Life-Look-and-Shudder school, bearing vivisecting cameras, sometimes called candid, and hell is to pay in the goldfish bowl.

For quite a while, publicity hunger and rivalry being what it is, there has been plenty of cooperation from the studios, through both players and the professional cooperators of publicity departments, to assist the accredited cameraman, with access to print, in getting most any kind of picture down to the Plimsoll mark or even up to the garboard strake—but always, mind you, pretty and in a nice way.

That, for some of the more enterprising pictorialism of the day, is not quite enough—if more can be had.

The super-realists of the new-idea-press are not content at all with going as far as possible. They want pictures of that, too.

So there is a pox of photography upon us.

To give a thrill to the buyers of the new pictorial penny-dreadfuls, lynx-eyed shutter snappers armed with concealed Leicas lurk in the poinsettias of Hollywood, and Beverly, among the dunes of Malibu, behind the cacti of Palm Springs, at train and airport, to catch and record the Veni and Adoni picking their teeth, blowing their noses, or doing most anything less than elegant.

To an industry engaged in the tediously delicate process of converting some very mere humanity into jewel-eyed demi-gods for the boxoffice, at terrific pains and price, the results are proving alarming.

Like a bubble, one prick and it is gone, the iridescence of glory can be lost to a personality of fragile, half fictional allure, by the cruel fact of one sensational picture of unsympathetic off-stage fact.

That is the kind the Leica looters lust after, the kind that makes full-page copy and sends the caption writer pearl-diving into a vocabulary of artful innuendo.

The primitive formula of sensationalism, in both word and picture, is to make the little one big and the big ones little. Violent, swift contrasts and transitions are as much a property of the printed page as of stage and screen. They come more quickly and more cheaply to the printed page.

It is to be known that the printed page of most of today's journalism is just exactly a piece of amusement enterprise, making merchandise of all who come to fame or ill-fame alike. The stars of Hollywood purveyed from the screen of the theatres are also being converted into printed page shows and copy, morning and night, weekly and monthly by the press which collects its wares just as darkies catch driftwood in the Mississippi.

Hollywood is now taking certain precautions about the making of pictures on the studio lots. Candid cameras are supposed to be barred. All the rest of California is wide open. Also, to supplement the bag of the sharpshooters of the Leica corps, still hunters are abroad excavating archives and files. For instance, there's a hotel up the coast from Hollywood with a publicity file of many years accumulation. It was long the custom there to photograph for promotional purposes many visiting notables, especially from Hollywood. It was agreed that only approved pictures would be released. That was the practice, too, but some way now a great store of the unreleased, unapproved, perhaps unsubmitted, negatives has passed to the possession of an enterprising publication. Hollywood's fearing anticipations are tremendous.

Photography without benefit of dramaturgy may be murder.

The one place for the Hollywood face is on the screen where they pay to see it.

△ △ △

FLOWERS FOR GIRL

SOMEWHERE off to the northwest "in the blue" beyond Nairobi in British East Africa a wild and alien American garden blooms in gay remembrance of "Bwana Tumbo," the name that the black ivory hunters had for Martin Johnson.

The place is Lake Paradise, a little cup of water, jungle rimmed, in an ancient volcano crater. It is on no map and its name came out of a motion picture conference in a film cutting room of the old Craftsman Laboratories in New York. Crumbling huts and the remnants of a thorn bush walled compound mark the place that for the years of their African wanderings Martin and Osa called "home." And home it was, for there they spent more time on one spot than ever before in their adventuring lives.

It was for Osa's joy that Martin imported, through Mombassa and a thousand miles of desert and lava trails, seeds for a garden "like back home in Kansas." Elephants and baboons came to pilfer the strange, new, succulent vegetables, but the flower heads were left to the birds and the African winds,

[*Continued on page 9*]

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

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This Week

Radio Wooing

A significant aspect in the evolution of a logical relationship between radio and the screen is the increasing attention paid by producing and distributing companies to using the air as an outlet for advertising and exploitation. The publicity departments in the home offices are planning or have created special departments to prepare ideas and material for use on radio programs and by radio commentators.

The methods used and the material are described on page 13.

Flooded Theatres

Flood waters in the Ohio Valley this week rose to new high levels and inundated towns from Cincinnati down to below Huntington, W. Va., with heavy damage to theatre business, as most of the houses were forced to close, and to necessitate the change of film delivery points to adjacent towns. Conservative estimates are that the damage done to the industry by this year's high waters will run into hundreds of thousands of dollars as over 300 theatres were closed.

A description of the damage done so far by the high waters is found in the story on page 15.

Stage Show Bid

What with the police department of Chicago setting out in earnest to eliminate chance games, and exhibitors' own misgivings accompanying their return to double features, some showmen are seeing a possible avenue to increased grosses in a revival of a stage show and pit band policy.

Details of Chicago showmen's problem appear on page 54.

New Union Denounced

A new organization formed in New York, the United Theatrical and Motion Picture Workers of America, has been repudiated by the leaders of established unions in the theatrical field who claim that the group is not authorized by the American Federation of Labor or by the Committee for Industrial Organization. The new union is said to be planning an attempt to organize theatrical workers into a vertical union.

Comments of labor leaders on the plan are on page 34.

Loach Elected

Thomas P. Loach, former assistant treasurer of Pathe, has been elected treasurer by the board of directors to fill the vacancy created by the resignation of Willis C. Bright. Mr. Loach has been with the company five years.

Yamins Reelected

Nathan Yamins unanimously was reelected president of Allied States Association of Motion Picture Exhibitors at the annual meeting of the board of directors in Baltimore. Mr. Yamins repeatedly had refused to accept the post again. Milwaukee was selected as the scene of the annual convention and the date was set tentatively for April 1st.

A report of the meeting is on page 14.

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J. C. Jenkins' Colyum Page 97

Technological Page 73

More Laws

Congress, with a dozen bills affecting the motion picture industry introduced and thousands of others, will have little time for the consideration of anything but the "must" legislation which crowds its agenda, Washington observers believe. State legislatures now in session have under consideration many bills affecting the industry directly or indirectly, and municipal bodies in several cities are turning their attention to matters of interest to theatre men.

News from the legislative halls is on page 26.

Germany's Film Decline

The true state of motion picture affairs in Germany is disclosed in a report received by the United States Department of Commerce from R. M. Stephenson, its trade commissioner at Berlin, who reveals a serious economic condition, further moves toward complete "centralization," and a 25 per cent decline in film exports attributed to various causes.

Mr. Stephenson's official report starts on page 63.

Court Actions

Eight distributing companies and two Texas circuits, defendants in a suit brought by the Federal Government to test the legality of exhibition contracts which include minimum admission and double featuring clauses, are scheduled to file answers to briefs on February 1st. Twentieth Century-Fox and RKO are facing, respectively, a copyright violation action and a plagiarism suit.

The status of the suits is reported on page 18.

Academy Awards

The Academy of Motion Picture Arts and Science has begun the consideration of nominations for its annual award for pictures, directing, acting, writing and the technical field. Committees are studying nominations now and the entire membership of the Academy will vote by secret ballot on the final selections.

See page 24.

The Pickford Plans

Pending more detailed announcement on her return from Europe about June, Mary Pickford has made public her plans for reentering production. They include formation of a screen stock company composed of relatively unknown but promising players, who will be available to other producers by loan.

More about the Pickford plans on page 31.

California Freeze-Out

The cold spell in California, now admittedly somewhat more than "unusual," has depressed theatre attendance to such an extent that unannounced previewing has been temporarily discontinued for lack of patrons in sufficient numbers for purposes of checking response.

Details are on page 31.

Tax Exemption

Amplifiers and loudspeakers used in theatre sound systems and public address systems are exempt from the five per cent manufacturers excise tax under a ruling handed down this week by the Treasury Department on a claim by the Sales On Sound Corporation.

The claim is explained on page 32.

Hungarian Cartel

Distributors in Hungary are planning to form a cartel to prevent the small exhibitors from obtaining lower film rentals by designating one of their number to buy product for them all. Exhibitors plan to block Governmental permission for the cartel.

The dispute is reported on page 24.

Production Splurge

Production moved forward with abrupt celerity as fourteen new pictures, many of them considered significant, went into work while seven were being taken from the stages. Warners led the upturn, placing five productions before the cameras.

Titles and personnel of the pictures started and completed are available on page 31.

Italian Gains

Indications in Rome are that the 12 months from June, 1936 to June, 1937 will show a production of between 40 and 45 features in Italy. The figures compare with 36 in the previous year and 32 in 1934-35. An increase in the number of wired theatres is also expected. The conclusion of negotiations between American companies and the Italian Government was greeted with enthusiasm.

A story from Rome is on page 34.

Washington Opening

Adolph Zukor and Paramount home office executives attended the opening of "Champagne Waltz," in Loew's Palace, Washington, at which diplomatic and Congressional notables were present. A dinner for Mr. Zukor preceded the premiere.

The story is on page 34.

FLOWERS FOR GIRL

[*Continued from page 7*]

which spread them far around that chalice of a valley in the "Never-never land," way out back of beyond.

Martin has gone on his last safari, into that other and outer-most of the never-never lands, let those hope who may, to another Lake Paradise, as sapphire blue and rimmed, too, with the gold and scarlet of the poppies, the zinnias and the marigolds that he planted for Osa.

Some archeology of the misty tomorrow will find Lake Paradise, and, like as not, there will be a monograph about some esoteric theory of the principle of the diffusion of cultures, supported by the fossil flora there.

From now till then, when Simba comes creeping, stalking to surprise Dik-dik drinking at the water's edge, that nightly twilight tragedy of the wild will be but a stir in a thicket of Kansas gayfeather, the tall purple spikes of liatris, the flower so mad that it blooms from the top downwards.

For science, for history, let us record thus simply, that here was where Boy planted flowers for Girl.

Census Statistics

Publication of figures covering amusement establishments in 19 states by the Census Bureau this week brings the total reports published to date to 33 states with aggregate receipts of $282,625,000 from 17,841 establishments. The figures cover motion picture and other theatres, shows, circuses, amusements parks, dance halls, bowling alleys and other resorts.

Summaries by states are on page 24.

Extras

Figures released this week by Campbell McCulloch, vice-president and general manager of the Central Casting Bureau, showed that 268,436 Hollywood extras earned a total of $2,420,453.55 in 1936. The extras include men, women and children.

Statistics are on page 54.

WPA Films

Works Progress Administrator Hopkins told the House Appropriations Committee that 16 WPA films produced represented an expenditure of $101,055.56 and that no difficulty has been experienced in persuading the General Accounting Office to okay this outlay.

Mr. Hopkins' statement is quoted on page 25.

Chance Game Fights

Important court actions on the legal status of chance games and giveaways are being waged in Illinois, where Chicago police have made additional arrests of theatre operators and have banned the games, and in Missouri where a test case is pending in the state supreme court. State and municipal authorities, too, are taking further action.

Developments are recorded on page 23.

Kennebeck Dead

John E. Kennebeck, 39, managing director for Paramount in Australia and New Zealand, died last Saturday in Sydney. He had gone to Australia in 1923 after having served a year on the Paramount exchange staff in Omaha and his ability and popularity brought him the appointment as managing director there in 1934.

An obituary is on page 25.

Marie Prevost Passes

Marie Prevost, one-time Sennett bathing beauty, subsequently star in her own right and recently a bit player, was found dead in her Hollywood apartment on Saturday under circumstances indicating illness and impoverishment.

A sketch of Miss Prevost's picture career is on page 32.

Tally, Corbar Claim

Claims made against Fox West Coast by T. L. Talley and the Corbar Corporation in connection with the receivership of the theatre circuit have been definitely rejected with a refusal by the United States circuit court of appeals in San Francisco to reverse the decision of a lower court.

The case is reviewed on page 24.

Warner Earnings

Warner Brothers Pictures, Inc., and subsidiaries revealed in a report made public this week a net operating profit of $2,047,936 after amortization, depreciation, normal federal taxes and all charges but without provision for surtaxes on undistributed earnings for the quarter ended Nov. 26, 1936.

Other features of the report are set forth on page 32.

Sales Tax Appeal

A New York State court of appeals decision on the appeal brought by New York City from a lower court ruling on the applicability of a two per cent sales tax to film rentals is not expected for three weeks. Arguments were heard in Albany this week and decision was reserved.

The case is explained on page 54.

This Week in Pictures

PLAUDITS FOR THE BOSS. Testimonial dinner in Cleveland (above), at which Nat Wolf, division manager of the Cleveland zone for Warner Theatres, was honored by 40 managers of theatres in Ohio and Kentucky, to mark his completion of five years as zone chief in this territory.

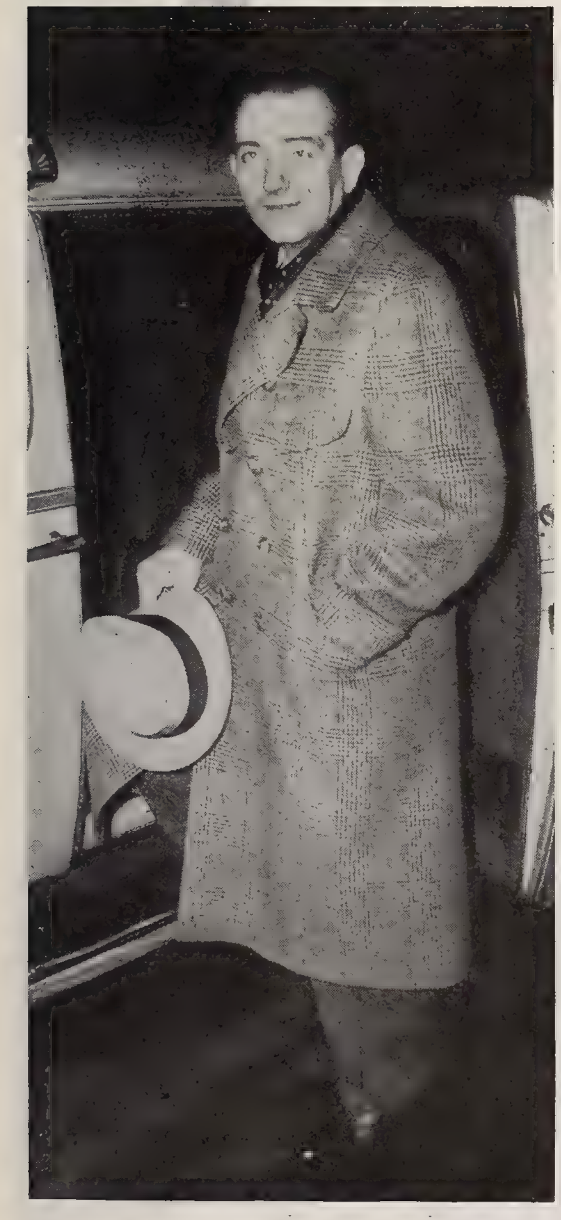
TAKEN BY DEATH. John E. Kennebeck (left), managing director of Paramount's organization in Australia and New Zealand, who died recently following an operation for appendicitis. He had joined Paramount in Omaha in 1922. Death came at the age of 39.

RECEIVE AWARDS. Richard Watts presenting 1936 film honors voted by New York critics. Right, Walter Huston, whose "Dodsworth" was called best acting. Left, Jack Cohn of Columbia, whose "Mr. Deeds Goes to Town" was voted best picture. An award for "Kermesse" as best foreign film was also made to W. E. Van Beveren of American Tobis.

SOCIALITE TO TRY FILM CAREER. Jerry Bergh, New York society girl, whom Grand National has signed. She is shown with her mother at a press reception prior to her departure for Hollywood to begin her first picture.

TO APPEAR IN AMERICAN FILMS. (Left) Vladimir Sokoloff, prominent European actor, pictured, with Mrs. Sokoloff, arriving in New York on the Champlain, en route to the Warner studio in Burbank, where he will appear in important roles of several productions.

PARIS RECEPTION. (Right) Film men and newspaper representatives gathered in the French capital to meet Sol Lesser, head of Principal Pictures, during trip abroad. Standing: Ned Clarke, N. Livingstone and Clair F. Hilgers of RKO in France; and Mr. Lesser. Seated in front of Mr. Hilgers is Jack DeWaal, secretary of RKO Radio International.



IN EAST FOR PREMIERE. Fritz Lang, director of "You Only Live Once," Walter Wanger production for United Artists, arriving in New York for the opening at the Rivoli.

THEATRE BIRTHDAY PARTY. Testimonial dinner to L. Roy Smith, head of company operating the Palace in Huntington, W. Va., to celebrate tenth anniversary of the opening of that theatre. Mr. Smith is seated at center of speakers' table. Others shown are: Bert M. Stearn, E. Eiseman, Charles Dortic and Ralph Rafel of United Artists; J. J. Grady, 20th Century-Fox; Reggie Wilson, Herman Booth, Rudolph Knoepfle, GB; Al Schmitken, John Eifert of Warner.

JUBILEE PREMIERE. Film and government notables at world premiere of Paramount's "Champagne Waltz," first of the Adolph Zukor Silver Jubilee pictures, at Loew's State in Washington. Mr. Zukor came from Hollywood. At upper right he is pictured being greeted by Al Richard, Paramount News editor, and Frank Walker, head of Comerford Theatres; and above, with Senator Claude Pepper, Mrs. George E. Allen, Mrs. Pepper and Commissioner Allen arriving at theatre. At right, Edwin Weisel, Mr. and Mrs. Frank Walker, Mrs. Weisel, and Mr. and Mrs. Barney Balaban.

JOB DONE. Joe E. Brown and David L. Loew using up a few gags left over from "When's Your Birthday," Joe's first picture for Loew, just completed. Next one scheduled is "Flirting With Fate."

HOST TO FILM REVIEWERS. Pat O'Brien, Warner star, with Warner executives at luncheon for Chicago motion picture editors during stop-off while en route to Coast following vacation in East. Left to right: Carol Frink, Clark Rodenbach, Tom Gilliam (manager, Warner Chicago branch), O'Brien, S. Charles Einfeld (Warner advertising and publicity director), Leo Blank (manager, Warner Midwest division), Dorothy Deere and Harold Smith.

FILM COMPANIES BLANKET RADIO WITH EXHIBITOR AIDS

Distributors Large and Small Provide Stations with Material for Sustaining Features and Tieups with Showmen

News Letters Sent Weekly to Commentators; Scripts with Excerpts from Pictures Go to Local Broadcasters

Evolution of a working relationship between radio and the screen, marked in the last year by an unprecendented increase in the use of motion picture talent by the purveyors of air wave entertainment despite loud and long protests from exhibitors that such use constituted unfair competition, has been given indications of further advancement by new developments.

Increasing attention is being given by producing and distributing companies, large and small, to organized use of radio facilities as an outlet for publicity, either institutional or for a particular picture. The home office publicity forces have geared their machinery to manufacture ideas and material designed to turn the air outlet to best advantage and in many cases the radio release bureau has become one of the most important cogs in the department.

The most direct advantage accruing to the individual exhibitor from these activities of the companies is the supplying of brief scripts, covering excerpts from current pictures, to local broadcasting stations. The scripts are written so that they can be used by the station program director either as a sustaining feature or as a sponsored program tied in with the local exhibitor. In this case the play date and the name of the theatre are incorporated in the opening and closing announcements.

The popularity of the news and "chatter" commentators with radio audiences has facilitated matters for the motion picture companies to some extent. Regular weekly releases covering industry news of general interest are sent out by the companies to long lists of such commentators, and much of the material is used by the broadcasters.

Widen Use by Exhibitors

These activities are designed to enlarge the field of usefulness of radio as an exploitation outlet for exhibitors, a field already tested in many places by theatre owners and managers who sponsor local radio programs as advertising and publicity for their shows or merely obtain flash announcements on the air through tieups involving contests or by distributing passes. The wide and growing extent of this practice was shown in a survey in Motion Picture Herald issue of December 26th.

The importance attached to radio tieups by the distributing companies is evident in the present organization of their radio departments or their plans in this connection. The method of operation, in the case of most of the distributors, is very similar.

Appoint Special Staff

Columbia has appointed a special staff to handle radio publicity. A five minute script covering late news of general interest and edited for radio use is sent out weekly to 135 stations for use by commentators. Dramatizations from pictures are not prepared regularly but the staff cooperates with radio station program directors if requested. The press books for the more important features carry spot radio announcements and suggestions to the exhibitor for radio tieups with his local station.

RADIO-NEWS FIGHT SEEN AS PARALLEL

Norman Corwin of Twentieth Century-Fox, from his personal experience as a former news commentator over two New England stations, sees a parallel between exhibitor protests over the use of stars on radio programs and the dispute between newspaper publishers with broadcasters. His program was forced off the air as the result of a ruling by American Newspaper Publishers Association against supplying news to radio stations. Hundreds of letters were received by the stations protesting that the listeners' appetite for news was whetted rather than dulled by the broadcasts.

Information Supplied

Gaumont British is setting up a service to supply radio stations with information on its pictures, its stars, its directors and other personalities. The plan is to send a weekly radio letter to the smaller stations around the country and to arrange special and exclusive broadcasts with the larger stations and chains. In the exploitation department special attention is being given to radio possibilities. Press books and other material sent to exhibitors point out opportunities for air exploitation and means of obtaining it are suggested.

An entirely new department to contact the radio field has been created by Grand National Films, with Harry N. Blair in charge. Regular releases concerning the activities of the company and its players will be sent to radio stations using such material and a special section of each press book will contain material of special interest to film-news commentators.

A radio news service conducted by Metro-Goldwyn-Mayer sends material to a mailing list of 575 persons. The releases include a 14 page script especially adapted for broadcasting purposes, a four page section of timely personality notes, fashion hints by the stars, beauty talks and a weekly biography. Many stations use much of the material intact. In addition to this regular service dramatizations, 10 to 15 minutes in length, of outstanding releases are prepared in the home office and supplied to stations throughout the country.

In New York City there are two weekly programs over WHN featuring MGM stars and attractions. A brief program is given on Monday mornings at 11:45 and a longer one at 8 P. M. Friday evenings when the MGM Radio Movie Club meets under the supervision of Radie Harris. On this program dramatized scenes from coming attractions are presented and stars from Hollywood who are visiting in the east make frequent appearances.

Feature material is supplied for the WABC program called "The Panorama of Broadway," for WOR's Macy Morning Parade and for a number of outstanding radio commentators who are invited to attend eastern and western previews. These commentators review MGM product and use the company's press material to good advantage. Among them are Jimmie Fidler, Elsie Schallert, Gabriel Heatter, Adele Rogers St. John and Dale Carnegie.

Loew Managers Cooperate

In addition, Loew theatre managers throughout the country have been successful in capitalizing on radio activity and "air-mindedness" on the part of the public. Not only have transcriptions of picture dialogue been used for all forms of local station tie-ups but in many cases managers have arranged broadcasts from the lobby of the local house or hook-ups with local merchants.

In Kansas City a regular morning program featuring Loew attractions has been broadcast over W9XBY. One of the most active stations in the South featuring a similar program has been WGST in Atlanta. George Hunt, Jr., Louisville manager, sold Station WAVE a 26-week series based on radio transcriptions. In Jersey City J. E. Egberts completed arrangements for a star-photo tie-up with WAAT. There is a daily organ broadcast from Loew's Rochester theatre over WSAY and in Memphis Loew's has been featuring an organ recital Sunday afternoons from 12:45 to 1 o'clock.

In Providence, R. I., Howard Burkhardt started a "man-on-the-street" broadcast, and in Springfield, Mass., George Freeman arranged for a half hour WMAS program devoted exclusively to Eleanor Powell, who comes from that city.

Cooperates on Scripts

Paramount has no special routine for tying in with radio publicity but the channel is by no means neglected. The publicity department's regular daily press copy is sent to the larger broadcasting stations and commentators are provided with all the material they can use. The department cooperates with network program directors on such regular broadcasts as the Lux Theatre of the Air in the preparation of scripts and the appearance of stars, but no scripts are prepared by the distributing company's publicists. Important news stories are specially edited for radio use and sent out to the wire services supplying the studios. The activities are divided between the publicity departments in New York and on the Coast.

RKO Radio three years ago initiated a special radio service which was sent to 400 radio stations. The service comprised a specially edited resume of the entire week's news releases together with 15 minute radio dramatizations which were sent to stations specifically requesting them. In August of 1936 a return postcard was sent to the entire list, asking whether the recipient wished continuation of the service and inviting suggestions. The result is an active list of 180 radio commentators having current programs who incorporate RKO material in their broadcasts.

The releases are carefully timed in order to facilitate their use. A special service is avail-

(Continued on following page, column 3)

ALLIED DIRECTORS RE-ELECT YAMINS; REDOUBLE BLOCK BOOKING FIGHT

Promote Selling of British Lloyds Liability Insurance to Exhibitors; Ask Members to Delay Signing for 1937 - 38 Films

Nathan Yamins of Fall River, Mass., will continue as president of Allied States Association of Motion Picture Exhibitors. He heads the list of officers reelected at the annual meeting of the board of directors at the Emerson Hotel in Baltimore.

Mr. Yamins repeatedly had refused reelection to the post but finally accepted when the directors insisted. Abram F. Myers continues as chairman of the board and general counsel; Herman Blum as secretary and treasurer, and H. M. Richey as corresponding secretary. The executive committee includes Mr. Yamins, Sidney Samuelson and Arthur B. Price. The five regional vice-presidents are expected to be renamed by Mr. Yamins.

The board directed that a warning be issued to all exhibitors to delay signing contracts for 1937-38 product until the annual convention, pointing out that certain distributors already were seeking to sell next year's product. The directors held that early buying encourages excessive rentals and onerous conditions of sale.

After a prolonged contest, in which three polls were taken, Milwaukee was selected as the convention city over Pittsburgh. The session, tentatively set for April 1st, depending on what arrangements can be made for hotel accommodations, will be earlier than usual, the purpose being to enable officers in the respective territories to canvass members on selling conditions and report fully at the convention. P. J. Wood of Columbus, secretary of the Independent Theatre Owners of Ohio, was elected chairman of the convention committee.

The board unanimously resolved that Allied should redouble its efforts to obtain passage of the Neely-Pettengill bill against compulsory block booking and blind selling and each director pledged the support of himself and his regional association in the campaign. The bill has been reintroduced in the Senate and House.

The directors heard explained a plan under which 100 New England exhibitors were said to be taking liability insurance through Lloyds of London at less than half the rates charged by American companies, and it was agreed that the plan should be made available to all members of the association. Arthur Howard of Boston is handling details for that territory, but the directors were instructed to tell their members to make their applications directly to London.

A committee is studying the matter of publishing a house organ or of making arrangements with some existing publication to act as liaison between the officers and the members and to contact individual exhibitors and public groups.

Copies of a bill divorcing exhibition and production were distributed to the directors, who will bring up the subject for consideration before their local units for reports and action before it is introduced in state legislatures. W. A. Steffes was continued as chairman of the special defense committee appointed at the convention in Cleveland last June.

The board favored the Duffy copyright revision bill containing the Allied amendments limiting copyright owners to a single charge against exhibitors for the right to exhibit pictures and publicly perform the recorded music, and abolishing the arbitrary statutory penalty for infringement and requiring proof of actual damage. An increase in the federal admission tax exemption to include admissions of 50 cents was also favored.

The report of the financial committee showed the association free of debt and with a substantial balance.

Edward Golden, sales manager of Monogram, addressed the directors on the first day of the meeting, and that evening the delegates were guests at a banquet given by the Motion Picture Theatre Owners of Maryland.

—

Boston Unit Meets

Independent Exhibitors, Inc., the New England Allied unit, at a meeting this week unanimously elected Mr. Yamins president, Max Levenson, first vice-president; Francis Lydon, second vice-president; Adolph Bendsley, secretary, and Harold Stoneman treasurer.

Members voted to support legislation for the divorcement of production and exhibition and to pledge a sum equal to one year's dues to be assessed one-eighth quarterly for two years. Mr. Lydon, George Ramsdell, Jack Findley and Mr. Howard were named as a local defense committee.

Funeral Services Held For James Field of RKO

Funeral services for James B. Field, head of the RKO theatre legal department in New York for the past year, were held Wednesday morning at the Church of the Ascension, Fifth Avenue. Burial was private, at Princeton, N. J.

Mr. Field died Sunday night in Polyclinic Hospital of complications resulting from operations which he underwent several weeks ago. He was unmarried, and is survived by his sister, Mrs. E. C. O'Brien. He came to RKO from the law firm of Goldwater and Flynn, which has been counsel to Keith-Albee-Orpheum for several years.

Mountain Exhibitors Elect Rugar President

John A. Rugar this week was elected president of the Intermountain Theatres Association in Salt Lake City at the organization's annual meeting. He succeeds Stanley Robbins. Other officers elected were Vincent A. Gilhood, vice-president; Beverly S. Clendenin, secretary and treasurer. Directors chosen included M. F. Harris, Stanley Rich, Joseph L. Lawrence, A. B. Johnson and J. J. Gillette.

Companies Assist Theatres on Radio

(Continued from preceding page)

able for any radio editor requesting additional material. In addition to the weekly dramatizations which are sent out every Monday special scripts are sent to a list of 54 stations which have organized local stock companies.

The radio department of Republic prepares 15 minute sketches adapted for broadcasting on each new picture, playing up the dramatic moments and highlights of the film. These scripts are supplied to radio stations and to exhibitors who, booking the attractions at their theatres, take an active interest in placing the radio dramatization on local stations. The various Republic exchanges cooperate and in many instances plant the script before selling the picture, creating a demand for the product.

Newspaper radio columnists and commentators are supplied with timely news of Republic production. Every press book contains a special section advising exhibitors how to cooperate successfully with local radio stations. Special scripts and transcriptions of musical numbers of dialogues are supplied on request to stations planning programs on which they can be included.

Exhibitors Use Service

Twentieth Century-Fox provides a regular broadcasting news service to stations which have either requested material or replied favorably to questionnaires concerning the desirability of Hollywood news. Frequently exhibitors planning commercial tieups request the service and the company includes optional radio scripts in each of its press books.

Distinction is made between scripts to be used on a commercial program bought and paid for by the exhibitor, or on a sustaining program of the "Round the Town" or "Where to Go" type. Transcriptions of dialogue or musical numbers are used infrequently.

Nearly every radio station in the country is on the release list used by United Artists in mailing material for commentators, radio transcriptions, dramatizations, special news letters compiled from timely news of personalities and human interest fan information.

Beside this general coverage the leading screen commentators are provided with specially prepared material, general news commentators are given stories sympathetic with their style and fashion editors receive special bulletins.

Universal prepares radio scripts for all important releases and makes up special service copy for commentators which is sent to approximately 230 stations. The press books sent to exhibitors contain a few paragraphs of comment which can be clipped out and given to the local station or stations for a theatre-radio tie-up at the time of the showing.

Warner Brothers considers radio publicity one of the major instruments for ballyhooing an attraction. Radio commentators throughout the country are serviced with weekly news releases on stars and new productions. Two of these releases, sent out regularly, are "Hollywood on the Air" and "Hollywood Fashion Parade."

For the more important feature pictures the company prepares and distributes to radio stations 15 minute radio scripts dramatizing the highlights of the film. The suggested announcements mention the playdate and theatre. The press sheets carry announcements of the availability of this service and exhibitors are encouraged to use it. Ideas also are suggested for radio tieups on all musical productions.

300 THEATRES ARE CLOSED BY FLOOD IN FIVE STATES

Money Loss to Exhibitors and Exchanges Estimated in Hundreds of Thousands; Many Houses Under Water

With 300 theatres closed by the flood waters of the Ohio river, monetary loss to exhibitors and to distributors and auxiliary services by the middle of the week was estimated as high in the hundreds of thousands of dollars, in Ohio, Kentucky, West Virginia, Indiana and Missouri. Throughout the entire Ohio Valley theatre operation was at a standstill.

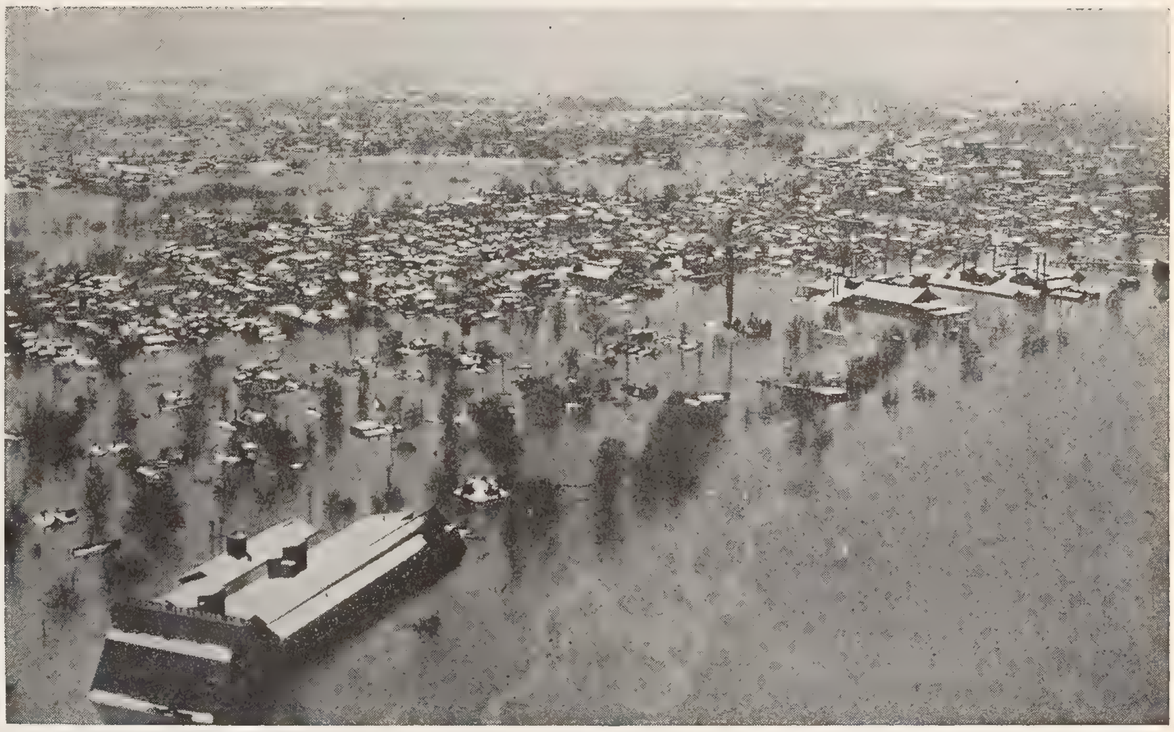
In the Cincinnati territory alone, more than 200 theatres ceased operation. Many theatres were under water; others closed their doors when power and water supplies were shut off or curtailed. Thirty-two theatres served by St. Louis exchanges were dark. All theatre operations in Louisville and adjacent towns halted, bringing the total of darkened houses above the 300 figure. In addition, exchanges in Cincinnati and Louisville were paralyzed. Several companies shifted the seat of operations to other cities for deliveries to theatres outside the stricken communities.

With the Ohio river at 79 feet and still rising on Wednesday, every Cincinnati theatre, affiliated and independent, was closed indefinitely and electric current was curtailed. Four business blocks were inundated. The Albee, the theatre nearest to the path of the flood, was in no danger, however, because of its high elevation. Among the darkened first-runs were the Palace, Shubert, Capitol, Lyric, Grand, Family and Keiths, as well as eight RKO suburban theatres.

In Louisville, where half the town was under water, all theatres were closed and the Kentucky, National, Drury Lane, Uptown and Ohio were turned over to authorities for the sheltering of flood refugees. All film deliveries from local branches were discontinued Monday and operations shifted to Washington, Cleveland, Pittsburgh and Philadelphia.

In Pittsburgh, flood waters were on the rise again, and a 40-foot stage was expected, which would put most of the downtown houses under water. The staffs of the Penn, Alvin and Barry were operating at top speed pumping out the cellars, but the Stanley was not so fortunate and temporarily halted operations. Preparations were made, however, to remove all engines, carpets and seats should the waters continue to mount, and the damage was not expected to equal that in last year's flood when there was no warning. All Pittsburgh exchanges were working on double shifts to supply theatres usually taken care of by the shipping offices in Cincinnati.

Why Louisville's Motion Picture Public Isn't Attending Theatres



The devastating effect of the flood in the entire Ohio River Valley, with the consequent closing of at least 300 theatres, with huge money losses in damage to the buildings and loss of business to distributors as well as exhibitors, is evidenced in this airplane view of Louisville.

Approximately 32 theatres in 28 towns served by St. Louis exchanges were reported out of service, with the totals expected to be higher when full returns were in. Theatres in the following cities were reported closed: three at Cairo, Ill.; three at Paducah, Ky.; one each at New Madrid, Mo.; Rosiclare, Ill.; Shawneetown, Ill.; Bardwell, Ky.; Wickliffe, Ky.; Morganfield, Ky.; Dixon, Ky.; Marion, Ky.; Cave-in-Rock, Ill.; Calconda, Ill.; Senath, Mo.; Kennett, Mo.; Hornersville, Mo., and East Prairie, Mo.

The greatest damage to theatres by the flood waters, according to John A. Goodno, secretary-treasurer of the Palace Theatre at Huntington, W. Va., would be in the Ohio Valley region from Parkersburg, W. Va., all the way down to Cairo, Ill. Indications were that the damage would far exceed that of 1913 when the river flooded surrounding territory to a record level.

Thirty theatres in 26 towns in southern Illinois, south-eastern Missouri and Kentucky, seven suburban Cincinnati houses, all in Middletown, Ohio, and New Albany and Jefferson, Ky., theatres ceased operations. The schine circuit was reported in New York as being one of the most affected circuits. The company has many theatres in the Ohio and Kentucky regions which are in the center of the flooded areas. The Comerford circuit and National Theatres, which were hard hit by the high waters last year, have no units in the affected areas at present.

A large portion of the theatre loss will be in the area from Huntington, W. Va., down to Louisville. In Parkersburg, W. Va., Market street, the main thoroughfare, is under several feet of water. Two Warner Brothers houses there have been closed. Pomeroy, Ohio, where the principal street parallels the Ohio river for seven miles, was under several feet of water, and a new theatre erected there recently and two others were under 10 feet of the torrent.

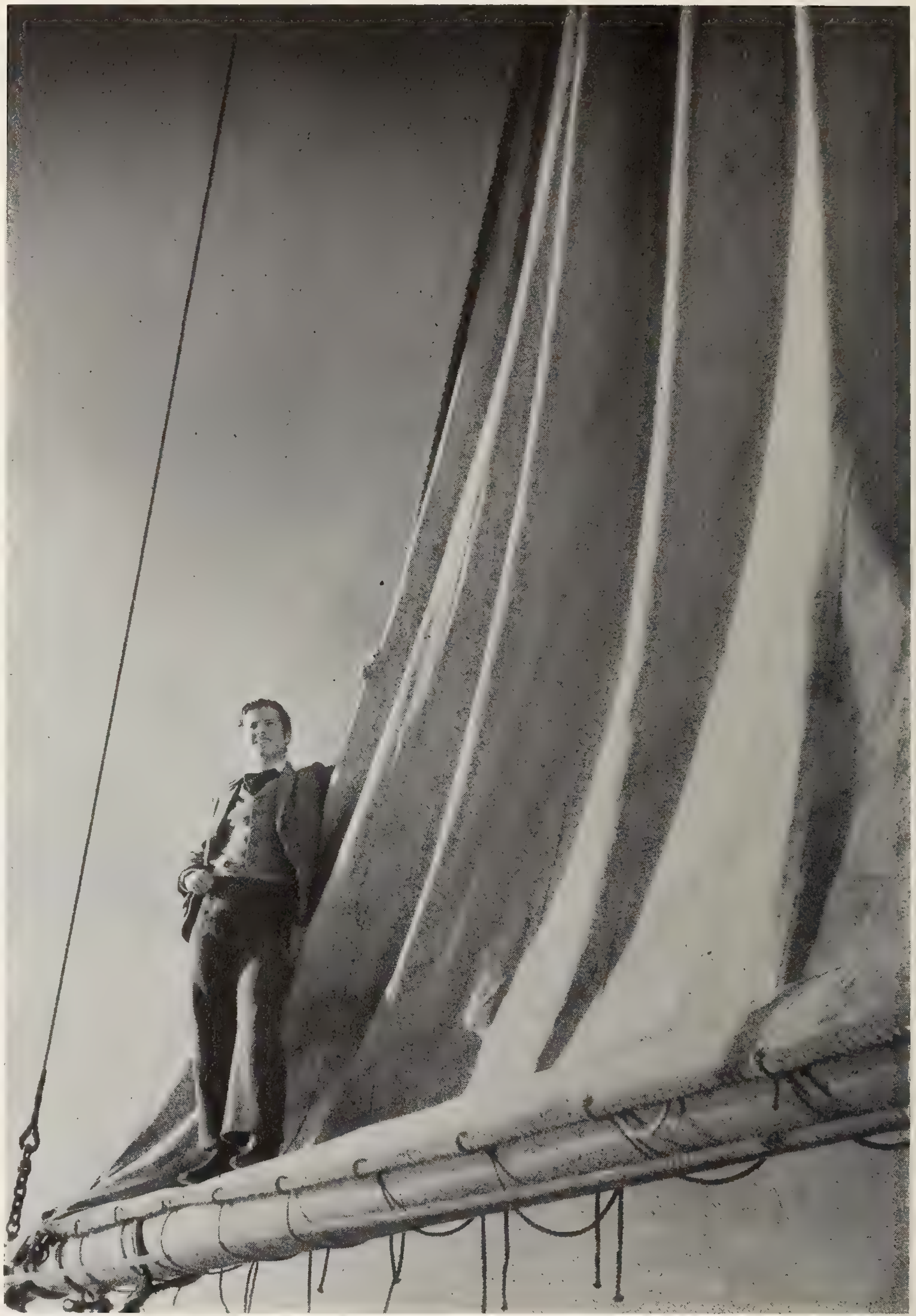
Down the river at Point Pleasant, W. Va., usually high town, the Ohio was rising rapidly Tuesday and the crest was only four and one-half feet under the record 1913 level.

Over the river at Point Pleasant, W. Va., the town was completely cut off, with the 500-seat theatre there reported to have been seriously damaged.

In Huntington, 10 theatres with seats totaling 10,000 were all closed and all seven downtown theatres were under from two to 10 feet of water. The heaviest loss probably will be sustained by the newly remodeled Palace, which just last week completed a

(Continued on page 18, column 1)

REENACT DRAMA OF PAST



ONE day in April, 1841, the North Atlantic Ocean gave up a tale that was to fill columns of newspapers on two continents, cause a sailor man to become the central figure of one of the greatest court dramas of the century and start one of the most gripping human controversies of all time. The Philadelphia ***Public Ledger,*** about to celebrate an anniversary a short time ago, and searching through musty files, dug up factual data of this sensational saga of the sea, a stirring story of men and women that became a "cause celebre" throughout the world. The Paramount picture, "Souls at Sea," is the cinematic result.

A sea yarn, it is a romance and drama of human experience, adventure, conflict, harrowing danger, sacrifice and courtship. Slave traders, statesmen, common folk, British aristocrats, Yankee sailormen, naval officers, thieves and lovers are its characters. Its major romantic theme is the love story of a high-born English girl and a raw-boned New England skipper. Its pulsating contrast is the fiction embellished dramatic story of a sea captain who, following a marine disaster, tossed fellow humans to the waves in order that other humans might live. It tells the story of one man who lived because love lived; of another man who found life not worth the living when the one he loved was lost. Opening with his trial for murder, the stories are told in retrospect.

The film stars Gary Cooper and George Raft and features Frances Dee. In support of them is mustered one of the most impressive casts of name players that Paramount or any other Hollywood studio has offered in years. Listed are Henry Wilcoxon, Harry Carey, Robert Barrat, Joseph Shildkraut and Porter Hall, outstanding in "The Garden of Allah" and "The General Died at Dawn" respectively, Olympe Bradna, Robert Cummings, Gilbert Emery, Lucien Littlefield, Tully Marshall, Virginia Weidler, Fay Holden and Colin Tapley. Among others are Fay Holden, Cecil Cunningham, Clyde Cook, Paul Fix, Robert Warwick, Jamison Thomas, George Beranger and Monte Blue.

To the screen adaptation of this subject worthy of the literary attention of a Stevenson, Dumas or Conrad Paramount assigned Grover Jones. His treatment of "Lives of a Bengal Lancer" and "The Trail of the Lonesome Pine" stand as testimony to his capabilities. To bring such a valuable property to screen realism, it was not unpected that Henry Hathaway, maker of the above named pictures, should be entrusted with the responsibility of direction.

In the matter of musical score and features a seeming paradox occurs. Modern minded Ralph Rainger was teamed with the classicist composer, Arnold Schoenberg, to prepare the melodies, and it was Leo Robin's job to furnish the lyrics. Their combined product, which Boris Morros will direct, sea chanteys, love songs and symphonic accompaniment is being depended upon to establish the proper moods and mental backgrounds for the production's dynamic drama.

Neither expense nor effort was spared in providing worthy production detail. Sailing vessels of other days, growing old in the mud of west coast ports, The Star of Finland and Star of Alaska, were resurrected and refurbished to serve as the ships of the period, queens of the flotilla to be seen in the film. Authentic and real are their sail rigging, the personnel costumes, weapons, life boats, fire engines, flags and the other necessary props.

Hollywood comment is to the effect that all this enterprise adds up to equal box office fitness of a kind and on a scale achieved at fairly regular intervals and with uniformly gratifying results in the production of maritime subjects. Memory flashes back over an impressive array of these, "Mutiny On the Bounty" in the foreground and "Mobey Dick" in the distance, with numerous others between, suggesting the type of public response anticipated by experts, volunteer and otherwise, for the film now approaching completion.

IN "SOULS AT SEA"

A Herald Preview in Advance Stills by Gus McCarthy

FLOODS CLOSE 300 THEATRES

(Continued from page 15)

$15,000 reconstruction program. Huntington theatres, however, unlike Pittsburgh houses last year, removed all seats, engines and fixtures last week when the water first gave evidence of rising to dangerous heights.

At Ashland, Ky., 20 miles below Huntington, the water was four feet higher than in 1913 and two feet more was expected. However, theatre damage was not expected to be very heavy, as the town's three houses are located on high ground. The cellars alone were likely to be affected.

Two miles farther down, at Ironton, it was a different story. The entire town was flooded and damage to the theatres was expected to run into thousands of dollars.

All the theatres in Portsmouth, Ohio, were closed. Warners reported over 10 feet of water on the stages of their two houses in nearby Laroy. Two other houses there, the Garden and the Westland, recently remodeled, were expected to have heavy damage.

City by City

Following is a city by city resume of the flood situation and theatre status:

OHIO

CINCINNATI: Twenty-five square miles of city under water. All 61 theatres were closed. Downtown theatre buildings were flooded, as were seven suburban houses. The others were not operating because of lack of power.

POMEROY: Residents stranded without gas or water. The theatres, the Electric and Majestic were closed.

ZANESVILLE: Greater part of city flooded with police ordering evacuation of flooded area. The Grand, Imperial, New Liberty, Quimby and Weller theatres were closed.

GALLIPOLIS: River rising continually driving people from their homes. Theatres: Gallipolis and Gallia reported closed.

IRONTON: Water six feet deep. Theatres reported closed were the Eastern, Grand, Lyric, Marlow and Southside.

NEW RICHMOND: Town reported almost completely submerged. The one theatre is the Dodge.

MIDDLEPORT: Reported in "terrible straits" without gas or water. The three theatres, the Family, Liberty and Strand, were dark.

INDIANA

EVANSVILLE: Ten thousand relief workers, under military direction, were helping to evacuate territory from Lawrenceburg to Mount Vernon. Fifty-five thousand persons reported homeless with third of city under water. The 11 theatres all were reported closed.

AURORA: More than 3,000 homeless were still waiting for rescue, delayed by a shortage of boats, the only means of transportation. The theatres, the Paramount and Tivoli, were closed.

KENTUCKY

LOUISVILLE: 230,000 of its 350,000 population homeless, three-fourths of the city under water. No running water, electricity. All 38 theatres were closed because of lack of power. Most of the downtown houses not under water were being used as refugee stations.

PADUCAH: Three to six feet of water swirled through business section. The closed theatres were the Arcade, Columbia and Orpheum.

MADISONVILLE: Floodwaters overrunning town. The Capitol, Cameo and Kentucky theatres were reported closed by lack of power.

WEST VIRGINIA

WHEELING: Ohio river entered business district. Most of the 10,000 residents of Wheeling Island fled. Wholesale section was under two to five feet of water. The theatres, the Capitol, Colonial, Court, Liberty, Northern, Rex, Rialto, State, Southern, Victoria and Virginia, all were reported closed.

PARKERSBURG: Water was 12 feet deep in the business section. The local power station was closed. While temporary service was obtained from Fairmont, the theatres were closed. They are the Broadway, Heihle, New Palace, Smoot, Strand and Virginian.

HUNTINGTON: With 15,000 homeless, the business section flooded, theatres reported dark were the Dixie, Fox, Keith, Lyric, Margaret, Mills, Orpheum, Palace, Par, Rialto, Roxy, Strand and State.

STARS BROADCAST FOR FLOOD RELIEF

A benefit radio broadcast for flood relief sufferers, on which the majority of the major studios in Hollywood cooperated by offering their contract players and stars, was heard over the Mutual Broadcasting System network from station KHJ Tuesday night.

Players who took part in the air playlet entitled "The House on the Hill," dealing with a family caught in the flood, were: Jean Hersholt, Eleanore Whitney, Johnny Downs, Smith Ballew, Robert Barratt, Kay Linaker, Nan Bryant and Edith Fellowes.

Jack Schaeffer Dead

Jack Schaeffer, 37, for the last two years treasurer of the Empire theatre, in Newark, died last week in Beth Israel Hospital from influenza. Prior to coming to Newark Mr. Schaeffer was treasurer of the Royale Theatre in New York. He leaves a widow and child.

Complaint Referred to Union

American Federation of Musicians has referred the complaint of the RCA-Victor Company against the Chicago Federation of Musicians' ruling that no member can make recordings after February 1, back to the Chicago Federation.

Trust, Plagiarism Actions in Courts

Eight distributing companies and two Texas circuits, defendants in the Government's action to test the legality of first run contracts made with the Karl Hoblitzelle theatres are scheduled to file answers to the Government's complaint charging restraint of trade and conspiracy on February 1st. The Federal attorneys are attacking contracts which impose admission and double featuring restrictions on subsequent runs which play pictures which have been exhibited at a specified minimum admission in the first runs.

Two suits claiming copyright violation and plagiarism are pending in the courts. The United States district court in New York has ordered Twentieth Century-Fox to submit a bill of particulars in the suit brought by Ray Long and the Richard R. Smith Corporation against the film company. The action asks for an injunction, accounting and damages and is based on a copyright claim on Irvin S. Cobb's book "Down Yonder with Judge Priest and Irvin S. Cobb."

A plagiarism suit asking $2,000,000 damages against RKO which was filed by James Young, writer, in 1933, will be tried in the New York supreme court in February. The action names RKO, RKO Pathe Pictures and Adela Rogers St. John and claims that the picture "What Price Hollywood?" plagiarizes Mr. Young's story "What Price Sex in Hollywood?"

Production Starts on Uruguayan Film

by PAUL BODO

in Montevideo

Ciclolux, new producing company in Montevideo, has started the shooting of the first feature length native picture, "Dos Destinos" ("Two Destinies"), with Juan Echebehere directing. The cast is composed for the most part of Argentine players but the film is designed for the home market.

▽

Cine Metro here will show 18 Twentieth Century-Fox pictures under the terms of an agreement reached in New York. Other Twentieth Century-Fox product will play the Cine Ambassador, a 1,200 seat house which is scheduled to open in March. Delmaur, Ltd., will operate the theatre.

▽

The Estudo Auditorio, former legitimate house owned by SODRE, the official Government broadcasting station, which was operated last year by Gaumont British under lease, is expected to operate in the future as an independent film house. The theatre, one of the largest in the city, seats 1,100.

For Busy Showmen

Here's how

20TH CENTURY-FOX

plans to keep you happy

during

FEBRUARY • MARCH
APRIL

We've kept it brief to save you time. The box office will do our talking anyway!

Please begin . . .

February

DICK POWELL and **MADELEINE CARROLL**

in

IRVING BERLIN'S

ON THE AVENUE

with **ALICE FAYE · RITZ BROTHERS · GEORGE BARBIER**
Alan Mowbray, Cora Witherspoon, Stepin Fetchit, Sig Rumann.

•

JANE WITHERS

in

THE HOLY TERROR

with Anthony Martin, Leah Ray, Joan Davis, El Brendel, Joe Lewis.

•

WILL ROGERS

in

DOCTOR BULL

with Rochelle Hudson, Marian Nixon, Ralph Morgan, Berton Churchill, Andy Devine.

•

ANNABELLA · HENRY FONDA
LESLIE BANKS

in

WINGS OF THE MORNING

in Natural Technicolor
Presenting the world-famous tenor
JOHN McCORMACK

•

The Jones Family

in

OFF TO THE RACES

with
SLIM SUMMERVILLE and the screen's foremost box-office family.

VICTOR McLAGLEN **WALTER CONNOLLY**
PETER LORRE
in

NANCY STEELE IS MISSING

with **JUNE LANG, ROBERT KENT** and Shirley Deane, John Carradine, Jane Darwell, Helen Jerome Eddy, Frank Conboy.

March

FAIR WARNING

with J. Edward Bromberg, Betty Furness, John Howard Payne, Victor Kilian, Billy Burrud.

•

TYRONE POWER • LORETTA YOUNG • DON AMECHE
in

LOVE IS NEWS

with
Slim Summerville, Dudley Digges, Walter Catlett, George Sanders, Jane Darwell, Pauline Moore, Stepin Fetchit.

•

TIME OUT FOR ROMANCE

with **CLAIRE TREVOR, MICHAEL WHALEN,** Joan Davis, Douglas Fowley, Bennie Bartlett.

•

SIMONE SIMON and
JAMES STEWART
in

SEVENTH HEAVEN

with Jean Hersholt, Gregory Ratoff, Gale Sondergaard, J. Edward Bromberg, John Qualen, Victor Kilian, Thomas Beck, Sig Rumann.

20th CENTURY FOX
Darryl F. Zanuck
in
Charge of Production

April

MIDNIGHT TAXI

with **BRIAN DONLEVY**, Alan Dinehart and a cast of noted players.

•

SHIRLEY TEMPLE

in

Rudyard Kipling's

WEE WILLIE WINKIE

with

VICTOR McLAGLEN

JUNE LANG, MICHAEL WHALEN

C. Aubrey Smith, Douglas Scott, Constance Collier, George Hassell, Cesar Romero

•

STEP LIVELY, JEEVES!

with **ARTHUR TREACHER**, Patricia Ellis, Robert Kent, Alan Dinehart, George Givot, Helen Flint. Based on the character "Jeeves" created by P. G. Wodehouse.

•

WARNER BAXTER *and* **WALLACE BEERY**

in

SLAVE SHIP

with

ELIZABETH ALLAN, MICKEY ROONEY

George Sanders, Helen Westley, Miles Mander, Joseph Schildkraut, Arthur Hohl, Minna Gombell.

•

MARRIED LADY

(Tentative Title)

Based on a smash showmanship idea, the kind 20th is famous for, this picture is destined to pay off big in box-office dividends. Watch for further news.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

LEGAL FIGHT OVER CHANCE GAMES TURNS ON THEATRE CORPORATIONS

Hearing on All Arrests Made in Chicago Area Set for February 9; State Law Sought in Indiana

Chance games and giveways continue a major subject of legal contention. Important court fights are being waged over them in Illinois, where Chicago police have made additional arrests of theatre operators, and in Missouri, where a test case is pending in the state supreme court. In New Jersey action has been started against several exhibitors on lottery charges. State legislatures are considering bills aimed at the practice in Indiana, North Carolina, Ohio and Tennessee and municipal authorities are combating the games in Omaha, Houston and Seattle.

The United States court of appeals in Boston this week rejected an application by Bank Night operators for a hearing of an infringement suit on which the court ruled several weeks ago that the Bank Night plan is in the public domain and is not entitled to copyright protection. The decision added, however, that the game is not a lottery.

William V. Daly, assistant corporation counsel of the city of Chicago, announced this week that he would file complaints against corporations operating 122 theatres whose managers or employees have been arrested for distribution of chance game prize money in violation of a city ordinance. Mr. Daly said that the corporations, not the employees, are the real defendants and should be prosecuted. The cases scheduled for court hearing this week, involving 25 theatres, were postponed to February 9th when a hearing on all the arrests made to that date will be held.

Chicago exhibitors say that the recent stopping of chance games by the police department is costing them as much as 20 per cent of the average gross taken in while the games were running. They say that double features have been of no help.

The State Senate of Arkansas has passed a bill to tax theatre chance game awards 25 per cent. The proceeds are to be given to the old age pension fund.

In Americus, Ga., a city court jury this week acquitted J. N. Morgan, manager of the Rylander theatre, of a charge of operating a lottery.

State Law Sought

Aimed directly at Bank Night, a bill to prohibit the operation of lotteries in places where admission is charged has been introduced in the House of Representatives in Indiana by Harry Mutler, operator of the State theatre, Anderson. The bill provides a fine of $50 to $100 for violation to which a jail sentence of six months may be added.

Hearing on the appeal of Jackson County, Mo., authorities from the circuit court in the case of Missouri vs. R. W. McEwan, Bank Night distributor in Missouri and Kansas, has been set by the supreme court for the May term. Judge Marion D. Waltner of the circuit court last summer held that while "we have present the offering of a prize and the award of that prize by chance, this court is of the opinion that the third necessary element, to wit, consideration, is absent."

"GOLDEN GOOSE" NEW CHANCE LURE

Exhibitors are racking their brains to find novel presentations for their chance game offerings, now that the usual methods of conducting the game are beginning to pall on audiences.

In Leesville, La., the manager of the Vernon theatre went back to his nursery days and returned with an idea. Tuesday and Friday nights at the theatre are now "Golden Goose Nights."

Cooperative in Hot Water

The cooperative Bank Night conducted by 25 theatres in Omaha is facing trouble on four fronts. Assistant Attorney General Paul Chaney has announced at Lincoln that he believes that part of the Bank Night plan which permits persons to attend a matinee and be eligible for the $1,000 prize if their names are drawn that night is illegal because it requires the purchase of a ticket.

Mayor Dan Butler of Omaha has instructed City Attorney Seymour Smith to study legal means of stopping Bank Night.

The Lutheran Ministers Association, representing 25 churches, has asked the City Council to stop Bank Night or move it to some other night than Wednesday during Lent. The Omaha Ministerial Union has passed a resolution backing the Lutherans in their demand.

The Nebraska attorney general, Richard C. Hunter, has assigned one of his staff to gather evidence on chance games which he believes are conducted in violation of the lottery laws.

Attorney Brings Suits

Suits brought against users of giveaway games in New Jersey under an old "common informer" statute will be continued by Max J. Berlin, an attorney, in spite of an announcement that Roy H. Decker, said to be his principal, had withdrawn. Mr. Decker was reported as the complainant in 20 suits against motion picture theatres, fraternal societies and churches in connection with Bank Nights, bingo parties and other chance games. In a statement to the press this week he disclaimed further interest in the litigation and placed responsibility for the suits on Mr. Berlin. The attorney said that a group of mercahnts is sponsoring the action.

An order temporarily restraining Bergen County Prosecutor John J. Breslin from taking action against Bank Night and chance games being conducted in theatres has been obtained from Advisory Master N. Demarest Campbell by Harold Blumenthal, owner of the Ritz theatre, Garfield. Several weeks ago Mr. Breslin issued an ultimatum giving theatre owners until January 15th to put a stop to the giveaways, maintaining that the games are lotteries.

Old "Common Informer" Statute Invoked in New Jersey; Tax on Chance Games Proposed in North Carolina

The latest development of the chance games, Giant Bank Night, is being adopted by the circuits. In the New York metropolitan area an intercity hookup with six master switchboards on the stage of the Metropolitan in Brooklyn and operators on the stages of 55 houses in the Loew circuit will be used to make known the winners of the circuit's first two-day, all-day Bank Night on February 10th. The prizes will total $3,500 in cash, $1,500 for the first and $1,000 each for the second and third.

Tax on Games Asked

Representative Withrow of Rutherford, N. C., has anounced that he will introduce a bill in the North Carolina state legislature calling for a tax upon Bank Night or Jack Pot Night at theatres.

In Ohio, Representative Carl L. Wintzler of Wapakoneta has introduced a measure in the state legislature which would prohibit merchandise giveaways based on chance with $100 to $1,000 fines and jail terms up to six months for each violation.

Philadelphia police, acting on an order of Mayor Wilson, Tuesday evening forced 75 neighborhood theatre managers to suspend the games.

The Memphis and Shelby County delegation to the Tennessee state legislature is expected to introduce measures outlawing games of chance in theatres and drawings for prizes in stores. City authorities in Memphis ordered arrests of theatre operators using the games but found that the giveaways were within the law.

Bank Night has been discontinued in two theatres in Lufkin, Texas, by the Jefferson Amusement Company, after a warning by County Attorney W. J. Townsend that the managers would be prosecuted for operating lotteries unless the practice was stopped.

In Houston, City Fire Marshal Coull has threatened to file suit against all theatres holding Bank Night unless they obey the city ordinances against blocking aisles and exits.

Bank Night and Sweepstakes have been prohibited in Seattle theatres under an edict promulgated by Prosecuting Attorney B. Gray Warner who called the games lotteries. Mel Reid, owner of the New Gorge theatre in Bingen, Wash., has been arrested for operating a Bank Night program after having been warned frequently to stop.

Bingo has been ruled a lottery by the Postoffice Department.

Columbia Pictures corporation paid Harry Cohn $182,040 and Jack Cohn $104,260 as salaries during the last fiscal year, according to report of the Securities and Exchange Commission.

RECEIPTS $204,272,000 IN 19 STATES IN 1935

Census Bureau Statistics Show Amusements in 33 States Grossed Total of $282,625,000

by FRANCIS L. BURT
in Washington

Additional reports from the Federal Census Bureau on the receipts of places of amusement this week included statistics showing that in 19 states and the District of Columbia, 13,356 places of amusement had receipts aggregating $204,272,000 in 1935, gave employment to an average of 48,975 persons and paid out in wages and salaries $44,852,000.

The bureau now has reported on 33 states and the District of Columbia, covering 17,841 establishments with receipts of $282,625,000, giving employment in 1935 to an average of 67,736 persons and having an aggregate payroll for the year of $62,172,000. Previous reports covered the six New England states and eight states in the Rocky Mountain region.

The reports cover all types of enterprises including motion picture and other theatres, circuses and shows, amusement parks, dance halls, bowling alleys and other establishments.

Statistics for the states reported this week were summarized as follows:

California: 2,618 establishments with receipts of $66,686,000; 2,196 proprietors and firm members; 13,548 employees; annual payroll, $14,841,000 of which $1,846,000 was for part-time work.

Washington: 596 establishments with receipts of $9,569,000; 472 firm members and proprietors; 2,519 employees; annual payroll, $2,024,000 of which $331,000 was for part-time work.

Florida: 594 establishments with receipts of $11,349,000; 463 proprietors and firm members and 2,426 employees; aggregate payroll, $2,703,000 of which $386,000 was for part-time employment.

Maryland: 437 establishments with receipts of $10,826,000; 329 proprietors and firm members and 2,250 employees; aggregate payroll, $2,399,000 of which $338,000 was for part-time work.

Virginia: 617 establishments with receipts of $8,102,000; 443 proprietors and firm members and 2,173 employees; aggregate payroll, $1,807,000 of which $131,000 was for part-time work.

District of Columbia: 156 establishments with receipts of $7,915,000; 99 proprietors and firm members and 1,253 employees; aggregate payroll, $1,919,000 of which $82,000 was for part-time work.

North Carolina: 740 establishments with receipts of $7,362,000; 586 proprietors and firm members and 2,073 employees; aggregate payroll, $1,657,000 of which $100,000 was for part-time work.

Oregon: 390 establishments with receipts of $5,933,000; 314 proprietors and firm members and 1,476 employees; aggregate payroll, $1,318,000 of which $196,000 was for part-time work.

Georgia: 671 establishments with receipts of $5,248,000; 535 proprietors and firm members and 1,982 employees; aggregate payroll, $1,258,000 of which $181,000 was for part-time work.

West Virginia: 390 establishments with receipts of $4,915,000; 343 proprietors and firm members and 1,265 employees; aggregate payroll, $1,012,000 of which $122,000 was for part-time work.

South Carolina: 372 establishments with receipts of $3,088,000; 241 proprietors and firm members and 964 employees; aggregate payroll, $630,000 of which $33,000 was for part-time work.

Delaware: 70 establishments with receipts of $1,083,000; 58 proprietors and firm members and 262 employees; aggregate payroll, $225,000 of which $17,000 was for part-time work.

Statistics for the eight south central states were:

Alabama: 495 establishments with receipts of $4,539,000; 401 firm members and proprietors; 1,260 employees; annual payroll, $927,000 of which $73,000 was for part-time work.

Kentucky: 614 establishments with receipts of $7,815,000; 509 firm members and proprietors; 1,987 employees; annual payroll, $1,796,000 of which $248,000 was for part-time work.

Mississippi: 300 establishments with receipts of $1,303,000; 285 proprietors and firm members; 502 employees; annual payroll, $236,000 of which $13,000 was for part-time work.

Tennessee: 670 establishments with receipts of $7,102,000; 551 proprietors and firm members; 1,846 employees; annual payroll, $1,541,000 of which $139,000 was for part-time work.

Arkansas: 448 establishments with receipts of $3,756,000; 382 proprietors and firm members; 961 employees; annual payroll, $706,000 of which $128,000 was for part-time work.

Louisiana: 453 establishments with receipts of $4,974,000; 394 proprietors and firm members; 1,747 employees; annual payroll, $1,081,000 of which $216,000 was for part-time work.

Oklahoma: 830 establishments with receipts of $8,255,000; 710 proprietors and firm members; 2,341 employees; annual payroll, $1,911,000 of which $168,000 was for part-time work.

Texas: 1,895 establishments with receipts of $24,452,000; 1,619 proprietors and firm members; 6,140 employees; annual payroll, $4,861,000 of which $513,000 was for part-time work.

Academy Starts Award Selection

The annual Academy of Motion Picture Arts and Science awards will be made from 382 features originating in the major studios. A special committee of 50 Academy members are currently studying these films to select the best ten and other groups are considering achievements in the other award classifications.

The general committee held its first meeting on Monday on the producing, acting, directing and writing awards. Nominations will be by secret ballot and the entire membership will cast the final ballot.

Studio technical department heads, studio executives and equipment manufacturing companies have been requested to submit nominations for the award for scientific or technical achievement. Nominations must be for a device, method, formula, discovery or invention of outstanding importance which had been employed in motion picture production during 1936. Carl Dreher heads the Board of Judges for this award.

Final awards in all classifications will be announced at the annual Academy dinner on March 4th.

Fox West Coast Cleared in Case In Federal Court

The Fox West Coast receivership case in which the circuit was charged with fraud in obtaining its decree is believed by attorneys to have been effectively closed by the decision of the United States circuit court of appeals in San Francisco last week.

After four years of intensive legal war the T. L. Tally and Corbar Corporation plea that the court reverse the decision of a lower court was refused by Federal Judges Curtis D. Wilbur, Bert Haney and Francis Garrecht. William H. Neblett, Tally and Corbar attorney, was severely criticized in the court's decision. Charges of fraud, falsification of financial records, criminal conspiracy and monopoly had been fired by Mr. Neblett at half a dozen film corporations and individuals, among them Fox Film Corporation, Wesco Corporation, Twentieth Century-Fox, National Theatres, Fox West Coast and Charles P. Skouras.

The San Francisco appeals court held that no fraud or conspiracy was committed in obtaining the original decree of receivership in 1933. Mr. Neblett charged the theatre men with conspiring to buy back their own property at a greatly decreased valuation while the properties were actually solvent and not eligible for receivership. The Tally and Corbar claim to damages because their theatre leases had been canceled following the receivership was specifically denied. The court ruled that they had no standing as creditors because they had accepted consideration in full settlement of their claims shortly after the original order.

Technically Mr. Neblett may still ask that the United States supreme court hear an appeal but the high court is empowered to refuse such hearing and California attorneys believe that such an appeal would be rejected.

Hungarian Booking Pool Is Attacked

by ENDRE HEVESI
in Budapest

The members of the Hungarian Distributors' Union are planning a cartel in order to protect their booking interests, to be directed chiefly against the small exhibitors.

Neighborhood theatre owners recently adopted a form of collective buying, designating one of their number to negotiate terms for them all, thus obtaining lower prices. The distributors are determined to end the system and the members of the Union will agree to sell their product to only one exhibitor at a time.

The Exhibitors' Union, planning to fight the distributors, has started a counter action by seeking to prevent the distributors from obtaining the necessary Governmental permission for the formation of the proposed cartel, contending it would be detrimental to exhibitors.

John E. Kennebeck Dies in Australia

John E. Kennebeck, Paramount managing director for Australia and New Zealand, died in Sydney last Saturday from complications resulting from an appendectomy which was performed on Wednesday. He is survived by his wife and two children.

Mr. Kennebeck, who was 39 years old, climaxed a brilliant Paramount career in 1934 when he was appointed to the managing directorship in Australia. Leaving the field of journalism in Omaha, where he was a reporter on the *Omaha Bee*, the young Nebraskan joined Paramount as an exploiteer on the staff of Claude Saunders and was assigned to the company's exchange in Omaha in 1922. In 1923 he was transferred to Australia to the staff of John W. Hicks, Jr. He was successful in the building of public good will and became personally popular with the public and with his fellow workers.

His service under Mr. Hicks was continued when William J. Clark was appointed to the managing directorship following the return of Mr. Hicks to America, and when Mr. Clark resigned, the still young exploiteer was appointed to the post.

Again he distinguished himself with his sales and personnel policies. He was appointed president of the American Society of Australia and because of his private work on behalf of the Catholic Church he was made a Papal Knight. This honor was to have been conferred on him on a planned visit this year to his home city, Omaha.

International Radio Broadcasts Awards

The presentation of awards by the New York newspaper screen critics for best performances, the best film, and the best foreign film of 1936 was made this week in the Rainbow Room at Rockefeller Center, New York. The ceremonies were broadcast over the NBC blue network. A cocktail party with more than 300 attending preceded the presentation.

William Boehnel, *World Telegram* critic, presided at the ceremony and introduced Richard Watts, Jr., of the *Herald-Tribune*. Mr. Watts presented the award for the best masculine performance to Walter Huston for his role in "Dodsworth." The award for "Mr. Deeds Goes to Town" as the best picture of the year was presented to Jack Cohn, vice-president of Columbia and the certificate for "Carnival in Flanders," voted best foreign picture, was given to W. H. Van Beverin, executive of American Tobis. The program then switched to Hollywood where Sidney Skolsky of the *Daily News* introduced Samuel Goldwyn, Harry Cohn, Luise Rainer, Gary Cooper, Jean Arthur and Reuben Mamoulian. Mr. Cooper and Miss Arthur did brief scenes from "Deeds."

Following the coast presentations the network spanned the Atlantic and, from London, members of the cast of "Carnival in Flanders" did a scene from that picture.

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16 WPA FILMS COST REPORTED $101,055

Administrator Hopkins Submits Data to House Appropriations Committee; Titles Are Given

by FRANCIS L. BURT
in Washington

Sixteen motion pictures, ranging in length from 405 to 1,722 feet, have been produced for the Works Progress Administration at a cost of $101,055.56, it was disclosed this week with publication of the testimony of Harry Hopkins, Works Progress Administrator, before the House appropriations committee during consideration of legislation providing funds to carry the WPA through the remainder of the current fiscal year.

That there has ever been any difficulty with the General Accounting Office in making expenditures for film propaganda was denied by Mr. Hopkins in response to a question by Representative Taber (Rep.) of New York, who sought to develop the truth of rumors that the GAO had killed the initial plans of the WPA for the production of pictures.

Motion pictures and radio have represented about 50 per cent of the WPA's total expenditures for "information," it was shown. In addition to the more than $100,000 spent for film productions, $43,106.15 was spent for radio, these figures being up to the end of last November, and at the present time four persons with annual salaries aggregating $16,000 are employed on pictures and radio in the WPA information service.

The pictures produced for the WPA so far have been as follows, the committee was informed: "A Better New York State," 1,135 feet; "A Better New York City," 781 feet; "A Better New Jersey," 771 feet; "A Better Pennsylvania," 876 feet; "A Better Massachusetts," 953 feet; "A Better Ohio," 802 feet; "A Better Michigan," 755 feet; "A Better West Virgina," 777 feet; "A Better Illinois," 831 feet; "A Better Chicago," 781 feet; "A Better Minnesota," 905 feet; "A Better Missouri," 876 feet; "Hands" (a film showing the economic distribution of the WPA dollar), 405 feet; "Work Pays America" (presenting typical WPA operations throughout the Nation), 1,554 feet; "Rain for the Earth" (a newsreel showing the operations of WPA in drought-stricken states), 1,722 feet, and "We Work Again" (typical projects on which colored WPA workers are employed), 1,408 feet.

Contract Not Questioned

"In reply to the question as to whether any difficulty was encountered with the General Accounting Office in connection with the manufacture of the films listed above," it was declared in a formal statement filed with the committee by Mr. Hopkins, outlining the motion picture activities of his organization, "it may be stated that no difficulty was encountered. The contract has not been questioned, and all vouchers presented have been approved for payment.

"A work relief project to provide employment for needy motion-picture cameramen was conducted for a short time in the early days of the Works Progress Administration. The project was small, employing at its maximum only four cameramen. The work consisted of taking a series of pictures to show progress on important projects. This project was discontinued early in 1936, and all the film produced under it has been retained for record purchases as archives material. No trouble was experienced with the General Accounting Office in setting up this project, although many details had to be worked out with that office concerning it."

The WPA, it was said, has received no compensation of any kind for the distribution of any of its films, which have been added to the normal programs of theatres without extra cost to either patrons or the Government. No central distributing agency has been set up for the distribution of the pictures, but they have been sent to the state administrators, "who were responsible for distribution to theatres in their states in any convenient and appropriate manner."

12,500 Employed at Peak

The Federal Theatre Project also was taken up for discussion, it being shown that at the peak of employment nearly 12,500 professionals were employed and at the end of last year 11,496 actors, directors, scenic and costume designers, stage managers, carpenters, electricians, stage hands, property men, play readers, dramatists, box office men and others were employed in manning and maintaining 100 operating or performing companies in 28 states, appearing before audiences that, during the last four months of 1936, averaged 1,214,000 persons per month.

Since the Federal Theatre Project as such took over the drama units that had been set up under the Civil Works Administration and the Emergency Relief Administration, federal companies, from December 2, 1935, to December 31, 1936, gave a total of 28,191 stage performances to a total recorded audience of approximately 15,000,000 persons.

"This Federal theatre audience is for the most part a new audience," it was declared. "It represents rural communities, isolated camps, small towns, even cities that had long been isolated from the living theatre. At the beginning of the project, a survey of the high schools in New York City disclosed, for instance, that only one high school pupil in 30 had ever seen a play with living actors.

Hutchinson Returns From World Tour

Walter J. Hutchinson, foreign manager of Twentieth Century-Fox, returned to New York this week from a six-months tour of his company's foreign offices. He was accompanied by F. L. Harley, managing director of the organization in England.

EXHIBITORS IN 5 STATES FACE INCREASE IN TAXES

Growing Stack of "Must" Bills Points to Little, If Any, Federal Film Action

That Congress will not have time for consideration of legislation directly concerning the motion picture industry is indicated by the growing stack of "must" measures. The industry is threatened, however by new taxes or increases in present levies in Colorado, Georgia, Kansas, Maryland and Missouri, and it is believed that other state legislatures will be asked to approve various bills affecting the amusement business. Municipal governing bodies also are considering ordinances concerning censorship bodies, regulation of signs, taxes and other measures affecting theatres.

Submission by President Roosevelt of the first few of a long series of measures on which prompt action is desired is believed in Congressional circles to indicate that there will be little time available during the session for consideration of matters not on the Administration program. Members of the House Committee on interstate and foreign commerce, in charge of block booking legislation and many other matters, said this week that legislation was piling up so fast that it was doubtful if time could be found for anything but bills on the "must" agenda.

The attention of Congress at the present time is centered upon the President's plan for reorganization of the executive branch of the Government, involving the absorption by Cabinet departments of all independent agencies. Two new departments would be created, one of which, the Department of Social Welfare, would probably take over all the motion picture activities of the various departments and agencies.

Copyright Bill Filed

The number of measures which would affect the motion picture industry, directly or indirectly, was increased in the last week by submission of copyright legislation by Representatives Sol Bloom of New York and Guy L. Moser of Pennsylvania.

The bill would give to the copyright owner the exclusive right to exhibit the work if it is a film, or to communicate it by broadcasts, television or other means.

Inclusion in the first deficiency appropriation bill, soon to be reported, of $350,000 for the use of the Federal Communications Commission in prosecuting its investigation of the American Telephone and Telegraph Company, was asked last week by President Roosevelt in a letter to Speaker Bankhead of the House.

Hearings on the O'Mahoney bill providing for the licensing of corporations engaged in interstate commerce will be announced in the near future, it is indicated. Of particular interest to the screen industry and its investors is a provision that all officers and directors must be holders of stock in the corporation for which they serve.

Three bills applying to industry in general, drafted by the National Council for Industrial Progress, have been sent to the President for consideration. One authorizes loans for small enterprises, another sets up a National Economic Advisory Council to study sources of revenue and its expenditure, and the third covers minimum wages, maximum working hours and fair trade practices.

LEGISLATORS INSURE THEIR FREE PASSES

About three and a half minutes were required in the South Carolina House of Representatives to kill a bill prohibiting theatres and motion picture houses from giving free passes to certain groups, members of the general assembly among them. The bill was introduced by J. D. Witherspoon of Laurens. It was read once and sent to the judiciary committee. The committee made an unfavorable report on the measure, the report was adopted by the House and the measure thereby rejected.

To make certain a parliamentary "strangler" was applied which makes further consideration impossible unless unanimous consent of the House is given.

The Bureau of Internal Revenue ruled this week that employers who desire to pay their employees' share of the social security taxes without deducting the amounts from the pay envelopes may do so without considering the taxes thus absorbed as additional compensation.

A measure to ban block booking of films has been introduced in the California legislature by Assemblyman Voight, who is preparing a bill providing for the separation of production and exhibition. Other legislation in the state affecting the motion picture industry is expected to include a film footage tax bill, the prohibition of the sale of tickets when only standing room is available, and an anti-Bank Night bill.

In Colorado exhibitors are organizing opposition to a proposal, now before the legislature in Denver, for a 20 per cent tax on amusement tickets. Theatre men are backing another bill, now before the House, which would prohibit mental and physical endurance tests that extend more than 24 hours.

Georgia legislators are considering a gross receipts tax measure and are expected to study the possibilities of legalizing pari-mutuel betting on horse and dog races.

With the state reporting unprecedented needs for increased revenue, theatre men in Kansas face the dilemma of either supporting a sales tax or running the risk of facing special amusement taxes.

In Louisiana theatres are awaiting the effect of an order issued by the state tax commissioner to all local assessors to increase the assessment on all commercial and industrial property up to 10 per cent over last year.

In his message to the legislature Governor Harry W. Nice of Maryland urged extension of the one per cent gross receipts tax on admissions. The levy is one of several special tax measures which will expire on March 31st and which were put into effect to raise funds for relief.

A bill regulating the admission of minors to motion picture theatres has been filed in the Massachusetts legislature. The measure would bar children from theatres after 7 P. M. on week days unless they are chaperoned and would prohibit children under the age of 16 from Sunday performances.

Governor Lloyd Crow Stark's bill to increase the Missouri sales tax from one to two per cent has been introduced in the Missouri legislature. It includes a provision making the levy one cent on sales between nine and 51 cents and two cents on sales above 50 cents. Adoption of the bill would force theatres to increase admissions one cent.

Three bills affecting theatres have been introduced in the Pennsylvania legislature. One provides that all houses seating 300 or more be equipped with an asbestos or steel curtain. Another requires the attendance in projection booths of as many licensed projectionists as there are machines. The third, a labor bill, requires that projectionists be allowed at least one day of rest a week.

In Washington the theatre industry faces new competition from two sources. One group of legislators is attempting to legalize dog racing with pari-mutuel betting and another would legalize dart games, Bingo and Lotto, which are now banned.

Municipal legislatures in several cities are considering measures which affect theatres. In Birmingham, Ala., amusement supervision will be extended and tightened rather than relaxed by the new department of amusement supervision which the city council proposes to create. The department will have authority over theatres, circuses, fairs, carnivals, night clubs and other entertainments.

An amendment to the Wilmington, Del., building code to permit signs, advertising and ornamentation on marquees, has been given first and second readings by the board of directors of the street and sewer department.

St. Louis Censorship Move

The Savannah, Ga., city council has approved an ordinance reducing the tax on admissions to two per cent of each ticket and fixing a minimum levy of one cent. The new law replaces a ten per cent gross receipts tax which was placed in effect January 1st.

Theatre managers in Detroit are fighting a city ordinance which would eliminate all canopies and marquees in the city.

The St. Louis Mo., board of aldermen is scheduled to vote on a bill creating a city board of motion picture censors. Distributors of film would be called upon to pay a city tax of one cent for each foot of film inspected.

An ordinance which would ban smoking in theatres, with certain exceptions, has been placed before the New York Board of Aldermen.

Opposition to a proposed increase in theatre license fees in Milwaukee, Wis., was voiced before a Common Council committee hearing by B. J. Miller, representing the circuits, and R. A. Tesch, business manager for the Independent Theatres Protective Association. The exhibitors contend that the present flat $30 annual fee is sufficient to finance the city motion picture commission. The new plan would provide a fee ranging from $30 to $100 a year, depending on the seating capacity.

Sunday Openings Permitted

A measure to legalize Sunday shows in all municipalities in Jefferson County, Ala., has been passed by the state legislature and is awaiting the Governor's signature. The bill will permit operation of theatres in Leeds and Tarrant. Birmingham, also in the county, already has Sunday films.

Officials of Oakland, Md., are planning to ask the legislature to authorize a referendum on Sunday shows. In Alabama the state legislators have been given a bill to legalize the showings in Fort Payne.

The town council of Arnold, Neb., acceding to a petition signed by 200 citizens, has repealed the law banning Sunday shows. In Waynesboro, Va., a referendum on the question resulted in a vote of 344 to 294 in favor of the theatres.

Bills have been passed by the lower house of the North Carolina legislature to permit the operation of theatres on Sundays in Cherokee county.

Repeal of a city ordinance in Greenwood, Miss., prohibiting Sunday shows has been denied by authorities in spite of a petition.

The smartest musical ever filmed!
Irving Berlin's grandest songs!
ON THE AVENUE
WITH A CAST OF STARS SO BRIGHT YOU DON'T CARE WHAT THEY DO... IF THEY'LL ONLY KEEP ON DOING IT
...it's that kind of picture!

New York's latest real-life romance..

VE GOT MY LOVE TO KEEP ME WARM" (One of the six new Irving Berlin songs)

"SLUMMING ON PARK AVENUE" (One of the six new Irving Berlin songs)

"YOU'RE LAUGHING AT ME" (One of the six new Irving Berlin songs)

HIS YEAR'S KISSES" (One of the six new Irving Berlin songs)

"HE AIN'T GOT RHYTHM" (One of the six new Irving Berlin songs)

"THE GIR

et to Irving Berlin's music at its best!

The last word in rhythm! The latest in chic! The newest in love! The ribticklingest in laughter! The fastest in dancing! The greatest in stars! Full of boom-boom and go-go...everything that makes a top-gross show!

Dick POWELL · Madeleine CARROLL

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Irving Berlin's ON THE AVENUE

with

ALICE FAYE · RITZ BROTHERS ·

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and

ALAN MOWBRAY · CORA WITHERSPOON

STEPIN FETCHIT SIG RUMANN

Directed by Roy Del Ruth

Associate Producer Gene Markey · Screen play by Gene Markey and William Conselman · Music and Lyrics by Irving Berlin · Dances staged by Seymour Felix

N THE POLICE GAZETTE" (One of the six new Irving Berlin songs)

20th CENTURY FOX

DARRYL F. ZANUCK in Charge of Production

The makers of your greatest musical hits give you the money honey of 1937!

"Thanks A Million"! "Sing, Baby, Sing"! "Pigskin Parade"! "One In A Million"! Only 20th Century-Fox can point to such an unbroken string of sensational musicals! Each bigger than the last! Each entirely different in theme and appeal! *And now*... the one that outshines them all... and will out-draw them all—

ON THE AVENUE

The high road to your biggest profits in years!

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THE KEYSTONE OF YOUR FUTURE

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

The Pickford Plans

Following her wedding and return from Europe, Mary Pickford intends to go into active production again. With definite and final plans not to be announced until next June, Miss Pickford intends to organize a stock company of young and promising players. Her plan is unique. She does not intend to sign up established name players. Rather the idea calls for the rounding up of newcomers to the screen who give evidence of possessing the talents and abilities presaging future stardom.

The company will not be large. It probably never will include more than six people, with present indications pointing to a roster of three or four. When she returns to production Miss Pickford will not only use her contract players in her own pictures, but, adapting the practice established by Walter Wanger, will loan them out to other companies.

The first player signed to a Pickford contract is Barry Fitzgerald, one time member of the Abbey Players of Dublin, Ireland, who is currently appearing in Radio's "The Plough and the Stars."

BARRY FITZGERALD signs a long term contract as the first member of a screen stock company Mary Pickford will form upon her return from Europe in the Spring.

14 Start; 7 Finish

New production zoomed up sharply during the past week as fourteen pictures started. Warners, embarking upon one of the most extensive production splurges in years, put five films in the work. Universal started three, Columbia and 20th Century-Fox two each and Republic and Radio one respectively. Twentieth Century-Fox dominated the finished work by completing three as Warners checked in two and MGM and Republic one each. Diversity is the keynote of both the new and completed work. Films on both schedules include dramas, comedies, topicals, musicals and spectacles.

Universal Starts Three

Warner's most important pictures undoubtedly are "Kid Gallahad" and "The Singing Marine." The first brings Edward G. Robinson and Bette Davis back to the screen after a prolonged absence. Principal supports are Humphrey Bogart, Wayne Norris, Mary McGuire and Joe Cunningham. Michael Curtiz is directing. Dick Powell and Doris Weston are the stars of the musical, "The Singing Marine." Support includes Hugh Herbert, Allen Jenkins, Jessie Ralph, Lee Dixon, Marsha Ralston, Veda Ann Borg, and Jane Wyman. Ray Enright is the director. In "Talent Scout," a topical comedy romance, Donald Woods, Jean Madden, Rosalind Marquis, Fred Lawrence, David Carlyle, Charles Halton and Joseph Crehan will be seen. Louis King directs. Cast for "Public Wedding," a topical comedy, are Marie Wilson, Jane Wyman, William Hoppel, Dick Purcell, Raymond Hatton, Berton Churchill and Eddie Acuff. William Clemens is directing. Last picture on the new schedule, "Dance Charlie Dance," comedy with music, features Stuart Erwin, Jean Muir, Glenda Farrell, Allen Jenkins, Charles Foy, James Robbins, Gordon Hart, Hugh O'Connell, Joseph Crehan and Veda Ann Borg. Frank McDonald is directing.

Heading the list of Universal's starters is "The Stones Cry Out," dramatic romance. It will feature Nan Grey, Judith Barrett and John Howard with Robert Wilcox, Michael Fitzmaurice, Scott Kolk, Robert Spencer, Michael Loring and Henry Hunter. Several times postponed, "Night Key," mystery drama, finally got under way. With Lloyd Corrigan directing, it will feature Boris Karloff, Jean Rogers, Warren Hull and David Oliver. The third new picture, "Short Haul," a Trem Carr production which Arthur Lubin is directing, will present Louise Lattimer, Emerson Treacy, Grace Goodall, LeRoy Mason, Theodore Von Eltz, Olaf Hytton, Roger Imhoff and Harry Allen.

At Columbia, "Racing Luck," action drama, was the first picture to start. The cast lists Charles Quigley, Dorothy Wilson, Eddie Nugent, Patricia Farr, Gene Morgan, John Gallaudet, Gordon Elliott and Arthur Aylesworth. D. Ross Lederman is directing. The companion picture is "A New Trail Ahead," western, which features Charles Starrett, Peggy Stratford, Ed LeSaint, Charles Middleton, Hank Ball and Art Mix. Leon Barsha is the director.

"Wee Willie Winkie," a Rudyard Kipling story, is the front runner at 20th Century-Fox. Shirley Temple is starred with Victor McLaglen, June Lang, C. Aubrey Smith, Cesar Romero, Michael Whalen, Douglas Scott and Constance Collier. Its second film, "Charlie Chan at the Olympics," again features Warner Oland with Pauline Moore, Keye Luke, Katherine DeMille and C. Henry Gordon. H. Bruce Humberstone is directing.

Republic began work on "Trail of Vengeance," western drama. Johnny Mack Brown and Iris Meredith are the leads. Support includes Warner Richmond, Earle Hodgins, Karl Hackett, Frank LaRue, Frank Ellis, Lew Meehan and Frank Ball. Sam Newfield is directing.

Radio's contribution to the new work is "The Outcast of Poker Flat," an adaptation of a Bret Harte story. The cast which Christy Cabanne directs includes Preston Foster, Jean Muir, Margaret Irving, Cy Jenks, Harry Mayo, Van Heflin, Virginia Weidler, Richard Lane, Barbara Pepper and Frank M. Thomas.

Seven Films Completed

The three pictures completed by 20th Century-Fox appear to be potentially in the big feature class. "On the Avenue," a romance with music, teams Dick Powell and Madeliene Carroll in the leads with Alice Faye, the Ritz Brothers, Alan Mowbray, George Barbier, Shirley Deane, Cora Witherspoon, Paul Gerritts, Siegfried Rumann, Douglas Wood, Alex Pollard, William Edritt and Stepin Fetchit. Roy Del Ruth directed. "Nancy Steele Is Missing," drama, features Victor McLaglen with Walter Connolly, Peter Lorre, June Lang, Robert Kent, Shirley Deane, Frank Conroy, George Taylor, Arthur Hohl, June Harrington, Kane Richmond, Margaret Fielding, DeWitt Jennings, Allen Cavan, George Chandler and Eric Wilton. George Marshall directed. The third feature, "Time Out for Romance," will present Claire Trevor, Michael Whalen, Joan Davis, Bennie Bartlett, Andrew Tombes, William Demarest, Lelah Tyler, Chick Chandler, Paul Stanton, Vernon Steele, George Chandler, Georgia Caine, Edward Keane and Inez Courtney. Malcolm St. Clair directed.

At Warners "Call It a Day" and "The Go Getter" finished. The first will present Ian Hunter, Olivia De Havilland, Frieda Inescourt, Roland Young, Alice Brady, Bonita Granville, Peter Willes, Una O'Connor, Beryl Mercer and Elsa Buchanan. Archie Mayo directed. Cast in "The Go Getter" are George Brent, Anita Louise, Charles Winninger, Henry O'Neill, John Eldredge, Craig Reynolds, Carlyle Moore, Jr. and Myrtle Stedman. Busby Berkeley directed.

After several months in the work, during which production was held up many times, "Maytime" was finally completed at MGM. A musical romance, it again teams Jeanette MacDonald and Nelson Eddy. Other names in the cast are John Barrymore, Lynne Carver, Herman Bing, Russell Hicks, Charles Judels, Guy Bates Post and Tom Brown. Robert Z. Leonard directed.

Although the title is still tentative, Republic completed "Without a Net," romance drama against a circus background. The cast includes June Travis, Robert Livingston, Charlie Murray, Emma Dunn, Donald Cook, Betty Compson, Lucille Osborne, John Wray and Donald Kerr. John H. Auer directed.

Freeze-Out

Southern California's unprecedented cold wave and the battle to save the $100,000,000 citrus crop is playing havoc with theatre business. With a pall of thick black smoke covering the orange and lemon raising belt from San Diego on the south to Santa Barbara on the north and as far east as San Bernardino, and the entire populace of the area mobilized to tend the smudge pots in the groves, theatre managers cannot muster a corporal's guard into their houses, no matter what the attraction.

From Riverside, Pomona, Ontario, Orange, Whittier, Santa Ana, Ventura, Santa Paula and Ojai in the heart of the orange empire come reports of deserted houses. Even in Pasadena and Glendale theatre attendance has been more than cut in half.

WARNER REPORT SHOWS INCREASED NET PROFIT

General Theatres Equipment Dividend Expected; Paramount Received Nonrecurring Income

Warner Brothers Pictures, Inc., and subsidiaries revealed in a report made public January 22nd and covering the 13 weeks ending November 26, 1936, a net operating profit of $2,047,936 after amortization, depreciation, normal federal income taxes and all charges but without provision for surtaxes on undistributed earnings.

This compares with a net operating profit of $1,031,316 for the corresponding period of 1935 after equivalent deductions. During the 1936 period $92,725, representing discount realized on redemption of bonds of subsidiary companies, was credited directly to deficit account.

The profit reported is equal to $19.86 each on 103,107 shares of preferred stock outstanding on November 28, 1936, on which dividend arrears as of December 31 were $18.28½ a share. After allowance for current dividend requirements on the preferred stock the net profit was equal to 52 cents each on 3,701,090 shares of common stock outstanding, inclusive of that held in the company treasury.

Assets as of November 29 amounted to $24,245,656 and current liabilities were listed at $20,672,021. Optional 6 per cent convertible debentures series due in 1939 totalled $32,000,000, the company holding $529,000 of these in its treasury. A net amount of $771,000 of these debenture obligations, representing the $1,300,000 purchase fund requirement due within a year less debentures held in the treasury, was included under current liabilities.

Discuss New Financing

Plans for new financing by means of new common stock are under discussion by Warner executives and a banking group understood to be headed by Hayden, Stone and company. The step in contemplation would consist of offering to present stockholders rights to subscribe to 960,000 shares of new common stock in the ratio of one new share for four shares now held.

The plan under advisement is said to include consideration of measures to refund the company's bonds and possibly also its preferred stock. Subscription price of the new stock is expected to be in the neighborhood of $12.50 a share, depending on conditions at the time when actual offering is made.

Purpose of the new financing is given as the acquirement of additional working capital for increased production and other corporate purposes.

GTE Earnings Up

Earnings of General Theatres Equipment corporation for 1936 are reported as $1,450,000, equal to $2.70 a share on stock outstanding. During the year the company received from the 185,600 shares of Twentieth Century-Fox stock which it holds dividends of $452,670 and paid off to the Chase National Bank a loan of $2,000,000.

Increased rehabilitation activity in theatres throughout the country are regarded as importantly instrumental in the improved showing made by General Theatres Equipment corporation.

Nonrecurring income of $600,000, resultant from cancellation of a "buy or sell" agreement with one of its theatre operating partners, was included in the report of Paramount Pictures corporation for the final quarter of 1936 showing earnings in excess of $3,000,000.

Orpheum Holders Ask Recognizing

Preferred stockholders of the Orpheum circuit have filed petitions with Referee Oscar W. Ehrhorn which seek to put Orpheum in reorganization under Section 77-B and ask that RKO's offer of $700,000 for the assets of the circuit be rejected.

The referee set January 29th for the hearing of the petitions and adjourned to the same date the meeting of Orpheum creditors to hear the report of appraisers and act on the RKO offer to buy Orpheum assets.

Provision has been made in the RKO proceedings for the reorganization of any RKO subsidiary. In the event the Orpheum stockholders petition to remove the company from receivership for reorganization under Section 77-B is granted, the stockholders would have a participation in the proceedings which they do not have under the receivership.

Sound Apparatus Ruled Tax Exempt

A decision in Washington by D. S. Bliss, deputy commissioner in the Treasury Department, this week definitely exempts amplifiers and loud speakers used in theatre sound systems and public address systems from the 5 per cent manufacturers excise tax. The ruling was in adjustment of a claim for abatement requested by the Sales On Sound Corporation of New York in a test case which has been pending since October, 1934. SOS Corporation's apparatus is similar in construction to devices employed by most other sound equipment manufacturers.

The claim was allowed on the ground that the amplifiers and speakers in question are not suitable for use on or in connection with radio receiving sets.

Mrs. Florence Cron Dead

Mrs. Florence Cron, mother of James A. Cron, advertising manager of *Motion Picture Daily*, died on Monday evening of a paralytic stroke. She was 80. The funeral was to be in Cedar Rapids, Ia., on Friday. Another son, Louis, survives.

Marie Prevost, Pioneer Player, Is Found Dead

Marie Prevost, found dead in her Hollywood apartment January 23rd under circumstances indicating impoverishment, was a member of that colorful company, the Mack Sennett Bathing Beauties, from whose ranks rose to fame and varying fortune many stars of major accountability for the box office history of the 1920's. Like all but a few of them, she passed out of prime popularity with the coming of sound pictures.

Born in Sarnia, Ontario, 38 years ago, Marie Bickford Gunn was employed as a stenographer in Los Angeles when Ford Sterling, directing a Mack Sennett comedy, picked her out of a crowd of onlookers to play a part in the picture. She became a member of the then famous beauty brigade which included Gloria Swanson, Mabel Normand, Bebe Daniels and Phyllis Haver, at a wage variously quoted between $3 a day and $40 a week. She took the name, Prevost, from her stepfather.

With the advent of the flapper and the emphasis of picture producers upon that type of personality Miss Prevost moved up quickly into stellar rank. She was married in 1924 to Kenneth Harlan, at which time was disclosed the fact of her marriage to Gerke in 1918 and her divorce from him in 1923, both continuing in featured roles between then and their separation in 1929. A sister, Peggy Prevost, briefly known to screen audiences several years ago, is the only known surviving relative.

Miss Prevost's first feature production was "The Ol' Swimming Hole," a Charles Ray vehicle, and this led to other important engagements. Among the pictures in which she appeared were "The Dark Swan" and "The Marriage Circle," for Ernst Lubitsch, "Up in Mabel's Room," "Almost a Lady," "For Wives Only," "Man Bait," "Getting Gertie's Garter," "The Night Bride," "The Girl in the Pullman," "On to Reno," "Blonde for a Night," "Parole Girl," "Only Yesterday," "Hands Across the Table" and "The Lover of Camille."

With the passage of time the actress came to accept less prominently featured roles and recently has appeared in bits. She is reported to have suffered a nervous breakdown after signing her last contract with Warner Brothers and had been ill for some time before her death. Her last appearance was in a minor role of "Cain and Mabel."

Carpet Company Moves

The main office and warehouse of Hotel and Theatre Carpet Company has moved from 25 West 18th street, New York, to larger quarters, occupying the entire second floor at 427 West 42nd street. A branch office has been opened at 354 West 44th street. Barney Weinger is general sales manager.

Review Board Praises "Legion"

National Board of Review of Motion Pictures last week voted "Black Legion" a "powerful social document and outstanding example of how significant the screen can be in upholding American and human standards of racial and religious tolerance."

KEEP YOUR EYES OPEN *(and your dates)* FOR THESE TWO HAPPY HITS!

"Sure-fire!"—says Daily Variety

JANE WITHERS
in
THE HOLY TERROR
with
ANTHONY MARTIN
LEAH RAY • JOAN DAVIS
EL BRENDEL • JOE LEWIS

Directed by James Tinling

Associate Producer John Stone Original screen play by Lou Breslow and John Patrick Music and lyrics by Sidney Clare and Harry Akst Dances staged by Jack Haskell

"Best in the series!"—Hollywood Reporter

the Jones Family
in
"OFF TO THE RACES"
with **SLIM SUMMERVILLE** and
JED PROUTY • SHIRLEY DEANE • SPRING BYINGTON
RUSSELL GLEASON • KENNETH HOWELL • GEORGE
ERNEST • JUNE CARLSON • FLORENCE ROBERTS
BILLY MAHAN

Directed by Frank R. Strayer

Associate Producer Max Golden. Original story and screen play by Robert Ellis and Helen Logan. Based on the characters created by Katharine Kavanaugh. Song "Meet the Family" by L. Wolfe Gilbert and Felix Bernard.

20th CENTURY FOX
THE KEYSTONE OF YOUR FUTURE

Admission Trend Continues Upward; Films Set Marks

Following the trend toward higher admission prices noticeable last year, small but significant increases have been made recently in Boston, Chicago, Cleveland and Kansas City, indicating that a generally higher level will be the rule this year. A further indication of the continuation of the increased attendance, also marked last year, is in the additions to the list of house records broken by the new pictures.

In Boston a general price increase in the first run houses is anticipated as a result of a ten cent increase inaugurated by the Metropolitan. The RKO and Loew houses are expected to follow.

Slightly higher admissions initiated by the Essaness circuit in Chicago have been adopted by other circuits and independents. The increase in most cases is five cents.

The Cleveland Motion Picture Exhibitors, at a meeting called to discuss the possibility of passing on to the public the recently enacted three per cent gross receipts tax in the form of a one cent admission increase, agreed to adopt the increase provided the policy is approved by all the theatres in the Greater Cleveland area.

The Fox Midwest circuit has advanced admissions five cents at 25 of its 200 theatres in the Kansas City territory. Elimination of bargain nights and an increase in the number of evenings on which top admission is charged in W. D. Fulton's five Kansas City, Mo., houses, has not met with any protest from the public.

The publicity departments of the distributing companies continue to hail new records.

Grand National's "Great Guy" finished its first week at the Criterion, New York, with $30,000, the best gross since the house opened.

"After the Thin Man" broke all first day records at the Fox theatre in San Francisco. After breaking a house record at the Penn in Pittsburgh with $32,000 the picture set a new mark at the Warner in the same city.

Paramount reported that "The Plainsman" doubled the house average on its opening runs in Boston, Worcester, Springfield, Portland, New Haven, Hartford, Minneapolis, New Orleans, Toledo, Scranton, Memphis, Kansas City and San Francisco. The same company's "College Holiday" had the distinction of being the first picture ever to play a first run engagement in three different theatres in the same city, Seattle. The film broke attendance records of the last several years at Loew's Broad in Columbus, Ohio.

The Twentieth Century-Fox musical, "One in a Million," was the 11th of 450 pictures to remain for three weeks at the Roxy, New York. In its first 11 days at the house the picture had an attendance of 238,886, or a capacity audience for every one of the screenings. The same company's "Lloyd's of London" broke all opening day and six day records in the history of Toronto's Uptown theatre.

All previous records for the United Artists theatre in San Francisco for attendance and gross receipts were broken for the first three days of "Garden of Allah."

Warner Brothers' "Gold Diggers of 1937" set a new mark for attendance at the Michigan, Detroit.

Chancellor Joshua O. Wolcott in chancery court at Wilmington this week adjourned until February 24th the hearing in the suit of Gordon Burt Affleck against General Theatres Equipment, Inc., on application of the reorganization committee of the corporation.

Universal To Launch Ad Campaign for "Town"

The New Universal is launching a national advertising campaign for "Top of the Town," designed to impress every one of the nation's 120,000,000 population. A series of full-page ads will appear in the *Saturday Evening Post, Colliers, Liberty, Life* and other magazines of this category. This in addition to another full-page campaign in over 20 fan and radio magazines, including *Screenland,* Fawcett and Dell groups, *Modern Screen, Photoplay, Movie Mirror, Radio Guide, Radio Stars* and numerous others. A trade paper campaign on a scale seldom heretofore attempted, is promised.

The company announced that the largest newspaper advertising appropriation in the history of the organization will be expended.

R. H. Cochrane, president of the New Universal, in speaking of the picture, said: "While we know that not all the splendid personalities in our picture are big star names as yet, we are convinced they will be after the picture is released. The negative has already cost well over a million dollars."

Notables Attend "Waltz" Opening

Industry notables, members of diplomatic and Congressional circles and important representatives of the press were among those present at the world premiere of Paramount's "Champagne Waltz" at Loew's Palace in Washington. (Pictures of the opening are in the pictorial section.)

At a board of directors meeting held in New York before Adolph Zukor and the home office executives left for the Washington opening, only routine business was transacted.

The producer was guest of honor at a dinner preceding the opening given by George E. and Mrs. Allen. Among those present were Ambassador Saito of Japan and Madame Saito, Secretary of Commerce Daniel Roper and Mrs. Roper, Assistant Secretary of State Francis B. Sayre and Mrs. Sayre, First Assistant Postmaster General William W. Howes and Mrs. Howes, Assistant Attorney General Joseph B. Keenan and Mrs. Keenan, Dr. Ross T. McIntyre, Gladys Swarthout and Marguerite LeHand.

Paramount executives who accompanied Mr. Zukor to Washington included Mr. and Mrs. Barney Balaban, Mr. and Mrs. Neil Agnew, John Hicks, Jr., John Cecil Graham, and A. Edward Sutherland.

Essaness and F & M Sign for Photophone

The Essaness circuit of Chicago and the Fanchon and Marco circuit of St. Louis have completed arrangements with RCA Photophone whereby all their sound equipments, which are of competitive makes, will be serviced by RCA engineers, according to F. B. Ostman, Photophone service head.

The new contracts include the 28 theatres of the Essaness circuit and 26 of the F and M circuit. The sound equipment of 13 houses in the F and M circuit and of five houses in the Essaness circuit are shortly to be replaced with complete new RCA High Fidelity apparatus, Mr. Ostman said.

New Theatre Union Plan Repudiated By Labor Leaders

A plan to organize all theatrical employees into a vertical union, projected by the newly formed United Theatrical and Motion Picture Workers of America, has been repudiated by labor leaders in New York who claim that the group has no affiliation either with the American Federation of Labor or with the Committee for Industrial Organization, headed by John L. Lewis.

Leaders of the unions indicated that any attempt made by the new group to encroach upon the membership of the present organizations would be dealt with summarily.

Representatives of Local 306 of the Motion Picture Operators' Union and the strong stagehands' union, both affiliated with the A. F. of L., have been in communication with Mr. Lewis' office in Washington for the purpose of having him publicly deny any link between him and the new union. William Collins, representative of the A. F. of L. in New York, has denied that the new organization, of which Bernard Deckoff is president, possesses an A. F. of L. charter or that it has any connection with the C.I.O.

Vincent Jacoby, business agent of the Theatrical Protective Union, Local 1, also denounced the organization. He said that the new union is concentrating its efforts in organizing the theatre ushers in New York.

Charles Axelrod, reported as the New Jersey organizer for the new organization, in a press announcement issued from his office in Hackensack said that he will begin immediately to organize 350 employees at the Consolidated Film Industries plant in Fort Lee. He said that he will be assisted by Robert Murray, organizer for the film exchange division.

Reports for Year Show Italian Gain

by VITTORIO MALPASSUTI
in Rome

Gains in both the quantity and quality of production marked the last year in the industry in Italy. The year from June, 1936 to June, 1937, judged by the present production rate, should show the production of between 40 and 45 features which compares with 36 in the previous year and 32 in 1934-35.

A decided increase in the number of wired theatres is expected during 1937. The total is expected to rise from 250 to 400, which will result in annual film requirement of 350-400 features. American product still dominates the Italian field and is extremely popular with all types of audiences.

Indicative of the popularity of American product is the instance of "Mutiny on the Bounty" which did well in spite of increased admission prices at the Corso Cinema with a top of 14 lire compared to the usual price of eight to ten lire.

Paramount's
JUBILEE SHORTS

"Chief, your Silver Jubilee Short Subjects are the tops . . . and that's no spinach."
100% BOX-OFFICE *tested*

MAX FLEISCHER

Popeyes

The ace comedy cartoon of the business. A sure-fire laugh-getter for any audience . . . Faster, funnier than ever. With Bluto building up to ever bigger and better letdowns. Olive Oyl, Popeye's leading lady, losing more weight every reel. Wimpy, the little lad with the mustache, on deck to help in the gags. The only cartoon in the industry backed by a smash newspaper cartoon feature, by a big-time air program, and by one of the top exploitation ideas in the business: The Popeye Clubs . . 300 of them, from coast to coast, with a membership of a quarter million young Popeye fans.

MAX FLEISCHER

Betty Boops

Betty, charm gal of the Short Subject business, singing sweetheart of millions of fans, with her buddies, Grampy, bewhiskered swingster, and Pudgy, doggawnedest canine in the world. The new series has everything the Betty Boops have always had PLUS. Our carefully checked box-office figures show that this cartoon short subject continues to hold its place among the leaders in the business. Naturally, Betty is giving her all to make her Paramount Silver Jubilee shorts absolutely de-lovely.

MAX FLEISCHER

Color Classics

The only cartoons of their kind in the industry. Three dimensional cartoons in terrifically real colors. The Fleischer Studios have the copyright on all the trick effects which make Color Classics outstanding and original contributions to any well balanced theatre program. You cannot get cartoons like these from any other company. The subjects are excellent for children *from six to sixty*. The color effects will send your audiences out raving about the true-to-life quality of these shorts.

MAX FLEISCHER

Screen Songs

The popular Bouncing Ball Series. You know how your audiences go for a chance to do a little community singing. Well, here a funny cartoon sequence leads 'em into their song. And such name bands as Abe Lyman, Jack Denny, Richard Himber, Hal Kemp and Vincent Lopez supply the music. A standby for any theatre manager who wants to play safe with his fans and give 'em popularity tested shorts.

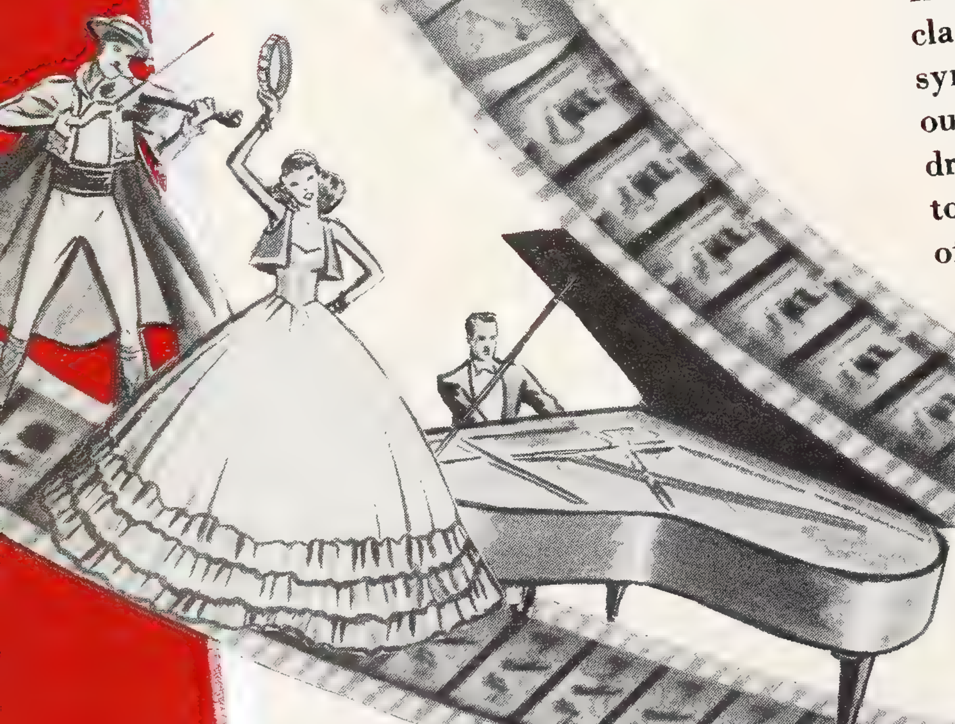
PARAMOUNT *Pictorials*

These shorts are the closest the motion picture industry comes to supplying your fans with the same kind of human interest stories that go over so big in the weekly magazine sections of the big dailies. Here you find personalities, oddities, adventures, scenic marvels . . . everything under the sun, yes, and in the shade, which will startle, amuse, interest, excite, charm the eyes and ears of your audiences. Many subjects in Technicolor are included, photographed by Robert C. Bruce, famous for his work as color camera man on "Trail of the Lonesome Pine."

MUSICAL ROMANCES

in Three-Color Technicolor

Here is the world's finest, as well as most popular classic music, brought to the screen by the leading symphony orchestras. The theme of such a glorious musical triumph as Schubert's "Serenade" is dramatized by leading actors and actresses, made to live again not only in sound but in sight. All of these are produced in Technicolor under the expert direction of Robert C. Bruce. There is a definitely growing demand by the entertainment buyers of America for this type of musical subject.



POPULAR SCIENCE
Short Features in Color

Paramount and "Popular Science Magazine" co-operate in giving you these sensationally successful one-reelers, depicting in color, simply, interestingly, the newest inventions of the mind of man. The entire resources of "Popular Science Magazine" with its 2,000,000 readers back our efforts to make these the finest shorts of their kind in the business. In addition to all this, "Popular Science" helps you to sell tickets by publicizing these short subjects in its own pages each month.

PARAMOUNT
Headliners

These shorts are just what their title names 'em. The ones we've assembled for the Silver Jubilee are actually "super-headliners". Here are shorts with the bigtime bands of the air waves, the leading personalities of stage, of screen, of radio, doing the acts that your public likes in fast paced, well produced miniature musical productions that give the fans a chance to *see* the very latest in Broadway and Hollywood entertainment as a swell appetizer for the big picture to follow.

PARAMOUNT
Paragraphics

Ideas and plenty of them. New and startling subjects, of such a wide and varied assortment of titles it would be impossible to list them. Where and whenever we can find novel kinds of entertainment which measure up to the highest standards of box-office quality, we produce them as Paramount Paragraphics. These short subjects now rate among the most valued in the business.

PARAMOUNT NEWS

Paramount News has scooped the field so often, we don't have to waste any words selling you on this as the fastest, most daring, most newsy of all the news services . . . As the saying is: Paramount News, First in War, First in Peace, First in the Hearts of the Exhibitors!

Paramount's GRANTLAND RICE *Sportlights*

With Ted Husing, ace sports announcer, doing the chatter and Grantland Rice, the dean of American sports writers, editing them for you, these shorts just naturally take the top position in the field of motion picture sports coverage. Told at mile-a-minute pace, produced with the punch, sock, whip, bang of a bigtime sports event.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

The motion picture business has unknowingly had in its ranks one of the three greatest collectors in the world of Anders Zorn's etchings. Stanton Griffis, familiar to the film industry as the chairman of the executive committee which manages Paramount, spent 15 years buying the paintings. He personally visited, or sent agents to every auction of Zorn etchings during the past decade and a half in New York and points west on this continent, and in London, Paris, Rome, Berlin and Stockholm, in Europe. Now he's giving them all up, selling the whole lot of 170—save nine—to start all over again buying paintings by some other artist.

"I've been a collector of Zorn paintings for 15 years," Mr. Griffis said, "and now I want to get some pictures I like."

Seems that Mr. Griffis turned on Painter Zorn because the artist nurtured his passion for amassing money.

Meanwhile he continues as chairman of Paramount's executive committee, a director of Thatcher Manufacturing Company, chairman of Madison Square Garden Corporation, a director of Lee Rubber and Tire Company, financial backer of Katharine Cornell's Broadway stage production, a partner in the Wall Street firm of Hemphill, Noyes and Company, chairman of Sandusky Bay Bridge Company, and a director in Shur-On Optical Company, Lefcourt Realty Corporation, The Osgood Company, Brentano's Book Stores and whatnot.

When not working, Mr. Griffis may be seen in almost any of a dozen clubs of which he belongs prominently: the New York Yacht Club, City Club, Racquet and Tennis Club, Midday Club, the New Canaan Country Club, New York Rookery Club, Heights Casino Club, etc., etc.

▽

From the warm sands of Miami Beach, in Florida, comes the story, mailed by Sonny (Lincoln theatre) Shepherd, concerning Carl Brisson, who was brought to Hollywood from Europe, and who met his Waterloo at the hands of a Paramount studio executive, after conquering Europe.

Carl Brisson's name had headlined the theatrical pages of the newspapers in his native Copenhagen, Denmark, for many months, and then, for many years, in London, where he was acclaimed as one of Europe's truly great music hall stars. Thousands of fans attended his sailing from Southampton for Hollywood. The European press gave his departure generous space.

Arriving in New York, with scores of Paramount executives, press agents and newspapermen at the pier, Mr. Brisson was publicized far and wide in the New York press, and was wined and dined 'till the wee sma hours of the yawning. Leaving New York for the Coast, with his train compartment bedecked gaily with expensive flowers, Carl Brisson was very, very happy over his welcome to the United States.

Then came his arrival to report for work in Hollywood. Several hours were spent in waiting to see the Paramount studio "big shot." Finally, he was ushered into the inner sanctum, where, to his flabbergastation, he was greeted with: "Come in, Mr. Hansen, we hope you'll like your stay with us."

P. S.: Mr. Brisson is now sunning himself on the warmer sands of Miami Beach.

"The New York Daily Mirror," tabloidest of tabloid newspapers, makes the gentle proposal that "the law" make motion pictures of electrocutions of murderers, "in full gruesome detail, showing the writhing, burning bodies without hoods," for the purpose of forcefully bringing home the message to America's youth that "Crime does not pay."

As we remember, the nation's press—of which the "Daily Mirror" is one of the most vociferous participants was the motion picture's most severe critic in the matter of "horror" films some time back.

▽

There is quite a rumpus being raised over the murals painted in Missouri's state capitol at Jefferson City by Thomas Hart Benton. The argument has resounded clear through to the Film Rows of Kansas City and St. Louis, where the more esthetic film salesmen who have seen the murals, complain that "the cows in the farm scenes appear distressed and undernourished, some of the bovines being so skinny "they'll never live through the winter."

"To which the reply," a Kansas City *Journal-Post* editorial reads, "is that contented cows are for radio programs and not modern murals. A well-fed cow peacefully chewing her cud is without esthetic value, and, therefore, unavailable for artistic purposes. But take a cow whose ribs show. She has seen life. She has known hunger, discomfort, frustration. There is bitterness in her soul, from the richness of experience. A scrawny cow has character, whereas her fat sister across the fence is—well, is just a cow."

▽

Stage Magazine thus describes Jean (Platinum Blonde) Harlow:

> "Superb chassis, magnificently upholstered body, but practically no pick-up."

Sez they.

▽

Minnesota University reports the discovery of a star 20,000,000 times as big as the sun, the brightest object ever photographed and now no longer visible.

Sounds like Samuel Goldwyn's first description of the discovery of Anna Sten.

▽

Since Simone Simon arrived at the Fox studios in California, one Arthur Arthur has been discovered in the writing department and a Gordon Gordon has been found writing publicity.

▽

Hollywood comedy producers looking for a gag-writer genius, or radio broadcaster searching for the same, need worry no longer. They now need only a pony-express to the writer of the following advertisement, appearing in *Advertising Age,* and their troubles will be over—but quickly:

> AM IN RADIO DEPARTMENT of a Philadelphia agency that's getting tight under the arms. Have been here 18 months, since graduating college, and have done every damn thing. Also am greatest expert on radio comedy in the world. (I can produce relatives to substantiate my claim.) Send in your name and address, together with three outside wrappers, with a brief message telling me why I should join your firm. This damn ad costs me over six bucks. BOX 941, Advertising Age, Chicago.

Producers' applications for the services of this extremely modest little chap will be considered in the order of their receipt.

Discussions raging in England over pseudo-Shakespeare pictures prompt Ivor Brown over there to make the suggestion that a British film producer should tackle "Romeo and Juliet" and limit his expenditure to $2,000.

But a producer who did that would lose all prestige in Hollywood immediately, especially at Metro-Goldwyn-Mayer's studio, where they couldn't think of a "Romeo and Juliet" for less than $2,000,000, and at Warner Brothers, where Shakespeare dreamed one "Midsummer's Night" for $1,500,000.

▽

Arizona's little town of Bisbee proudly boasts of possessing one of America's last signs of the real frontier west. It is *The Brewery Gulch Gazette,* a tabloid newspaper expressing western life that is vibrant and rough, of "men of two-gun fame, and hombres of brawn and steel, of women unafraid, who with laughter played, on each turning of fortune's wheel."

The Brewery Gulch Gazette has a civic motto all its own: "The sun shines on Brewery Gulch 330 days in the year, but there is moonshine every day." It also has a motion picture department, entitled "The Silver Screen." Reviews on the current "fillums" appear therein, in a vein that would tickle the hardened ribs of many an ol' toter of six-shooters who boomed when the dance halls were blooming. In describing Mr. Samuel Goldwyn's polished "Dark Angel," with Merle Oberon, for instance, the *Brewery Gulch Gazette* said: "The story is the old tearjerker of two soldados in love with the same babe in a country (England) where nice gals are supposed to have only one husband. One of them goes blind and turns to writin' bedtime stories for kids. But the gal doesn't even hold that against him, and marries him just in time to give the other bozo a break. There is nothing that we could notice in those reels that threw us into a sweat. Besides, the World War is too far in the offing to keep us on our toes at this date, as the lovers by this time would have a bunch of kids, or something unromantic like that."

▽

The airplane tour of Warner Brothers' troupe of girly "Gold Diggers" is now a matter of record, in all of its publicity phases for and in behalf of the Warner motion picture, "The Gold Diggers of 1937." The "Gold-Digger" girls visited many cities while flying from California to New York and many more cities while flying back from New York to California. Representing Warners' idea of Hollywood gold-diggers, they were feted and favored everywhere, collecting more keys-to-the-city than Bank Nights has suits. Mayor Bryce B. Smith, in Kansas City, was a typical host. He welcomed the girls at the airport, honored them at luncheon, watched them visit the city's newspapers and broadcast over Kansas City's Station KMBC. Then His Honor became possessed of an idea. "If they are really 'gold diggers,'" he thought, "why not put them to work for our city's benefits party for under-privileged children?" Accordingly, all arrangements were made, and the mayor placed the girls on the street corners downtown to collect funds for his fund. They worked a full hour—but the 10 "gold diggers" were able to dig up only $9.60. "Humph," commented the mayor; "any of our Kansas City Mainstreet gold diggers could have done thrice better in half the time."

BORN TO DANCE MGM

AFTER THE THIN MAN MGM

THE BOX OFFICE CHAMPIONS for DECEMBER

BORN TO DANCE: Associate producer, Jack Cummings. Directed by Roy Del Ruth. Screen play by Jack McGowan, and Sid Silvers. From a story by Jack McGowan, Sid Silvers and D. G. DeSylva. Words and music by Cole Porter. Musical director, Alfred Newman. Musical arrangements, Rogers Edens. Photography, Ray June. Cast: Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel, Sid Silvers, Frances Langford, Raymond Walburn, Alan Dinehart. Released November 27, 1936.

AFTER THE THIN MAN: Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich and Albert Hackett. From the story by Dashiell Hammett. Art director, Cedric Gibbons. Photographed by Oliver T. Marsh. Film editor, Robert J. Kern. Assistant director, Charles Dorian. Cast: William Powell, Myrna Loy, James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Alan Marshall, Teddy Hart. Released December 25, 1936.

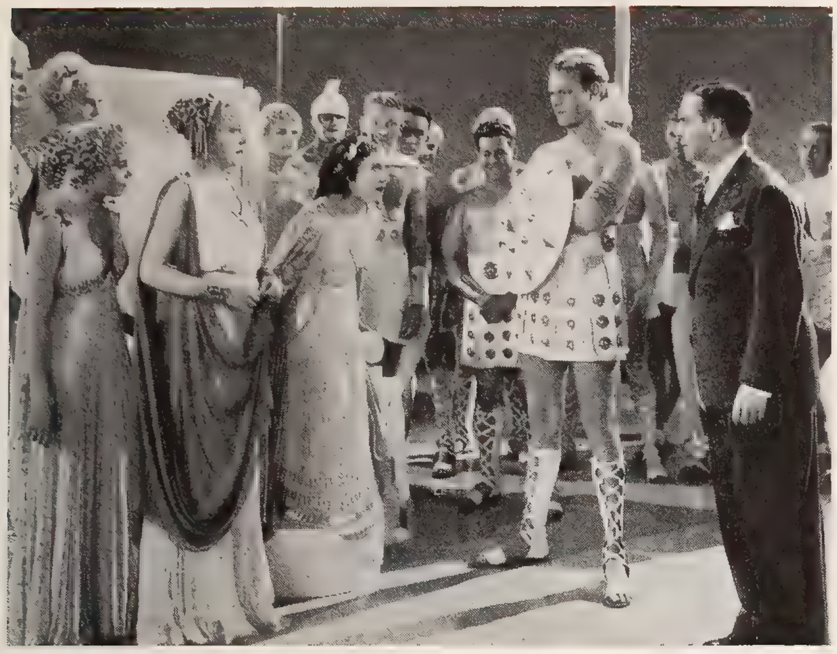
COLLEGE HOLIDAY: Produced by Harland Thompson. Directed by Frank Tuttle. Assistant director, Joseph Lefert. Screen play, J. P. McEvoy, Harlan Ware, Henry Meyers and Jay Gorney. Photographed by Theodor Sparkuhl and William C. Mellor. Cast: Jack Benny, George Burns, Gracie Allen, Mary Boland, Martha Raye, Ben Blue, Marsha Hunt, Leif Erikson, Eleanore Whitney, Johnny Downs, Etienne Girardot. Released December 25, 1936.

THEODORA GOES WILD: Directed by Richard Boleslawski. Original story by Mary McCarthy. Screen play, Sidney Buchman. Assistant director, William Mull. Photographed by Joseph Walker. Associate producer, Everett Riskin. Cast: Irene Dunne, Melvyn Douglas, Thomas Mitchell, Thurston Hall, Elisabeth Risdon, Margaret McWade, Spring Byington, Nana Bryant, Henry Kolker, Leona Maricle, Robert Greig, Frederick Burton. Released November 12, 1936.

RAINBOW ON THE RIVER RKO Radio

RAINBOW ON THE RIVER: Produced by Sol Lesser. Associate producer, Edward Gross. Director, Kurt Neumann. Based on the novel "Toinette's Phillip" by Mrs. C. V. Jamison. Screen play by Harry Chandlee, Earle Snell and William Hurlbut. Photographed by Charles Schoenbaum. Art director, Harry Oliver. Film editor, Robert Crandall. Cast: Bobby Breen, May Robson, Charles Butterworth, Alan Mowbray, Benita Hume, Henry O'Neill, Louise Beavers, Marilyn Knowlden, Lillian Yarbo, Stymie Beard, Eddie Anderson, Betty Blythe, Theresa Maxwell Conover, Clarence Wilson, Lew Kelly, Lillian Harmer, Hall Johnson Singers, St. Luke's Choristers. Released November 25, 1936.

THREE MEN ON A HORSE: Directed by Mervyn LeRoy. Play by John Cecil Holm and George Abbott. Screen play by Laird Doyle. Art director, Robert M. Haas. Film editor, Ralph Dawson. Musical director, Leo F. Forbstein. Photographed by Sol Polito. Cast: Frank McHugh, Joan Blondell, Guy Kibbee, Carol Hughes, Allen Jenkins, Sam Lavene, Teddy Hart, Edgar Kennedy, Paul Harvey, Eddie Anderson, Margaret Irving, George Chandler, Harry Davenport, Tola Nesmith, Eily Malyon. Released November 21, 1936.



COLLEGE HOLIDAY Paramount

THEODORA GOES WILD Columbia

THREE MEN ON A HORSE First National

STOWAWAY 20th Century - Fox

STOWAWAY: Associate producers, B. G. DeSylva, Earl Carroll and Harold Wilson. Story by Sam Engel. Screen play by William Conselman, Arthur Sheekman and Nat Perrin. Music and lyrics by Mack Gordon, Harry Revel and Irving Caesar. Photographed by Arthur Miller. Art director, William Darling. Assistant director, Earl Haley. Editor, Lloyd Nosler. Sound, Eugene Grossman, Roger Heman. Musical direction, Louis Silvers. Cast: Shirley Temple, Robert Young, Alice Faye, Eugene Pallette, Helen Westley, Arthur Treacher, J. Edward Bromberg, Astrid Allwyn, Allan Lane, Robert Greig, Jayne Regan. Released December 25, 1936.

THE CHARGE OF THE LIGHT BRIGADE: Producer, Hal B. Wallis. Directed by Michael Curtiz. Associate producer, Sam Bischoff. Screen play by Michel Jacoby and Rowland Leigh. Original story by Michel Jacoby. Special photographic effects by Fred Jackman. Photographed by Sol Polito. Film editor, George Amy. Dialogue director, Stanley Logan. Art director, Jack Hughes. Musical director, Leo F. Forbstein. Music by Max Steiner. Cast: Errol Flynn, Olivia de Havilland, Patrick Knowles, Henry Stephenson, Nigel Bruce, Donald Crisp, David Niven, C. Henry Gordon, G. P. Huntley, Jr., Robert Barratt, Spring Byington, E. E. Clive. Released November 7.

THE CHARGE OF THE LIGHT BRIGADE Warner

FROM READERS

SEES MORE ROOM FOR HIGHER ATTAINMENT

To the The Editor of the Herald:

I am interested in motion pictures, not only because of the entertainment I get from a good film but also on account of their immense public patronage. Thanks to the Legion of Decency, their quality from a moral point of view has been greatly improved, though there is room for higher attainment.

Thinking that producers are glad to hear from unprofessional critics, I offer my reactions to certain features of present day pictures.

If there are any screen presentations of modern dating which do not introduce a succession of screaming newspaper headlines, I have not seen them. This cheaply sensational trick, perhaps justifiable once in a while, has become tiresome.

Do society women *always* appear in backless gowns at parties or evening functions? It would be a relief to see one on the screen with a covered spine.

Why must modern screen plays invariably take us to night clubs with their sophistications? Are night clubs and cocktail parties necessary ingredients of modern drama?—*GEORGE J. REID,* Clarksville, Texas.

AGAIN THAT APPEAL FOR "ADULT SERIALS"

To the Editor of The Herald:

Last year in your columns appeared a letter from me asking for serials for adults. The response, to me at least, was nil. I am now in receipt of form letters from Columbia and from Republic, stressing several points that I brought out in that public letter, namely: (1) Magazines have built up their circulations on good serial stories; (2) Many of the most popular radio programs are serials, such as Betty and Bob. Amos and Andy. Many newspapers build up circulation through publication of a serial story.

Interesting, indeed, was this question found in Republic's mimeographed letter: "Why make serials exclusive for children?" Columbia also stressed the fact that "adult interest in chapter plays was due to be revived."

Up to this point I was greatly interested and had begun to believe that perhaps my idea was about to be followed, but, for the edification of adults, Republic proudly mentioned "The Vigilantes are Coming" (which serial I am now running) and "Robinson Crusoe of Clipper Island," while Columbia proudly pointed to "The Jungle Menace," "The Mysterious Pilot," and so on, all of which sound very much as though it is their plan to continue killing the hero each week and "reviving him again" the next. I know that the "Vigilantes Are Coming" is of that type and the titles of the others certainly have that flavor.

So, once more, a voice from the mountains urges "Adult Serials." And by that I mean a serial for adults, not a serial for children which they hope has adult appeal. Surely a serial can be made from a good wholesome story based on the same division as a magazine story or a radio program. We have all read stories in magazines which were "continued next week" and haunted the stands awaiting the next issue, and these stories are seldom if ever sustained by getting the hero killed each week, but simply because it is a darn interesting story which we follow because it *is* interesting.

Won't at least one producer take the bull by the horns and make a good story of the romantic-comedy type into a serial designed for adults, which incidentally will be just as interesting to children as 90 per cent of the feature output. Personally, we prefer the name "Chapter-play" to distinguish them from the "serials" as we now know them.

What exhibitor wouldn't rather play a chapter of a good story each week than practically any of the two-reelers, which with very few exceptions are universally miserable?

There is a lot that I don't know about the motion picture industry and the problems of production and distribution, but I'll wager that I could take the sum allotted to a "B" production, or a present day "serial," and produce an adult chapter-play which would return twice the gross revenue now received from any "B" picture or any serial. And, more important, such a chapter-play, if sensibly produced, would solve one of the exhibitors' most pressing problems, which is, how to build and maintain the *habit* of theatre-going.

So here endeth another plea and one which, in my opinion at least, is so logical. It is acknowledged that newspaper and magazine circulation has been grounded in continued stories. That is an accepted fact. The popularity of continued radio programs has been attested by numerous polls. Why, oh, why, can't the motion picture industry realize this and make use of this proven, tested fact? Why not increase theatre attendance and *maintain* it by intelligent use of the same means?

I'm planning a trip to New York in the near future and if any producer wants to argue this point further, I should be most happy to do so!—Ted Stump, *Elted Theatre, Absarokee, Mont.*

MPTOA To Ask for Further Sessions

Ed Kuykendall, president of the Motion Picture Theatre Owners of America, has arrived in New York and will endeavor to confer further with distribution executives on their responses to the MPTOA trade practice program in an effort to obtain additional concessions from some of the companies.

It is reported that Mr. Kuykendall may also send recommendations to local exhibitor organizations throughout the country to take action immediately on the setting up of local conciliation boards in their territories. The national organization, however, will not participate directly in the organizing of the local boards.

Roths Increase Theatres

Charles S. and Sam Roth, operators of the State and Strand in Harrisonburg, Va., and the Elkton at Elkton, Va., have acquired properties in Suffolk, Fredericksburg, Culpeper and Emporia, Va., for new and modern theatres. Construction work is expected to start in all four towns shortly.

"Irish" Held Over

"The Luck of the Irish," which is being distributed in the United States by Guaranteed Pictures, was held over the second week at the 47th Street Cinema in New York.

IN THE NEWSREELS

MOVIETONE NEWS—No. 38, Vol. 19.—President Roosevelt is inaugurated for his second term in a downpour of rain....Howard Hughes shatters own coast-to-coast record....Hollywood fashions.... Minister Duparc visits African Colony....Cardinal Dougherty made Papal Legate....Britain joins arms race....Archduke Frederic's funeral....Sports in California, French Alps, Grunewald Forest, New York City, Lew Lehr.

MOVIETONE NEWS—No. 39, Vol. 19.—600,000 homeless as floods sweep 11 states....Citrus growers in California face 60 million loss....17 passengers lose lives in Florida bus tragedy....England's factories work overtime making gas masks....Warm Springs ....Fashions....Sports, New Hampshire and Miami Beach.

NEWS OF THE DAY—No. 236, Vol. 8.—Roosevelt inaugural edition....Four years ago....Second inaugural....Oath of office.

NEWS OF THE DAY—No. 237, Vol. 8.—Great flood disaster....War declared on kissing....Snapshots: 1—Monkeyshines in Miami; 2—What the well dressed tot will wear; 3—Fruit growers fight cold with smoke; 4—Dog sled racing cheers New Englanders; 5—Broadway bakes cake for President's birthday ball.

PARAMOUNT NEWS—No. 49.—From Pacific to Atlantic in 7½ hours....Russia shows newest military units....Paris sees demonstration of world's smallest motorcycle....Roosevelt inaugurated.

PARAMOUNT NEWS—No. 50.—Germany, Italy seek accord over Spain....Test Townsend plan....Phoenix gets first snow since '06....Poster completed for President's birthday celebration....Fashions....Worst flood menaces life in 50 cities.

PATHE NEWS—No. 53, Vol. 8.—Roosevelt's inauguration....En route to the Capitol....Oath of office.... Return to White House....Military parade....Four generations of Roosevelts attend.

PATHE NEWS—No. 54, Vol. 8.—Flood and fire.... Presenting pictures from the Ohio and Mississippi Valleys....1500 mile flood front replete with pathos and tragedy.

UNIVERSAL NEWSPAPER NEWSREEL—No 530, Vol. 9.—Franklin D. Roosevelt takes oath in second inauguration....Thousands march in parade.

UNIVERSAL NEWSPAPER NEWSREEL—No. 531, Vol. 9.—Fire, plague threats add horror in flood swept midwest....750,000 homeless as torrential rains swell Ohio, submerging cities to record depths.... Workers remove bodies of 17 victims in wrecked bus....Beatrice Lillie presents huge birthday cake for President's celebration....Hialeah Stakes won by Log.

National Decency Legion Classifies 14 New Pictures

Of 14 new pictures reviewed and classified by the National Legion of Decency during the current week eight were approved for general patronage and six were approved for adult patronage. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Bar Z Bad Man," "Luck of the Irish," "Melody for Two," "Once a Doctor," "Penrod and Sam," "With Love and Kisses," "We're on the Jury," "Women in Distress." Class A-2, Unobjectionable for Adults: "Dangerous Number," "Idealer Gatte Ein," "Maid of Salem," "Mein Leben fur Maria Isabell," "Der Raub der Sabinerinnen," "She's Dangerous."

Alperson in Hollywood

Edward L. Alperson, president of Grand National, has arrived in Hollywood where he will call production conferences. He expects to return to New York in two weeks and plans no stops on the trip. Before leaving Manhattan, Mr. Alperson appointed S. J. Shumer, formerly of National Broadcasting Company and Fox Films, as head of the eastern story department.

Ross To Represent UA

Ross Federal Service, Inc., announced completion of an arrangement with United Artists Corporation whereby Ross Federal hereafter will represent United Artists exclusively in checking the percentage of their pictures.

"'STOLEN HOLIDAY' possesses ALL the attributes that have given KAY FRANCIS a wide and loyal following!"

Daily Variety

Selected by

WARNER BROS.

As the Production Big Enough

To Follow 'BLACK LEGION'!

KAY FRANCIS in 'STOLEN HOLIDAY'

With an Exceptionally Brilliant Cast of Supporting Artists

CLAUDE RAINS • IAN HUNTER • Alison Skipworth

Alexander D'Arcy • Directed by MICHAEL CURTIZ

A First National Picture

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

Maid of Salem

(Paramount)

Melodrama

A good story, a good cast, production detail that doesn't miss a single bet in establishing complete authentic and realistic backgrounds, skillfully included mood-establishing musical accompaniment, and fine acting on the part of the star and entire supporting cast are the elements in this picture on which its producers are basing their bid for public support.

"Maid of Salem" is human melodrama based on a fresh yet vividly familiar subject—witchcraft hysteria in the Massachusetts Bay Colony, Salem Village, in the year 1642. It's a big picture in every sense of the word. It's a historical picture, but it's intimate and dramatic personal history through which is threaded a heart-touching romantic love story. With stark bold strokes, it paints a picture of a frenzied fear, born of ignorance and superstition, that terrorizes a peaceful colonial community, brings death to many innocent victims of warped fanaticism, but in the end demonstrates that the lies of fevered imaginations cannot prevail over the force and power of truth and righteousness. Entertainment always, it is also a powerful preachment condemning the terror of bigotry, superstition and ignorance. As such it is impressive, soberly atmosphered entertainment of particular significance to any and all kinds of audiences.

Although it exists under a stern minded, unrelenting, religious and social morality, Salem Village exists peacefully until Ann, daughter of elder Goode, concocts a weird tale of mysticism and dealings with Satan that her father and the Reverend Parris interpret as witchcraft. Meanwhile the love story of a puritan maid, Barbara Clarke, and a cavalier political refugee, Roger Coverman, is worked in to show how a girl hemmed in on all sides by narrow strictness seeks surcease from stern realities. Following repetition of Ann's barefaced lie, Negro slave Tituba is put to the inquisition, forced to confess she is a witch and to name others with whom she has had dealings.

In all the colony only two, Barbara and Dr. John Harding, retain their sense of reason. Though she has been deprived of the clandestine comfort of Coverman's company, Barbara, not knowing that years ago her mother had been burned as a witch in England, attempts in defending a suspect to stay the wave of horror and death. For this she herself is accused of being a witch and her aunt, Ellen, Dr. John and his wife, Martha, are forced to recount the story of her mother. On trial, Barbara (Claudette Colbert doing the most expert job of her career) dramatically defends herself.

Everything about "Maid of Salem" represents class and quality. It is that class and quality that, while being worthy of the attention of the socalled inellectual group of patrons, also is understood and appreciated by the masses. All that anyone expects in a picture is provided. Produced with sincerity and dignity, the power of the story enabling producers, director and cast to carry through without resort to any forced or artificial theatricals, the film should be sold as just that kind of picture. Because in only few pictures has old New England prejudice and superstition been made the subject of screen material, it may seem that some little difficulty might be encountered in interesting the general public. However, as witchcraft has long been a subject of fiction and actual historical fact writings, there is a familiarity with it that cannot be overlooked. If that is realized and full value made of the prestige of Claudette Colbert, the name worth of supporting players as well as the standing of the producing company and director Frank Lloyd, it may be logical to anticipate "Maid of Salem" as a stand-'em-in-line attraction.

Previewed in studio projection room in Hollywood.—GUS McCARTHY.

Produced and distributed by Paramount. Produced by Howard Estabrook. Directed by Frank Lloyd. Assistant director, William Tummel. Screen play by Walter Ferris, Bradley King and Durward Grinstead. From a story by Bradley King. Art directors, Hans Dreier and Bernard Herzbrun. Edited by Hugh Bennett. Sound, Gene Merritt and Louis Mesenkop. Musical direction, Boris Morros. Original music by Victor Young. Costumes designed by Travis Banton. Interior decorations by A. E. Freudeman. Photographed by Leo Tover. P. C. A. Certificate No. 2715. Running time, when seen in Hollywood, 85 minutes. Release date, February 12, 1937. General audience classification.

CAST

Barbara Clarke	Claudette Colbert
Roger Coverman, of Virginia	Fred MacMurray
Dr. John Harding	Harvey Stephens
Martha, his wife	Gale Sondergaard
Ellen Clark, Barbara's aunt	Louise Dresser
Timothy, her son	Bennie Bartlett
Elder Goode	Edward Ellis
Abigail, his wife	Beulah Bondi
Ann and Nabby, their daughters—	Bonita Granville and Virginia Weidler
Ezra Cheeves	Donald Meek
Bilge	E. E. Clive
Jeremiah	Halliwell Hobbes
Mr. Morse	Pedro de Cordoba
Tituba, a slave	Madame Sul-Te-Wan
Rebecca, nurse	Lucy Beaumont
Crown Chief Justice Laughton	Henry Kolker
Crown Justice Sewall	William Farnum
Rev. Parris	Ivan Simpson
Tithing Man	Brandon Hurst
Miles Corbin, cow herder	Sterling Holloway
Goody Hodgers	Zeffie Tilbury
Baby Mercy Cheeves	Babs Nelson
Susy Abbott	Mary Treen
Captain of ship	J. Farrell MacDonald
First mate	Stanley Fields
Tavernkeeper	Lionel Belmore
Governor	Guy Bates Post

You Only Live Once

(U.A.-Walter Wanger)

Drama

This is a somber chronicle. From beginning to end it is grimly bitter imaginative realism stretched to the last degree. More a social treatise on criminology than it is entertainment, it is always, even in its romantic episodes, almost totally devoid of those elements that quicken sympathy except in a reverse sort of way. Barren of any tension easing contrasts, holding its comedy content to a meager minimum, the film is set and moves in an aura of rigid suspense. Under the spell of powerful writing, penetrating direction and expert individual character performances, plus highly realistic production detail, the picture several times attains impressive dramatic heights. In four sequences, drama the like of which has seldom been seen on the screen attains that convincing pitch that leaves indelible memories. They are the robbery of the bank truck; Henry Fonda's soul-killing experiences in the death house; his sensational escape from the prison hospital and trek to the prison gates, and the killing of Fonda and his wife, Sylvia Sidney, by officers in the climax just as sanctuary is a few steps away.

The stars perform with unrelenting, rigorous conviction, as does the entire supporting cast. Though the story is hard to believe, much about it being extremely incredible, it somehow or other succeeds in leaving a vivid impression. How the public will receive it is difficult to predict. Paradoxically, as none of the characters stirs sympathies, production technique making it seem that all know they are wrong, the film nevertheless touches the most tender emotions. Selling the show either as poignant drama or appealing romance, even attempting to make it a preachment against the injustices of justice, will not be an easy job for anyone.

Previewed in the Ritz theatre, Los Angeles. Audience reactions were extremely mixed. Under the tension of its dramatic power the gallery laughed in places where there was no occasion for merriment and was oddly silent in those where laughs were legitimate.—G.M.

EDITOR'S NOTE: *Realistic picturization of bank truck robbing sequence is in direct violation of clause A, article 2, second section of the Production Code of Ethics, "Methods of crime should not be explicitly presented." An identified character is shown spotting and casing the armed truck. As he dons a gas mask, the lid of the trunk on his car rises to show an assortment of bombs and grenades. Gas grenades burst in the midst of guards, police, and spectators, killing many. The gas masked character walks into the poison fog and drives the truck away.*

Distributed by United Artists. Produced by Walter Wanger. Directed by Fritz Lang. Original and screen play by Gene Towne and Graham Baker. Art director, Alexander Toluboff. Photographed by Leon Shamroy. Musical direction, Alfred Newman. Music and lyrics of "A Thousand Dreams of You" by Louis Alter and Paul Webster Costumes by Helen Taylor. Sound, Frank Maher. Film editor, Daniel Mandell. Assistant director, Robert Lee. P. C. A. Certificate No. 2944. Running time, 89 minutes. Release date, January 29, 1937. Adult audience classification.

CAST

Joan Graham	Sylvia Sidney
Eddie Taylor	Henry Fonda
Stephen Whitney	Barton MacLane
Bonnie Graham	Jean Dixon
Father Dolan	William Gargan
Dr. Hill	Jerome Cowan
Ethan	Chic Sale
Hester	Margaret Hamilton
Buggsy	Warren Hymer
Roger	Guinn Williams
Warden	John Wray
Monk	Walter De Palma
District Attorney	Jonathan Hale
Guard	Ward Bond
Policeman	Wade Botelier
Kozderonas	Henry Taylor
Girl Stenographer	Jean Stoddard
Messenger	Ben Hall

Three Smart Girls

(Universal)

Comedy-Drama

This is the picture that Eddie Cantor and others have been telling their radio audiences not to miss, and exhibitors who underwrite all of the good things said about it by air and in print will still be guilty of understatement if

(*Continued on page* 50)

If you've got time....

READ EVERY ONE OF THE 235 WORDS IN THIS HOLLYWOOD REPORTER REVIEW!

Superb Production Of Stirring Story

"YOU ONLY LIVE ONCE"
(Wanger-UA)

This is a strongly emotional drama of legal injustice and of a young wife's faithfulness unto death. It makes a powerful and continuous demand on the sympathies, and will have deeply moving appeal. This characteristic is sustained to the utmost in an admirably sustained production, giving it strong boxoffice value.

Parallel story elements inevitably invite comparison with "Fury", which was directed to the same emotional goal by the same master, Fritz Lang. Opinions will differ, but the same tension and turmoil of sympathy will be evoked.

The skilfully contrived story and screenplay by Gene Towne and Graham Baker recites the story of a well-intentioned young man who through no real fault of his own has been sent to prison three times.

Walter Wanger, making his first for United Artists, has given the story a most impressive production. From the superb direction of Fritz Lang and the brilliantly distinguished photography of Leon Shamroy to the pictorially opulent sets by Alexander Toluboff and the notably original score of Alfred Newman, it arrests attention from the splendidly enacted story.

Outstanding in the strong cast is Henry Fonda as the young prisoner and fugitive. His sincerity and range of expression raises this characterization far above anything he has done before, making it an emotional tour de force. Sylvia Sidney as the loyal young wife evokes enormous sympathy, sustaining the note of courage under tragic difficulty with skilled trouping.

If you're in a hurry

...HERE'S THE STORY IN A 6-WORD NUTSHELL!

"DEEPLY MOVING!"

"MOST IMPRESSIVE!"

"STRONG BOXOFFICE!"

VALTER WANGER'S FIRST (and what a first!) FOR UNITED ARTISTS RELEASE

YOU ONLY LIVE ONCE

starring

Sylvia **SIDNEY** · *Henry* **FONDA**

with

Barton MacLane • Jean Dixon
William Gargan • 'Chic' Sale

Original Story by
Gene Towne and Graham Baker
Directed by FRITZ ("Fury") LANG

All United for the
GEORGE
SCHAEFER
DRIVE
JAN. 24th to MAY 1st

(*Continued from page 47*)

this and six or seven thousand other witnesses of its unreeling at the New York Roxy are not unanimously mistaken. The film has been called different and it is emphatically that. It has been called human, thrilling, masterly, even inspired, and these indicate but do not describe the nature of it. It is rich in the intangibles that make up memorable entertainment and these are not readily if ever expressed in adjectives.

Comment of the critics has emphasized the personality, voice and performance of Deanna Durbin with complete justice to that extremely personable and competent young lady but with something less than that to Barbara Read and Nan Grey as the other girls of the title and to Charles Winninger as their father, a role as difficult as is often come upon in an acting lifetime as long as his and almost never as well acted. Crowded out of most published praises of the picture, likewise, are Ray Milland and John King, who portray young romance with rare intelligence, Mischa Auer in an unusual comedy role and Binnie Barnes as a matrimonial fortune hunter.

Miss Durbin, a juvenile soprano of exceptional voice and acting talent, is cast as the youngest of three sisters whose wealthy father, divorced from their mother ten years previously, is reported engaged to a young and famous beauty. They come from Switzerland, where they have been living with their mother, to New York, where their father resides, with plans to prevent his marriage. How these plans work out and with what result it is not necessary for practical purposes or fair to the picture to reveal in synopsis form.

Nor is it proper or necessary to break down the story into what have come to be called interest factors. It is a single, rounded whole, much greater than the sum of its component parts, and has within its hour and twenty-five minutes of running time what is slangily known as everything. It is at once a mass picture, a class picture, a family picture, and adult picture, a children's picture, a metropolitan picture, a small town picture, an artistic picture in the meaning of that art which erases all evidences of itself.

Reviewed at the Roxy theatre, New York, where a midday audience of capacity proportions indicated by laughter, by tears and by prolonged applause such satisfaction as is manifested perhaps half a dozen times annually in the best cinema years.—William R. Weaver.

Produced and directed by Universal. Executive producer, Charles R. Rogers. Associate producer, Joseph Pasternak. Directed by Henry Koster. Original story and screen play by Adele Comandini. Music by Bonislaw Kaper and W. Jurman. Musical director, Charles Previn. Lyrics by Gus Kahn. Art supervision and gowns by John Harkrider. Associate director, Jack Otterson. Stylist, Albert Nickel. Photographer, Joseph Valentine. Special effects, John P. Fulton, P.C.A. certificate No. 2706. Release date, December 20. Running time, 84 minutes. General audience classification.

CAST

Donna Lyons	Binnie Barnes
Mrs. Lyons	Alice Brady
Lord Michael Stuart	Ray Milland
Judson Craig	Charles Winninger
Count Arisztid	Mischa Auer
Joan	Nan Grey
Kay	Barbara Read
"Penny"	Deanna Durbin
Binns	Ernest Cossart
Wilbur Lamb	Hobart Cavanaugh
Bill Evans	John King
Trudel	Lucille Watson
Dorothy Craig	Nella Walker

Step Lively, Jeeves

(20th Century - Fox)

Comedy

Hilarious comedy that tilts heavily toward the farce side of nonsense is the principal ingredient of this conglomeration of foolishness. Factually, it's the kind of picture that folk will laugh with and at. There's not much rhyme or reason to all the comical stuff that happens. Maybe in that the producers were wise, for the film delivered up a more than an hour's amusement that at least had the preview audiences giggling and guffawing. A typical American concoction, it doesn't bear in any way other than the character of Jeeves any resemblance to what P. G. Wodehouse might have thought up.

For quick description "Step Lively, Jeeves" is on a theme of cheating the cheaters. The formula is treated in a refreshing, laugh provoking manner. Swindlers Sir Cedric and Prince Boris, stymied in attempts to outsmart each other, combine to convince butler Jeeves that he is a scion of nobility. The plot is to use him as a descendant of Sir Francis Drake to fleece American suckers. Socially ambitious Babe, moll wife of mobster Barney Ross, plus an outbreak of gangster blood and thunder coincident with the arrival of the Earl of Bedford (Jeeves) in New York, cause public enemy Ross to be the first victim of the swindle. Ensuing events, the ringing in of Patricia Westley, newspaper sob sister, and Gary Townsend, her amateur detective play boy friend provide the tip that decides Ross to cut himself in on the swindle or else. All works to get innocent and befuddled Jeeves out of the mess and give Cedric and Boris such a standin with Ross that it looks as if it's a cinch for them to sell him the late Czar's crown jewels.

Just nonsense, generally silly but sometimes smart and clever, the picture is intended for those who want to laugh, and to be sold under the banner of an all-laugh feature.

Previewed in the Fox Ritz theatre, Los Angeles. The audience really laughed with and at the picture.—G. M.

Produced and distributed by Twentieth Century-Fox. Directed by Eugene Forde. Associate producer, John Stone. Screen play by Frank Fenton and Lynn Root. Original story by Frances Hyland. Based on the character "Jeeves" created by P. G. Wodehouse. Photographed by Daniel B. Clark. Art director, Duncan Cramer. Assistant director, William Eckhardt. Film editor, Fred Allen. Costumes by Herschel. Sound, S. C. Chapman, Harry M. Leonard. Musical direction, Samuel Kaylin. Reviewed before Production Code Certificate Number. Running time, when seen in Hollywood, 70 minutes. Release date, during the month of April, 1937. General audience clasification.

CAST

Jeeves	Arthur Treacher
Patricia Westley	Patricia Ellis
Gerry Townsend	Robert Kent
Hon. Cedric B. Cromwell	Alan Dinehart
Prince Boris Caminov	George Givot
Babe	Helen Flint
Barney Ross	John Harrington
Slug	George Cooper
Max	Arthur Housman
Joey	Max Wagner
Gaston	Franklin Pangborn

A Doctor's Diary

(Paramount-Schulberg)

Drama

Commercially "A Doctor's Diary" is a controversy starting picture. From an entertainment standpoint, it is seriously toned, human interest drama. In the first consideration, its plot hinges upon an interpretation of professional ethics. In forceful, straight-from-the-shoulder style it poses the question, "Is a doctor's first due to humanity or must he look to personal and institutional financial security." Undoubtedly the producer, B. P. Schulberg, was aware that his picture would arouse antagonism in and condemnation from the medical profession as a whole. At the same time, as evidence of his belief that the picture would become popular with the public, he has endowed the film with considerable content for powerful exploitation. In the second phase, "A Doctor's Diary" is personal drama. Therein it is exceptionally well done. A courageous and brave undertaking, it is quite possible to foresee that objections which members of the medical profession may raise to it will stimulate a public reaction to the benefit of the exhibitor.

Although substantiating incidents go to great detail in illustrating the personal drama, romance and experiences of doctors, nurses and patients in a hospital, the plot rests on one point. A genius boy violinist is brought to the hospital, suffering an arm affliction. Resident physician Norris recommends an immediate operation. Because Dr. Ludlow, called by a wealthy patient, is advised to answer it by managing doctor Stanwood, the operation is delayed and results disastrously for the boy. Emphatic in his condemnation of a system that places the call of money above that of human necessity, Norris is discharged from the hospital.

The story on which the picture is based pulls no punches. While it meanders quite a bit in the beginning, it finally gets right to the point and, in erecting its tense drama, spares no professional feelings. The story is exceptionally well acted and directed. Newcomer John Trent makes a convincing debut in the leading role. The rest of the cast, practically all of whom are principals, perform with intelligence and understanding.

If possible, it would be advisable to see an advance screening of this film. In this manner may be obtained an understanding that will permit the proper kind of approach to the patrons. The more advance study given it, the easier it should be to get its idea and moral over to the general public.

Previewed in the Village theatre, Westwood. The audience was impressed by the character of the story and the quality of acting. Outside comment was general that the film quickly would start controversy.—G. M.

Produced and distributed by Paramount. Produced by B. P. Schulberg. Directed by Charles Vidor. Screen play by David Boehm. Story by Samuel Ornitz and Joseph Anthony. Photographed by Harry Fischbeck. Art director, Albert D'Agostino. Musical direction, Boris Morris. Set decorations, George T. Nicoll. Film editor, Richard C. Currier. Costumes by William Bridgehouse. Sound recording, Jack Goodrich. Assistant director, Ray Lissner. P.C.A. Certificate No. 2975. Running time, when seen in Hollywood, 70 minutes. Release date, February 5, 1937. General audience classification.

CAST

Dr. Clem Driscoll	George Bancroft
Ruth Hanlon	Helen Burgess
Dr. Dan Norris	John Trent
Catherine Stanwood	Ruth Coleman
Michael Fielding	Ray Hould
Mrs. Fielding	Molly Lamont
Dr. Anson Ludlow	Sidney Blackmer
Dr. Ellery Stanwood	Charles D. Waldron
Louie	Frank Puglia
Fred Clark	Milburn Stone
Mrs. Mason	Sue Carol

Man of the People

(MGM)

Romantic Drama

The various elements of which this picture is composed have been so combined as to result in much better than average mass entertainment. The basic story, into which romance, comedy, suspense and surprise have been worked, is political drama of considerable human interest content. With Joseph Calleia contributing an execeptionally strong character performance in the leading role, the film moves through interestingly contrived situations, dialogue and action. Modern in atmosphere, it treats of a subject—political chicanery—with which persons are familiar through actual experience in their own communities or have known about elsewhere.

Joe Moreno, product of the slums who got his education the hard way, becomes a lawyer, Sympathetic with the exploited Italian masses of his neighborhood, he takes his oath seriously and dedicates his career to serving them. Quickly he realizes that something more than a law degree is necessary to cut through the miles of red tape, and he becomes associated with boss William Grady's political organization. At the same time, he meets and falls in love with aristocrat Abbey Reid.

Lacking as it does in smash cast names, the production more than makes up for this apparent shortcoming by the quality of entertainment delivered. Performances are uniformly high caliber and Calleia's work particularly is of the type that should start persons talking. Selling the show as an all-around worthy feature and playing up the topical nature of the story in contrast to incidents of like nature that have happened in almost every locality, looks like the most effective way of arousing mass attention.

Previewed in the Uptown theatre, Los Angeles. First preview, long in running time,

(*Continued on page 52*)

United Artists announces the premiere public presentation in America by Alexander Korda of Erich Pommer's production

FIRE OVER ENGLAND

Directed by WILLIAM K. HOWARD

RADIO CITY MUSIC HALL • MARCH 4th

"'Fire Over England'
is one of the greatest
dramas ever to come
from a film studio"
—*says* BOXOFFICE

(*Continued from page 50*)

which will be shortened for general release, held the attention of and won the favor of the audience.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lucien Hubbard. Directed by Edwin L. Marin. Story and screen play by Frank Dolan. Photographed by Charles Clarke. Musical score, Edward Ward. Art director, Cedric Gibbons. Associates, Eddie Imazu and Edwin B. Willis. Film editor, Wm. S. Gray. Recording director, Douglas Shearer. Reviewed before Production Code Certificate Number. Running time, when seen in Hollywood, 85 minutes (to be cut). Release date, January 29, 1937. General audience classification.

CAST

Joe	Joseph Calleia
Abbey	Florence Rice
Grady	Thomas Mitchell
Joe, The Glut	Ted Healy
Mrs. Reid	Catherine Doucet
Stringer	Paul Stanton
Carter Spetner	Jonathan Hale
Murphy	Robert Emmett Keane
Marie Rosetti	Jane Barnes
Pop Rosetti	William Riccardi
Dopey Benny	Noel Madison
Mrs. Rosetti	Soledad Jiminez
Edward Spetner	Edward Nugent
Baldwin	Donald Briggs

Park Avenue Logger

(Radio-Hirliman)

Comedy-Drama

A playboy's regeneration is worked out in this romance tinged comedy-drama of the timberlands. While the action, and there's lots of it, is the principal feature, production detail, particularly the picturization of logging incidents, is of high quality, establishing itself as a commercial asset of more than a little value.

As it goes, Grant Curran, gay son of Mike Curran, lumber tycoon, who got his money the hard way, is sent to the tall timbers to see if he can make a man of himself. It happens that Grant is quite a proficient wrestler who enjoys tough going. In the camp, with Peggy O'Shea introduced to carry on the comparatively slight romantic contrast with the hero, Grant quickly becomes aware that not all is being operated on the up and up. His investigations lead him into numerous thrill action brawls, but in the end he manages to put the skids under the crooked deals that would deprive Peggy and her father Matt of their holdings.

The picture moves at a rapid pace. There's no beating around the bush to pack the film with non-essentials. George O'Brien, in a rather different character, performs up to his standard and he is given good support by Willard Robertson, Ward Bond, Bert Hanlon, Beatrice Roberts and Gertrude Short.

Previewed in the studio projection room in Hollywood.—G. M.

Distributed by RKO Radio. Produced by George Hirliman Production. Directed by David Howard. Adaptation and screen play by Dan Jarrett and Ewing Scott. From the Saturday Evening Post story by Bruce Hutchison. Associate producer, Leonard Goldstein. Production manager, Charles Hunt. Photographed by Frank B. Good. Supervising editor, Robert Crandall. Musical supervisor, Abe Meyer. Art director, F. Paul Sylos. Assistant director, George Sherman. Recorded by W. C. Moore. P. C. A. Certificate No. 2,985. Running time, when seen in Hollywood, 65 minutes. Release date, during February, 1937. General audience classification.

CAST

Grant Curran	George O'Brien
Peggy O'Shea	Beatrice Roberts
Ben Morton	Willard Robertson
Paul Sangar	Ward Bond
Nick	Bert Hanlon
Margy	Gertrude Short
Mike Curran	Lloyd Ingraham
Matt O'Shea	George Rosener
Police Sergeant	Robert E. O'Connor

Don't Pull Your Punches

(Warner)

Comedy-Drama

This is a prizefight picture into which a considerable amount of human interest has been injected. Containing plenty of fisticuff action, it also carries a pleasing romantic thread and includes a surprising amount of comedy. It tells an intelligently prepared story, nicely balancing dialogue with action, erecting clever situations, and all in all resulting in a satisfactory sustaining attraction.

Gunner Malene is a trial horse pug whose one ambition is to win the championship. As much as he wants the glory, his sister Mary wants it more. Gunner always gives a good account of himself in the ring, but never quite makes the championship grade. Despite his plans, boxing commissioners and managers are of the opinion that Gunner is only a good contender. Unable to get anywhere himself, Gunner picks up a husky Texan, Rush Conway, and makes him his protege. While Rush is learning the rudiments of the ring and wading through a flock of setups, he falls in love with Mary.

Events so transpire with the retirement of the champ that Gunner and Rush must fight for the title, a match that neither they nor Mary anticipated. Neither wants it but public demand forces them into the ring. In the ring, things at first go pretty badly for Gunner as the youthful Rush, who, though he has little heart in his work, belts Gunner from pillar to post. But the oldtimer's experience serves him in good stead and when Rush is off guard, Gunner puts over a knockout. The finale is his retirement, Mary's marriage to Rush and the trio with little Bobby Doyle retiring to the peace of a Texas ranch.

Fast moving, well acted and directed, concentrating on those elements understandable to the masses, "Don't Pull Your Punches" contains more sound entertainment than is found in many more pretentious films.

Previewed in the Forum theatre, Hollywood, to a satisfied neighborhood house audience.—G. M.

Produced and distributed by Warner Bros. Associate producer, Bryan Foy. Directed by B. Reeves Eason. Assistant director, Wilbur McGaugh. Screen play by George Bricker. Story by E. J. Flannagan. Photographed by Arthur Edeson. Film editor, Warren Low. Art director, Max Parker. Dialogue director, Harry Seymour. P. C. A. certificate No. 2877. Running time, when seen in Hollywood, 60 minutes. Release date, March 13, 1937. General audience classification.

CAST

Gunner Malone	Barton MacLane
Mary	June Travis
Rush Conway	Wayne Morris
Kenneth Rockwell	James Robbins
Danny Lockbridge	Joseph Crehan
Bobby Doyle	Dickie Jones
Stan Wilson	Maxie Rosenbloom
Joey Meade	Frank Otto
Radio Announcer	David Carlyle
Redmann	Herbert Rawlinson
Mike Dougherty	Robert Homans
Radio Announcer	Wen Niles

Practically Perfect

(Educational)

Amusing

Edward East and Ralph Dunke, known on the radio as the Sisters of the Skillett, dash briskly through characteristic song, dance, gag and slapstick in this comedy based on the relationship of radio sponsor to talent. Efforts to prove the practicability of their humorously impracticable answers to puzzled listeners take the comedians into the home of their sponsor, where their ministrations result in destruction of the house by fire. A lot of laughs appear before that.—Running time, 20½ minutes.

Free Rent

(Columbia)

Good Comedy

Comedy is the keynote of this subject, which pokes some fun at the current trailer craze. With Monty Collins and Tom Kennedy as the sparkplugs the subject has some lively moments. Disturbed by rent troubles, Collins, Kennedy and their wives embark on a trailer to "live off the fat of the land." Getting started constitutes a minor problem compared to the one of finding a spot to park for the night, as signs all along their route bar trailers. They find a spot they consider ideal, but the next morning it's still dark at nine o'clock. They've parked in a tunnel and a train is bearing down on them. They get the trailer out, only to have it wrecked farther along the line. Running time, 18 minutes.

Reel Vaudeville

(Vitaphone)

Routine

"Reel" vaudeville, perhaps, but hardly of the class that would make the Palace when that house meant the world famed mecca of vaudevillians. The Three Queens do a routine set of tap dance steps. Carroll and Howe offer some comedy lines that are not particularly funny and add for a not very good measure some trimmings of song and dance. The Bee Hee Rubyae Troup conclude the show with their acrobatic manipulations, which certainly in the real days of vaudeville would have opened instead of closed the show. Harry Rose of the "Here's Harry" fame serves as master of ceremonies and provides in addition his specialty of a rather monotonous monologue. Running time, 11 minutes.

The Book Shop

(Educational)

Okay for Kiddies

This Terry-Toon has to do with a pup who goes to sleep after reading a book of nursery rhymes and dreams he is wafted away in his bed to the haunts of the characters he has read about, where various adventures are met with. It is principally for the kiddies.—Running time, six minutes.

Don't Be Like That

(RKO Radio)

Poor

A hypochondriac hubby, Jack Norton, who suffers more from that green-eyed ailment named jealousy than from any other distress, becomes such a distasteful "pill" to his long-suffering spouse, Muriel Evans, that the dear woman ups in revolt, packs her bags and straightway departs for that constant haven for worried wives, her mother's home. Bearing the little lady a tasty peace offering in the shape of a new fur coat, the penitent husband proceeds to complicate a marital reconciliation by becoming entangled with the minions of the law, a couple of irate taxi drivers, the family doctor, more of a menace than a medico, and his attractive wife. The gags and situations are served up in traditional style. There is much running from room to room, some rough and tumble horse play and a bedroom scene in the best slapstick manner. The only thing missing was the custard pie. Perhaps that would have improved things considerably. Running time, 20 minutes.

Everybody Sing

(Universal)

Excellent Comedy Cartoon

Under the musical ministrations of Maestro Oswald, everything is peace and song in the tuneful town of Birdville. But soon come sour notes and discord, with a visitation by three terrible black crows. Oswald, though, is one smart rabbit and in a smash windup he gives the villains their due. Decidedly amusing, smartly concocted and rapidly paced, the whole tale is well worth a showing. Running time, seven minutes.

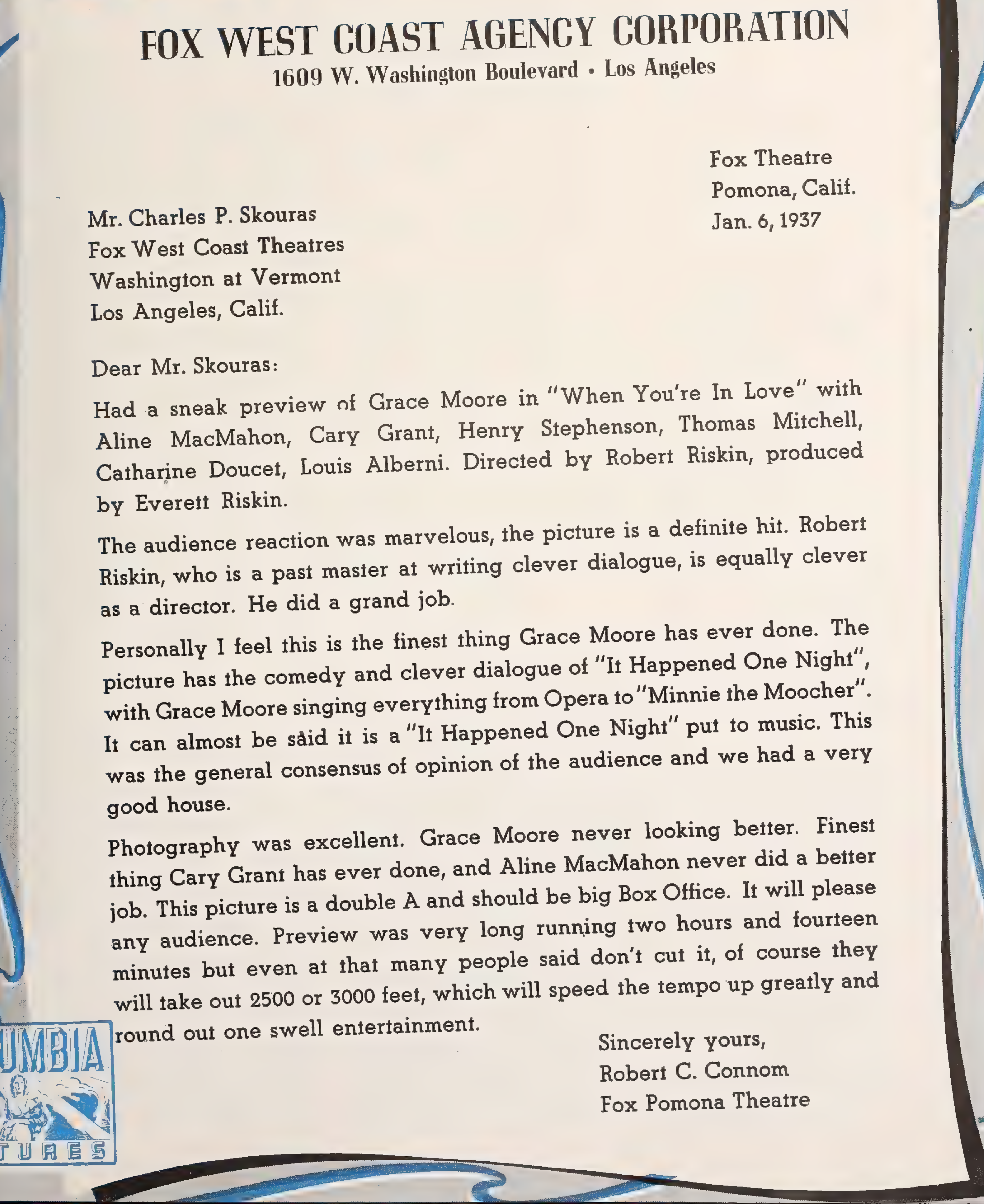
Stranger Than Fiction, No. 32

(Universal)

Novelty

The customary collection of interesting and novel odds and ends are served up in the latest issue of this series. Included in this assortment of rarities are Toots the bovine, trained in self-servicing her thirst; Gretchen the police hound adept at pedal pushing a tricycle; a fire that has been raging for fifty years in the coal beds of New Straitsville, Ohio; the curative powers contained in the hot mud baths at Munguia, Mexico and an exhibition by Miss Ruth Faison Shaw of her expert skill in obtaining some startling pictorial effects by the mere use of applying pigments to paper with her finger tips and palm. Running time, nine minutes.

Concerning a "Sneak Preview"



FOX WEST COAST AGENCY CORPORATION
1609 W. Washington Boulevard • Los Angeles

Fox Theatre
Pomona, Calif.
Jan. 6, 1937

Mr. Charles P. Skouras
Fox West Coast Theatres
Washington at Vermont
Los Angeles, Calif.

Dear Mr. Skouras:

Had a sneak preview of Grace Moore in "When You're In Love" with Aline MacMahon, Cary Grant, Henry Stephenson, Thomas Mitchell, Catharine Doucet, Louis Alberni. Directed by Robert Riskin, produced by Everett Riskin.

The audience reaction was marvelous, the picture is a definite hit. Robert Riskin, who is a past master at writing clever dialogue, is equally clever as a director. He did a grand job.

Personally I feel this is the finest thing Grace Moore has ever done. The picture has the comedy and clever dialogue of "It Happened One Night", with Grace Moore singing everything from Opera to "Minnie the Moocher". It can almost be said it is a "It Happened One Night" put to music. This was the general consensus of opinion of the audience and we had a very good house.

Photography was excellent. Grace Moore never looking better. Finest thing Cary Grant has ever done, and Aline MacMahon never did a better job. This picture is a double A and should be big Box Office. It will please any audience. Preview was very long running two hours and fourteen minutes but even at that many people said don't cut it, of course they will take out 2500 or 3000 feet, which will speed the tempo up greatly and round out one swell entertainment.

Sincerely yours,
Robert C. Connom
Fox Pomona Theatre

OLUMBIA
ICTURES

CHICAGOANS LOOK TO STAGE SHOW, PIT BAND

Double Featuring Returns with Ban on Chance Games, but Exhibitors Are Skeptical

by WILLIAM F. CROUCH
in Chicago

Double features apparently are about to bring storm and strife again upon the Chicago scene. Exhibitors, estimating that their grosses dropped 15 to 25 per cent when the police department went to work in earnest to eliminate chance games, turned to the double feature, which had been out of the picture for three years, starting in 1932 when the theatre men dropped the idea as unsuccessful, what with their reading of public sentiment and the intra-exhibitor fights which the policy had aroused.

But now 114 of the 175 neighborhood houses are playing two features again, and it is expected that outside the Loop the policy soon will be 100 per cent in operation. Then, they say, will come a recurrence of the battles between independents and circuits, with price cutting and triple billings and whatnot.

A number of the Chicago circuits as a result are looking to the stage show as the way out. Large theatres which even with double features are finding business not what they expected are planning a film-vaudeville policy. Whether there is enough talent available for stage shows on a wide scale is problematical.

Another plan which is receiving considerable attention is that of bringing back large orchestras to the theatres. Exhibitors say, however, that the wages demanded by the Chicago Musicians' Union are prohibitive, that they could pay more than some musicians get for working in taverns and small night clubs, but not what the union asks.

One reason for the trend towards the stage-show policy is that theatre admissions have been increased generally and to maintain these prices it will be necessary to offer the public more than a double-bill or a single feature.

▽

Local theatres this week provided space in their lobbies for the American Red Cross workers who are conducting a drive for funds for flood relief. The workers will seek contributions in the loop theatres starting Friday and on Monday will begin work in the neighborhood theatres. Chicago's quota is near the half-million dollar mark.

▽

More than 75 men engaged in distribution paid tribute to Henry Herbel, Universal Films sales manager, for his four years of meritorious work as president of the Chicago Film Board of Trade.

The testimonial dinner in Mr. Herbel's honor was given at the Congress hotel last Friday. Felix Mendelssohn, Jack Osserman and Clyde Eckhardt were on the committee. Mr. Herbel was presented with a luggage set.

▽

For the fifth consecutive time, American Can Company engaged the Chicago theatre for an evening to entertain guests here for the Canners' convention. This year the theatre party was to be on Thursday evening. The full Chicago show, augmented by stage talent from other B & K theatres, was to comprise the evening's entertainment.

Thirty thousand conventioneers were gathering. As a result business in the Loop at night was better than average.

▽

Clyde Eckhardt, Twentieth Century-Fox sales manager, announced these seven pictures to be released by his company in March, for neighborhood showings in the first week of release: "Lloyds of London," "One in a Million," "Stowaway," "Banjo on My Knee," "Career Woman," "Ambassador Bill" and "Secret Valley."

▽

Ted Lesser, Paramount film talent scout, was in Chicago interviewing local stage and radio artists in an endeavor to unearth some new screen talent.

▽

Film talent scouts have just unearthed a new singer in Chicago, Nicholas Enrico Caruso, attorney and first cousin of Enrico Caruso. Nicholas is 27 years old and a tenor.

▽

"The Black Legion," which opens at the Roosevelt theatre Saturday will be the subject of a two weeks' contest that starts next Monday in the Chicago *Herald and Examiner*. The contest is for the best caption writing on stills. Sam Clark, Warner press representative here, promoted the hookup.

▽

Jess Hogan, 52, veteran exhibitor, was buried here last Saturday. Hogan had been employed at the Parkway theatre, one of the L. Reinheimer theatres. His death was caused by pneumonia.

▽

From Excelsior Springs, Missouri, comes word that the city council there is passing an ordinance which will prohibit candid camera fiends from snapping pictures of visitors to the various resort hotels. Back of this action is the statement made a short time ago by a Hollywood radio commentator that motion picture celebrities were planning to boycott all resorts that allowed candid camera addicts.

Sales Forces Meet To Map Campaigns

Jack Schlaifer, western division manager of United Artists, gathered the field forces around him in Chicago last week to discuss the 14 weeks' campaign in honor of George J. Schaifer, vice-president in charge of sales. Attending the series of special meetings were Ben Fish, far west district manager, and Jack Goldhar, midwest district manager of the Minneapolis office; J. S. Abrose of Milwaukee, D. V. McLucas of Omaha, Morris Dudelson of Detroit, W. E. Trulog of Kansas City, William Feldstein of St. Louis and Irving Schlank of Chicago.

A special honorary committee of sponsorship for the Schaefer Drive includes such names as Joseph Bernhard, general manager of the Warner Theatres; Mike Kincey, head of the Kincey Circuit in North Carolina; Frank Walker of the Comerford Circuit; Edward Beatty of the Butterfield Circuit; W. G. Van Schmus, managing director of Radio City Music Hall; George Trendle of the United Detroit Theatres; John Balaban of Balaban and Katz, and Vincent McFaul of the Buffalo Theatres.

Seventy-five salesmen and executives from the Illinois, Indiana and Wisconsin branches of Warner Brothers attended meeting of the sales staff in Kenosha, Wis., last week. Charley Ryan, assistant Chicago zone sales manager, headed the Chicago staff. Al Kvool, Milwaukee district chief, headed the Wisconsin delegation and Harry Stein, district manager of Hammond, Indiana, headed the group from that territory. Plans were completed for the 13 weeks' sales drive. Herbert J. Ochs, assistant to Gradwell Sears, Warner Brothers' general sales manager, is on a tour of the company's exchanges in the west.

Charles B. Paine, treasurer of Universal Pictures, and J. R. Grainger, general manager of distribution, are at Universal City to discuss the New Universal's 1937-38 product.

Decision Reserved In Sales Tax Case

The New York State court of appeals has reserved decision on the applicability of the New York City two per cent sales tax to film rental revenue derived by exchanges within the city limits from distribution to points outside the city limits. A decision is not expected for three weeks.

Frederick H. Wood of Cravath, de Gersdorff, Swaine & Wood, presented the oral arguments for distributors in connection with his brief which contends that the sales tax is in violation of both the state and Federal constitutions.

The assessment of rentals collected by the United Artists Exchange in New York furnished the test case for the distributors. The appellate division ruled that the tax is applicable to rentals derived from theatres located within the city limits but not to rentals derived from theatres located elsewhere. The city contends that the tax is applicable to all revenues of the film exchanges located within the city.

If the tax is upheld estimates place the distributors' liability at more than $3,000,000. Indications are that an adverse decision will result in the case being carried to the United States supreme court.

Extras' Salaries Put at $2,420,453

Extras in Hollywood earned $2,420,453.55 in 1936, according to figures released this week by Campbell McCulloch, vice-president and general manager of the Central Casting Bureau. The total is a decrease of $150,840.29 from the 1935 figures.

The total placements for the year also showed a slight decrease with 268,436 working in 1936 compared to 278,486 in 1935.

A breakdown of the statistics for the year shows that the average daily placement in 1936 was 858 while average daily placement in 1935 were 889. Of the daily average in 1936, 558 were men, 259 women and 41 children.

In 1936 the extras received an average daily wage of $9.02. A total of 174,759 men were paid $1,422,137.08 and 80,962 women were paid $658,074.56.

The figures show that 7,712 boys were employed and paid $49,263.95 and 5,003 girls were paid $31,658.48.

THE CUTTING ROOM

The Last of Mrs. Cheyney

(MGM)

Comedy Romance Drama

This story, based on Frederick Lonsdale's play, was used once before for screen purposes. Then, in 1929, Norma Shearer played the leading role. In this re-creation for which Leon Gordon, credited with participation in the preparation of "His Brother's Wife" and "The Unguarded Hour" and Monckton Hoffe, did the screen play, Joan Crawford is being starred with William Powell and Robert Montgomery. The late Richard Boleslawski, maker of "The Garden of Allah" and "Theodora Goes Wild," carried on direction up to the time of his sudden passing. The picture is being completed by George Fitzmaurice.

The story concerns a young American girl, a glamorous creature, who took English society. A feminine raffles, she was in league with a super crook (Powell) to steal a valuable necklace. Robert Montgomery was very much in love with her, but she was much in love with Powell. She didn't steal the necklace, but with Powell's permission Montgomery got her, and the necklace was willingly tossed in as a wedding present.

To the name power which is represented by Miss Crawford, Powell and Montgomery must be added the value of Frank Morgan and Jessie Ralph who have important roles in the photoplay. While this group, with Benita Hume, carry practically the entire theme and all the romance, drama, comedy, semi-mystery and intrigue rotate about its members, the supporting cast is one deserving of more than passing consideration. Inasmuch as most of the action happens in England, most of the support are British actors. Included are Nigel Bruce, Melville Cooper, Lumsden Hare, Ralph Forbes and Wallis Clarke. Others who have parts in the production are Colleen Clare, Aileen Pringle, Leonard Carey, Sarah Haden and Barnett Parker.

Release date: February 19.

The Prince and the Pauper

(Warner)

Drama

In the field of literature "The Prince and the Pauper" is recognized as one of the greatest stories Mark Twain ever wrote. Adhering to the best Twain in bringing the noted American humorist's bit of historical fiction to the screen so that all its humanness and unique appeal is retained, the producers assigned the late Laird Doyle to prepare the screen play. Doyle's many previous credits, including such adaptation as "British Agent," "Oil for the Lamps of China" and more recently "Cain and Mabel" and "Three Men on a Horse," prove his ability to handle both comedy and drama, which are the principal substances of this story. Direction is in the hands of William Keighley, who has been the man at the helm in many of Warner's more important pictures. Lavish production detail authentically and colorfully reflecting the locale and time, England in the mid-sixteenth century, the problem of casting seems to have been effectively solved.

The two boys, central figures in the story, are the Mauch twins, Billy and Bobby. Better known is Billy, recently seen in "Anthony Adverse," "The White Angel" and "Penrod and Sam." While both have been widely publicized, they are, by no means, the only name values the production boasts. Others who will be seen are Errol Flynn, remembered for "Captain Blood," "Charge of the Light Brigade" and "Green Light," Claude Rains, Montagu Love, Barton MacLane, Donald Crisp, Phyllis Barry, Henry Stephenson, Murray Kinnell, Walter Kingsford and many others of note.

The story concerns two boys, a prince child of fortune and a pauper child of misfortune. Both are made the victims of adult political intrigue and criminal rapacity.

Wings of Mercy

(Radio)

Drama

Approach to a new idea in aviation pictures is being made in this production. As the yarn runs, it gets pretty well off the formula track, yet is not lacking in that thrill action content that gives air pictures an exciting appeal. In theme the story is both a character drama and an air adventure. A promising young doctor becomes involved in a plane crack-up that leads to his discharge by a hospital where he has been employed as resident physician. A licensed flyer, a friend gets him a mechanic's job at a west coast air port. As romantic complications ensue, he endeavors to hide his identity as a doctor. However, when a transcontinental plane crashes in the California mountains, he flies an ambulance plane to the rescue, administers emergency treatment, performs a dangerous operation, and rehabilitates himself as a surgeon.

The production is based on a story by Alice B. Curtis, adapted by Thomas Lenon and G. V. Atwater with screen play by J. Robert Bren and Edmund L. Hartman. It is being directed by Lew Landers, maker of "Without Orders" and "Night Waitress."

John Beal, seen in "Break of Hearts," "The Little Minister" and "We Who Are About to Die," is the leading player. He is supported by newcomer Joan Fontaine, featured in "Quality Street," Philip Huston, currently in "We're on the Jury," Jane Walsh, a child star of the silent days, Frank M. Thomas, Diana Gibson, Stanley Andrews, Billy Gilbert and Alec Craig.

Topical nature of the story as it relates to the series of air disasters that have happened recently in the territory of its screen locale, plus the fact that it will present the newly developed ambulance plane as one of the big production features, should give the forthcoming film a timely value that readily can be turned to commercial account.

Probable release date: February 19.

Danger, Men Working

(Paramount)

Comedy Mystery Drama

The story motivating this production is neither new nor unfamiliar. In various ways it has been done before with varying success, depending upon who made it and who was in it. Three writers ordered to write a play and in search of a plot have a real murder mystery dropped in their laps. The unstarted play must be finished within 18 hours. Although there are wide differences in the mechanics and development, the wellknown "Seven Keys to Baldpate" may be accepted as an identifying standard.

Rolling a drunk, the writers discover he is a blackmailer. Tracking his victims, considerable comedy contrasting the underlying dramatic motivation, they round up a diversified assortment of persons for their investigation in which they pose as police officers. But their supposedly innocent stunt turns into a real murder mystery when the blackmailer is killed. As one of the writers actually solves the case, material is obtained out of which the play is written.

The story is an original screen play by Ellery Queen and Lowell Brentano. The names are the pen names of Frederick Bannay and Manfred Lee, collaborating specialists on mystery crime yarns. Direction was assigned to Charles Barton, maker of "Murder with Pictures" and "And Sudden Death" in the past year.

For name values Lew Ayres, Benny Baker and Eugene Pallette composed the play writing trio, with Ayers the crime solver. Other players participating are Ruth Coleman, Colin Tapley, Vivienne Osborne and Howard Hickman.

Probable release date, February 15.

50 Roads to Town

(20th Century-Fox)

Dramatic Romance

Despite the definitely bucolic title suggestive of a sweetly atmosphered idyllic, the story told in this production is intimate dramatic comedy romance and thrill action. A socialist girl speeds to a romantic elopement rendezvous. A personable young aristocrat flees town because an irate husband believes he has busted up his home. They meet in an isolated mountain cabin. A notorious public enemy is reported on the loose in the same locale. The girl thinks the aristocrat is the gangster. He believes she is a detective set to trap him. Complications bring the real gangster, a country sheriff and hordes of police.

The story on which the film is based has been a current best seller novel, written by Louis F. Nobel. The screen play is by Willian Conselman and George Marion, Jr., Conselman credited with participation in "Stowaway," "Pigskin Parade" and "Private Number" and Marion with "Three Cheers for Love," "The Big Broadcast of 1936" and "Two for Tonight." Direction is by Norman Taurog, who made "Reunion" for this company.

The boy in the story is Don Ameche, now in "One in a Million" and "Love Is News," as well as having been starred in "Ramona." The girl is Ann Sothern, currently appearing in "Dangerous Number" and recently in "Smartest Girl in Town" and "Walking On Air." The country yokel who provides much of the comedy is Slim Summerville, and Jane Darwell is his wife. John Qualen, father of the Quintuplets in "The Country Doctor" and "Reunion," is the small town sheriff. Douglas Fowley is the gangster. With added comedy being supplied by Stepin Fetchit, a southern Negro snowbound in the mountains, other players who have important roles are Paul Hurst, Allen Lane and Spencer Charters.

Probable release date, March 1.

FRANK

No. 1
of Columbia's
New Style
Serials!

JUNG

BUCK

At last Columbia brings you a real BIG-FEATURE NAME — FRANK BUCK! — in the first of its new-style modern serials! Guarantees smash adult as well as juvenile patronage! And featured with Frank Buck will be the sensational SASCHA SIEMEL, Brazilian "tiger man" who kills with a spear, in amazing adventures! This 13-episode serial is the most outstanding box-office set-up of this year . . . or any other year!

A COLUMBIA PICTURE

No. 2

Capt. **FRANK HAWKS**
Hero of radio's mos popular juvenile program! Fastest speed-flyer in the world in the ADVENTURES OF TH **MYSTERIOUS PILOT**

No. 3

THE SECRET OF
TREASURE ISLAN
To be serialized in th big-circulation Argos Magazine — the greates box-office title to com to the screen in years

No. 4

GREAT ADVENTURES O
WILD BILL HICKO
Thundering dramas of th Old West — Epic thrills i the danger-filled life America's bravest an famous Indian fighte

LE MENACE

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***

in London

"Interval" Completed

Announcement that J. A. Rank, millionaire backer of British National and Pinewood, had resigned his chairmanship of British National though retaining 45 per cent of its total share issue, coincided quite accidentally with the completion of BN's Arthur Tracey picture, "Interval for Romance." It is not believed to imply any change of plans by BN, in which the main financial holding is now that of Lady Yule, also a sterling millionaire.

"Interval for Romance" is of interest as the work of England's only woman producer, Dora Nirva, who was graduated from the post of 30 shillings a week script girl to Walter Forde, became an assistant director to Victor Saville on "Faithful Heart," unit production manager on "Little Friend" for Gaumont British, and production manager for the Toeplitz "Beloved Vagabond," on the way to her present appointment by John Corfield, managing director of BN. Very much a musical, "Interval for Romance" features Lew Stone and His Band, and Rawicz and Landauer, piano duetists, in support of Tracey. It has been directed by Jean de Marguenat, of "La Robe Rouge" fame, and is BN's third film, but its first at Pinewood, in which it has a substantial holding.

Inside—the Forest

Still another Denham stage has gone exterior. They planted a forest under the roof for London's "Knight without Armour," and something of the same sort has been achieved for the Robert T. Kane production, "Under the Red Robe," for which Victor Seastrom has been directing against woodland glades that are mainly synthetic.

Building up the stage picture, the art director discovered that lilies and roses, not to mention dahlias and delphiniums, would be an anachronism in a picture of the France of 1630. The great Richelieu, one of the main figures in the Kane picture, knew only such simple blooms as asters and stocks.

They ate with fingers at that date, but in this detail the producers are putting consideration for the film fans' feelings before historical accuracy. "Annabella" and Conrad Veidt, leads, with Sophie Stewart and Wyndham Goldie, are in the current sequences.

Wilcox Starts

A stilt-walking clown takes a look at what makes the wheels go 'round during the taking of a circus sequence of "Make Up", Standard International feature directed at Sound City, London, by Alfred Zeisler.

Jack Raymond has done first scenes at Pinewood for the Herbert Wilcox production of "The Frog," a considerable success as a comedy thriller on the West End stage. Gordon Harker has one of his London character parts in this Edgar Wallace adaptation, and in the cast is Vavian Gaye, a nineteen year old novice who got a long-term contract from Mr. Wilcox on the strength of her first tests. Noah Beery, Carol Goodner, Felix Aylmer and Esme Percy are also in the cast.

Korda Rests

Alexander Korda has gone for a few days rest to St. Moritz before beginning a new season's production program at Denham. At the studio in the meantime Josef von Sternberg is taking camera tests of artists and costumes for "I, Claudius," and among other things has passed the robe which Merle Oberon will wear as Messalina.

The outdoor lot known as City Square is occupied by a set for "Knight without Armour," in which timber-laden barges lie at the quay of a Russian town. Robert Donat has scenes in which he is seen escaping from Bolshevik soldiers.

Victor Saville is doing preliminary work on "South Riding," his third at Denham. The first, "Dark Journey," is being shown to the London trade this month and the second, "Storm in a Teacup," is being cut.

One of the "London" stars—the huge elephant Kala-Nag ridden by Sabu, boy star of the Flaherty "Elephant Boy," is to become a London star in another sense. The London Zoo has bought him and he is walking 300 miles to make the ship at Madras.

Rex Harrison, following on the lead opposite Miriam Hopkins in "Men are not Gods," and with Vivien Leigh in "Storm in a Teacup," has been given a long-term contract by Mr. Korda.

Itemized

Adrianne Renn, Continental stage star, has been signed for the Premier-Stafford "The Wife of General Ling," for which the Russian star Inkijinoff, famous through "Storm over Asia," is already cast.

Alexander Film Productions will make "Three Mad Men," from a Dave Bader story, at Pinewood.

Austria Considering Compulsory Dubbing

The Austrian government is giving serious consideration to the introduction of measures conditioning the importing of American films into Austria. The most important factor in the plan is understood to be a requirement that American films be dubbed in German in Austria.

Robert Schless, Warner manager in Europe, declared in Vienna that dubbing there is impossible, citing as the first major objection the fact that such films are not permitted into Germany.

Indian Society Member Plans Production Tour

G. J. Pathak of the Motion Picture Society of India is planning a second tour of the capitals of Europe, starting in May, 1937, during which the party he will conduct will visit factories manufacturing raw materials, machinery and accessories required by motion picture studios, laboratories, theatres and other branches. Long visits are planned by the party in London, Paris, Berlin and Moscow to study actual production methods.

Proposes Argentina Stimulate Production

Dr. Miguel Navas has placed before the City Council of Buenos Aires a proposal for the awarding of cash prizes for the best Argentinian films produced each year. The Ministry of Justice has decreed that any producer desiring to utilize the cooperation of any government department must first submit his story for approval by the National Commission of Culture.

BRITISH PRODUCERS AND CRITICS BLAME AMERICA FOR LOW PROFITS

But Korda Says Giving Money to Adventurers Without Film Qualifications Produces No Masterpieces

Julius Hagen Compares Costs and Receipts of Six Twickenham Films; Points to Weak Bookings in U.S.

by BRUCE ALLAN
in London

OSTRER EXPLAINS HIS SHIPBOARD STATEMENT

A Government regulation requiring American companies to buy English product to a value representing 25 per cent of the amount of money taken from England each year by American interests was suggested in London this week by Isidore Ostrer, in a press interview supplementing his shipboard statements of late last week.

Mr. Ostrer said in part, "I have a concrete proposal for the Government. They must realize that pictures cannot pay either cultural or cash dividends unless they achieve a world market. Let them say to American producers: continue to take £7,000,000 to £10,000,000 yearly from this country, but you must buy from us pictures to a value of 25 per cent of that amount."

"Blame America" seems to be the prescription of British producers for the fever heat to which Fleet Street interest in film finance arose with the rumors and denials and whatnot that followed announcement that receivers had been appointed for three companies controlled by the veteran producer, Julius Hagen—Twickenham Film Productions, Twickenham Distributors, and J. H. Productions—and a trade press story that two of the "Big Five" banks (Barclay, Midland, National Provincial, Lloyds, and Westminster) had decided to make no more advances to film interests.

The three Hagen companies were really one concern and, though the stepping in of preferential creditors (the Westminster Bank in the case of Twickenham Film Productions and C. T. Bowring & Co., for insurance interests, in that of the other two companies suggested that ordinary creditors might get very little and shareholders even less in a final winding-up, there was no reason to see a collapse of the British production industry in this single failure, even if the total deficit turned out to be in six figures.

Nevertheless the London press broke out into headlines and also discovered two things:

That British films had been financed by advances at very high rates, and

That, with costs paralleling the Hollywood scale, they had not made the American market.

Epitomizing the general comment, Paul Holt, *Express* film writer, explaining his headline, "British Films Face Loss of £2,000,000," declared: "Failure to penetrate the American market is the cause. More than 250 full-length films were made in the year, and fewer than a dozen have played to anything like the estimated profit in American cinemas. British producers have spent more than £5,000,000. Ignoring America, the most they can rely upon getting back from the home market and overseas is £3,000,000."

Mr. Holt and other writers also discovered the fact, commented on somewhat pungently by John Maxwell in his evidence before the Moyne Committee and long generally known in the industry, that a big percentage of British production has been financed by bank overdrafts guaranteed by insurance interests.

The procedure is that the insurance companies issue a policy to the producer to the amount of the overdraft. The producer pays for the policy at rather high premium rates. He also pays bank interest on the overdraft. A large amount of British production capital has cost 10 per cent per annum and more. When, as frequently happens, the capital is finished before the picture, and a second loan has to be arranged, the "more" is apt to be a lot.

The situation is further complicated by the fact that the insurance interests on occasion place some of their own risk with underwriters, insuring against having to pay out on the policy held by the producers. In all this the only interests not financially concerned in the success of the picture are the banks.

The banks, in this type of transaction, have not advanced a penny on film values.

They have given an overdraft on the strength of the credit-worthiness of the insurance interests.

So far as they have refused to grant further advances on this type of policy it is because the insurance interests have been unable to provide security.

The banks have never done "film business", in the sense of backing a production plan. Even in the case of the big groups their advances have been based on tangible assets. Therefore, the story of a dry-up by the banks, which started the press-scare, is quite inaccurate. It is inaccurate even as regards "production insurance" finance; overdrafts were being granted on the type of policy described even while the newspapers were running their production collapse stories.

To talk of a possible shortage of capital for the British production industry is misleading. There is a widely held opinion that it has been financed on much too lavish a scale and it is notorious that a great deal of the money has gone to persons quite unfit to be trusted with it. Many of the companies nominally capitalized at £100 and working on insurance loans, have been run with almost incredible incompetence. Films have been made from scripts written or altered "on the floor." Imported Hollywood stars, at more than Hollywood rates, have been left idle, but not unpaid, for weeks because no proper production schedule has been worked out. For double or more the amount spent on a Hollywood "A" film, this type of producer achieves a picture of "quickie" quality.

These pictures, for which it can certainly be claimed that, in cost, they have been "made on the Hollywood scale", naturally fail to make the American market. Many of them are not good enough for British exhibition, even with the compulsion of the Quota.

Nevertheless, "absence of an American release" is the reason put forward for the failure of British production financed and conducted in the way described.

The fallacy behind the assumption that because British production has spent £5,000,000—to adopt Mr. Holt's figures—it must recover that amount plus working figures—it must recover that amount plus working expenses and profits, is painfully obvious, but only Mr. Alexander Korda, in a temperate and closely reasoned letter to the *Daily Telegraph*, seems publicly to have stressed the fact that, if you give your money to a financial adventurer without film qualifications, he is not likely to supply masterpieces for the American or any other market.

Blame Films Act Also

The inevitable collapse of a large percentage of the type of British production companies which work on "insurance" capital has been foreseen for a long time. There in fact have been several such failures, attracting no special attention. Many find the original cause in unsound economic conditions created by the Films Act, yet an increase of the quota, rather than its abolition, is now being considered.

The tendency to blame it all on to America is not confined to the frankly wildcat type of producer. Julius Hagen is a man who made pictures profitably for several years, yet in announcing a new contract to make twelve features a year for Mr. Maxwell of Associated British Pictures, he told a press luncheon party that the ultimate failure of his Twickenham enterprises was due to the fact that, in place of profitable inexpensive films for British use, he began to make dear ones for world distribution and failed to get it on an adequate scale.

Mr. Hagen made some particular as well as some general assertions in support of an accusation, about the American trade, that "they are not friendly; they don't try to help us, and they never have tried to help us." He alleged that the distributors of "Scrooge," after demanding 140 prints at Christmas, 1935, excused poor bookings by the statement that the film was too late for general release. "This Christmas," he said, "they forecast $200,000 to $220,000, but the actual American total receipts on the film are $6,000."

Costs and Receipts

The basis of an American distribution deal, he said, should be: "You are taking millions out of England; give us dollars when you make the contract and we will sign your big artistes and give you the sort of picture you give us."

A valuable feature of Mr. Hagen's speech was the disclosure of the following actual cost and world receipts of some of the pictures which Twickenham made after it undertook its own distribution:

	Cost	Receipts
"Scrooge"	**£24,000**	**£33,000**
"The Private Secretary"	**£30,000**	**£25,000**
"The Last Journey"'	**£27,000**	**£24,000**
"A Fire Has Been Arranged"	**£29,000**	**£18,000**
"She Shall Have Music"	**£48,000**	**£60,000**
"In the Soup"	**£32,000**	**£20,500**

The most expensive picture, "She Shall Have Music," showed the best margin of receipts over costs. Many British critics ranked "The Private Secretary" as a weak film. "A Fire Has Been Arranged" had a distinctively British appeal. Also, the world gross of the pictures is considerably less, in five of the six cases, than the United kingdom gross obtained on many British pictures. In fact, Mr. Hagen's figures seem to prove very little, in regard to

(Continued on page 62)

"LAY OFF
VICTOR
McLAGLEN
PRESTON
FOSTER
IDA
LUPINO
IN
SEA DEVILS
WITH
DONALD WOODS
DIRECTED BY BEN STOLOFF
ARD SMALL PRODUCTIO

MY GIRL"

. . . Snarls Bo'sun's Mate Vic . .

AND THE FUN AND FIGHTS BEGIN . . . *in this roaring, rollicking romance of a Coast Guard crew with girls by the score along every shore!*

★ ★ ★ ★ ★ ★ ★ ★

POUNDING THRILLS OF THE STORM-LASHED SEA PLUS WISE-CRACKS AND DRAMA AND LOVE! ... BIG SHOW VALUE FOR FANS AND THEATRES EVERYWHERE!

RKO
RADIO
PICTURES

BLAME AMERICA FOR LOW PROFITS

(*Continued from page 59*)

the American market, unless it is that the U. S. failed to make up for disappointing British receipts on these comparatively low-cost films.

Mr. Hagen puts the maximum commercial cost of a British picture, for British distribution, at £25,000 and his new company probably will work within that figure for its output for ABP. Perhaps the shortest comment on the existing British situation is that for £25,000 Mr. Hagen probably will make as good a picture as many which cost £60,000 to £80,000 and which are a dead loss, due, of course, to a "disappointing American release."

▽

Reisman Hits at Moyne Plan

Receiving the British trade press on his arrival in London, Phil Reisman, foreign manager of Radio Pictures, made a more outspoken attack on the quota proposals of the Moyne Report than previously had been heard from any American executive.

If the Films Act were revised on the lines of the Report, he said, the ultimate increase of the Quota to 50 per cent and the uncertainty created by the Quality Clause might put American companies out of business in England.

Even if it were practicable to split production between Hollywood and London, a run of poor British pictures might make an American producer insolvent, he aded.

Reduction of the Hollywood schedule to accommodate pictures made in England would mean an increase of production costs of from 25 to 30 per cent, which would entail higher rental charges, for inferior pictures.

Radio would make two or three pictures a year in England even if there were no Quota, but it was physically impossible to make fifteen or twenty, said Mr. Reisman. He emphasized the impossibility of accurately scheduling an artist for a British film following a Hollywood picture.

The serious effects on public patronage of the fall in quality which would follow the reduction of Hollywood production was also cited by the Radio chief.

That the Hays office might cooperate in counter-suggestions from U.S. distributors to the Board of Trade, and that the American State Department would consider the general trade situation if the Moyne proposals were adopted, were other statements made.

▽

Wage Reductions Ordered

London Films has advised all employes that salary cuts will be instituted "as part of a policy of the most stringent economy to safeguard the future of the company." The cuts will be of five per cent on salaries of £5 to £10, 10 per cent on salaries from £10 to £20, and 15 per cent on salaries over £20.

It is understood the reductions were ordered by the Prudential Life Assurance Co., as a condition of its agreement to back Alexander Korda, head of London Films, for another year.

Canada Fails to Become Excited

by J. A. COWAN

in Toronto

To the report that British producers were "facing bankruptcy," as cabled by Grant Dexter, Toronto *Globe*-Winnipeg *Free Press* correspondent in London, theatre folk here lifted eyebrows instead of viewing with alarm. As one manager put it, "It was only a few weeks ago that we were asked to get alarmed because of the amount of Hollywood capital that was invested in British film production and because the British industry was being Americanized."

On the general public, perhaps, the whole thing has had an unfortunate effect, since the patriotic angle does not work at the Canadian box-office and this "scare story" popped just at a time when the Canadian appetite for British fare was steadily improving. The industry, in Canada, takes it to mean that the end is arriving for the British frenzied finance boom in celluloid.

To newspapermen, Col. John A. Cooper, head of Motion Picture Exhibitors and Distributors of Canada, said that the British quota laws and a dearth of suitable story material were responsible for British film troubles. He estimated that 85 per cent of Canada's films were currently coming from U. S.

"I'm convinced that they'd have done better if they had never had a quota law," he said. "Over-production makes a man lazy."

BOOKS IN REVIEW

COLOR CINEMATOGRAPHY, by Maj. Adrian Bernard Klein. Boston: American Photographic Publishing Company. 5¼ x 8½. 350 pp. (Printed in England.)

This is at once a history of the unremitting efforts of science to add color to the effects of the motion picture image, and a text book on the many and somewhat discouragingly complex methods pursued in these efforts. Bringing together for the first time in a unified work the mass of technical data developed and compiled by numerous investigators and inventors, the author (he is himself technical director of a company controlling certain processes) has used them to compose no mere handbook, but to formulate as well a statement of persistent practical problems, and he does not shy away from occasions to present his own conclusions about them.

Dealing with the subject in two general divisions—the first, theory and practice; the second, color physics and physiology—the discussion is particularly thorough in its treatment of the specific systems which have been offered for commercial application. These are detailed in relation to the basic processes which they represent (additive, subtractive, etc.).

In opening the chapter on the general theoretical basis of color in cinematography, the author includes consideration of color projection, concerning which too little has been said, or perhaps, about which too little has been available to say. Recognizing the difficulty encountered in the theatre when introducing color films into a system geared to black-and-white, he suggests restoration of the unperforated screen and of the pure carbon arc, and also reduction of the screen area. These suggestions rather beg the question, however, since color can never be more than one of the many factors in determining the characteristics of either the projection system or the size and form of the auditorium. It is highly questionable, in any event, that a solid screen would offer appreciable advantage in color projection. The importance given it here is probably derived from the author's belief that, as he states, the present perforations reduce the reflection power of the screen surface as much as 30 per cent. That was true of the original *porous* screen. Perforations, however (when the standardized widths are maintained), represent a reduction in reflected light of only nine per cent.

This citation—and a few others of similar nature might be added—should by no means suggest that the book is not well informed. To the contrary, it is obviously a painstaking performance, and probably as complete as the matter warrants at this time, with an emphasis on the practical aspects of actual application that commends it to a place among the equipment of all persons concerned with the technics of motion picture production. It is profusely illustrated with both specimens in halftone and explanatory graphs.

In addition to the divisions already indicated, there is an historical summary, beginning with Newton's color vision theory of 1672, and including a list of color patents taken out since 1875; also an appendix containing brief discussions of Technicolor lenses, the Klein tricolor camera, the Harmonicolor process and a glossary of terms used in color technology. There are two indices, one by personal names, the other by subjects.

It is not surprising, of course, that nowhere in the book does Mr. Klein attempt to *define* color in cinematography. His closing chapter on color rendering and color effects leads up to one, but as is the case generally (if not exclusively), no distinction is observed between real color and *realistic* color—that is to say, between color as we apprehend it around us and the effect of color stimulated by reflected light from a framed focal point with which the spectator has no spatial identity. This, as the writer views it, is a fundamental part of the problem.—G. S.

GERMAN FILM INDUSTRY IS PUSHED FURTHER TOWARD "CENTRALIZATION"

Theatre Attendance Increasing, but Only One-third of Total Capacity Is Occupied; Independence Reduced

Film Export Income Drops to 12 Per Cent; Actor Salaries Tripled; Production Standards Improved by Barring Double Bills

"Current tendencies" in the German motion picture industry are described in a report received by the United States Department of Commerce, at Washington, from R. M. Stephenson, U. S. Trade Commissioner at Berlin. His observations include the following:

Centralization of German film industry is nearly completed.

Independence of theatre owners has been greatly lessened.

Attendance at German theatres is increasing, bringing rental increases of some 25 per cent to distributors. However, only one-third of the total capacity is being occupied.

German income from film exports has dropped from 40 per cent in 1933 to 12 per cent.

Shortage of talent has brought a tripled increase in actors' salaries.

Compulsory elimination of double bills is bringing higher quality of production.

Production costs have doubled in two years, cutting completed production by 30 per cent of original schedules.

A sharp shortage of capital is noticeable.

Reports on the actual conditions of the industry in Germany have been vague, at best, for some time, because of the restrictions imposed on the press and the careful supervision on publication exercised by the Hitler Government. Mr. Stephenson's report to the United States Commerce Department explains many conditions about which little or nothing is known in America. His report follows:

During the 1935-36 season, attendance and receipts of German cinemas were about 35 per cent greater than in 1932-33, the worst year of the depression, and some 15 per cent higher than for the 1934-35 season. This favorable trend is continuing in the present season and appears even to be somewhat accelerated, as some distributors report increases in receipts of as much as 25 per cent or more as compared with last year. That there is still plenty of room for improvement, however, is indicated by the fact that during the past season only about one-third of the total capacity of the cinemas was occupied.

Statistics of attendance and receipts in recent years are as follows, the totals for visitors and receipts being in terms of millions and ticket price in reichmarks:

	1925	1928	1932-1933*	1933-1934*	1934-1935**	1935 1936**
Visitors........	272	353	238	247	280	305
Receipts.........	187	275	176	178	205	240
Average price per ticket.....	0.69	0.78	0.74	0.72	0.73	0.75

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* *Year ended March.*
** *Year ended June.*

There has been an interesting increase in cinema attendance in small and medium-sized towns. During the second quarter of 1936, as compared with the same quarter of the preceding year, attendance in large towns increased by 17 per cent, that in medium-sized towns by 26 per cent, and that in small towns by 33 per cent. Considering that the large towns supply about 70 per cent of total attendance, although their population is only about 30 per cent of the total, there would appear to be still a large field for further increase in the smaller towns.

GERMANS PRODUCE FRENCH PICTURES

The increasing number of French language films being produced in German studios is said to be causing concern to the French motion picture industry, according to a report to the United States Department of Commerce from assistant trade commissioner E. C. Taylor in Paris.

At present such pictures are admitted to the French market free of duty and it is reported that there is a movement by the French producers to have restrictions placed on their importation.

In 1932-33 receipts from exports covered about 40 per cent of German production costs. In 1933-34 this proportion fell to 18 per cent and in the last two seasons it has been only around 12 per cent. For most of the super films export profits still take care of 15 to 20 per cent of production costs, but for many of the films export receipts are insignificant and about half of the German film production cannot be exported at all.

Partially as a result of the emigration of "non-Aryan" artists and the enlargement of film production in Austria, salaries to the well known actors remaining in Germany have been greatly increased. Over the last three years it is estimated that salaries have been more than tripled and that popular actors are now receiving reichmarks 70,000 to 120,000 per film and singers reichmarks 200,000 to 350,000. The increase in star salaries has been reflected proportionately in the lower grades and "second-rate" actors are now receiving reichmarks 40,000 to 50,000 per film and character actors reichmarks 8,000 per month. Salaries of the technical staff have been similarly raised.

Picture Quality Emphasized

With the elimination of the double feature program, greater emphasis is being placed on the quality of feature films. This development is in answer to the natural demands of the film audiences whose programs have been reduced and who more and more tend to go to see a particular feature rather than just to "go to the movies." The result has been an increase in the technical and artistic quality and, consequently, a corresponding increase in the cost of production.

Current production costs are nearly double those of only two or three years ago, as the following figures of average film costs show:

1932-33	RM 220,000 - 250,000
1933-34	RM 300,000 - 350,000
1935-36	RM 400,000 - 450,000

To the above production costs must be added some reichmarks 80,000-100,000 for copying and for the required accessory program of cultural film and news reel and reichmarks 100,000 for distributing costs. This brings the average total expense in connection with each feature film, exclusive of advertising and incidentals, to about reichmarks 650,000. To reimburse this amount entirely from domestic receipts would require an attendance of more than 3,000,000, while the average attendance during the 1935-36 season was only 1,800,000.

The trend toward better pictures and the increase in production costs has caused more complete use of studio capacity. In 1933 studio operation averaged 47.2 per cent of capacity; in 1934 this increased to 54.0 per cent and in 1935 to 66.2 per cent. As the number of films produced in 1935 was about 25 per cent less than in 1933, the increase in employed capacity indicates that about 80 per cent more studio time is given each film than in 1933.

Critical Cost Situation

With production costs increased by 70 or 80 per cent over the past three years as against an increase of only 30 to 40 per cent in domestic receipts and a decline in export profits, a serious if not even a dangerous situation for the German film industry is clearly indicated. That this position has not become even more critical is due primarily to the fact that the German film industry has not been able to live up to its announced production program. Production has, in fact, been at an unexpectedly low level. For the 1934-35 season it was announced that 175 films would be produced (including those to be produced in Austria) but of these 60 could not be completed. Similarly for the 1935-36 season 155 films were announced, of which more than 30 were not completed. Had the industry been able actually to accomplish all that it had intended, its precarious position because of the unsatisfactory relation between costs and receipts would have been greatly emphasized.

The following table shows the decline in German production in recent years as well as the great reduction in the number of films exhibited in Germany:

Films Exhibited	1928	1930	1932	1933-1934	1934-1935	1935-1936*
German.........	224	151	127	123	104	108
Foreign.........	293	154	83	90	84	79
Of which American............	(159)	(97)	(54)	(53)	(40)	(35)
Austrian........		(5)	(10)	(7)	(11)	(14)
Total..........	517	305	210	213	188	187*

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*Approximate.

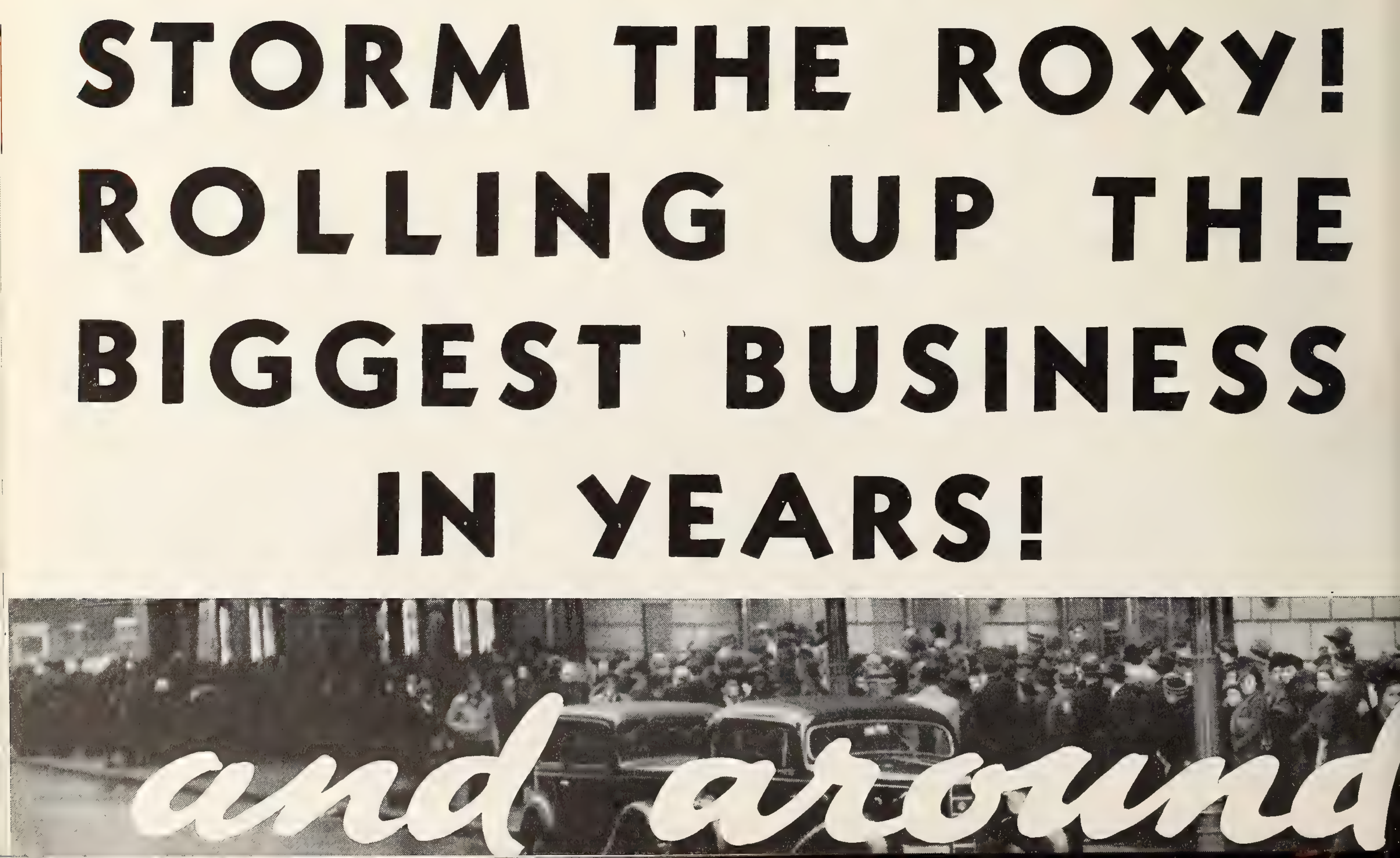
The difficulties through which the German film industry has been passing have tended to eliminate the financially weaker members and have led to a quicker and more complete centralization than is to be found in any other branch of German industry.

Distribution Problems

In 1928 there were some 300 distributing companies operating in Germany. With the introduction of the sound film this number was greatly reduced but in 1932 nearly 25 per cent of German films were still distributed by small district distributors and an additional 33 per cent by medium-sized and small groups of distributors. The share of the smaller distributors in the distribution of foreign films also remained important. In 1933 came the elimination of the Jewish companies which had constituted considerably more than half of the total

(*Continued on page 66*)

TERRIFIC CROWDS STORM THE ROXY! ROLLING UP THE BIGGEST BUSINESS IN YEARS!



THE NEW UNIVERSAL'S

3 SMART GIRLS

GERMAN STUDIO COSTS DOUBLED

(Continued from page 63)

number of distributors and about a third of the remaining firms were put out of business by the Reichsfilm Chamber because of insufficient financial resources. During the 1934-35 season only about 25 or 30 per cent of the films exhibited, the total number of which had been greatly reduced, were distributed by nine or ten medium-sized firms and a few smaller ones. By 1935-36 the small district distributors had almost entirely disappeared and of the medium-sized firms only three were still actually operating.

In the meantime the large distributors also had suffered. (In 1934 there was the Aafa bankruptcy, in 1935 the Terra had new difficulties.) Most of the large distributors now operating originated in former bankruptcies and they are working with capitals of RM 100,000-600,000 instead of RM 5,000,000-10,000,000 as before the crisis. Ufa and Tobis are the only concerns which have remained intact throughout this transformation but they have had other sources of income aside from film production and distribution. In 1936-37 these two firms will distribute about two-thirds of all German film production.

Production Changes

Most German films in the past have been produced not by the distributors themselves but by independent producing firms on order from the distributors. Such producing firms have been small, making only one or two films a year or, in a few cases, three to five. Under this system the producer supplied some 20 per cent of the cost of production, 20 to 40 per cent came from advance sale of the foreign rights, and the German distributor had to guarantee 40 to 60 per cent. The net profit usually was divided equally between the producer and the distributor.

With the elimination of Jewish capital from the industry and the disappearance of most of the independent producers, the old system has undergone a complete change. In some cases new firms attempted to go into production with insufficient financial means and lost their capital in their first unsuccessful attempts. As a result of this situation the responsibility, both artistic and commercial, has passed more and more to the distributor. Recently with the decline in exports the distributor has also had to guarantee that part of production costs (20 to 40 per cent) previously covered by the sale of the foreign rights.

Today the film producer is only technically independent and is actually merely a production director engaged anew for every film by the distributor. In addition to his salary he gets a certain percentage (usually 7½ per cent) of the production costs for his office and other incidental expenses.

As a result of the greater concentration in distribution and production, the independence of the theatre owners has been greatly lessened, the more so because of the scarcity of films. It has become more and more difficult to make favorable terms with the distributors and the predominance of the large distributors has enforced block-booking by which the theatre owner is obliged to bear a part of the risk. On the other hand, gross receipts of the theatre owners during the past season were at least 40 per cent higher than in 1932-33.

Increased production costs, the elimination of Jewish capital, and the decline in exports have resulted in a sharp shortage of capital in the film industry. New capital has seldom been obtainable and the available supply has been reduced by losses during the crisis. In an attempt to remedy the situation and especially to replace emigrated Jewish capital, the Film Kredit Bank was established in 1933. A new financial burden has been placed upon the film industry by the decree of the Reichs Film Chamber at the beginning of 1936, according to which production is to be more evenly distributed over the year. As there is normally a lag of six or nine months between the completion of a film and its first run, the practical effect of this decree is to enforce during the transition period the production of a two years' supply of films during 18 months. It is estimated that the new production plans will require an additional capital outlay of RM 15,000,000 to 20,000,000.

ANTI-FASCIST PLAY CONTEST STARTED

The New York City Division of the American League Against War and Fascism, in its search for dramatic material, has announced the opening this week of a play contest which will close April 1. Three prizes will be offered for manuscripts of 10 to 30 minutes running time on any subject within the scope of the league's interests and activities. Among the judges will be John Howard Lawson, playwright; Alfred Kreymborg, poet and playwright, and Mordecai Gorelik, designer.

Deficit for 1935-36 Season

In spite of the increase in attendance and the better utilization of films (because of the reduced production) the 1935-36 season is considered to have shown a very considerable deficit. Receipts and expenditures for the season have been reliably estimated as follows:

RECEIPTS	
Of German distributors	RM 70,000,000
From exports of German films	7,000,000
Total receipts	77,000,000
EXPENDITURES	
Production costs	50,000,000
Costs for copying, accessory program, distribution	25–30,000,000
Licenses for foreign films	10–12,000,000
Total expenditures	85–92,000,000
Deficit	8–12,000,000

The deficit in the 1935-36 season as compared with 1932-33 is the result of increased production costs and decreased export receipts which offset the increased receipts from domestic distribution. The relative changes between the two seasons are as follows:

Domestic receipts	+	RM 20,000,000
Receipts from exports	—	10,000,000
Total receipts	+	10,000,000
Production costs	+	RM 20,000,000

These losses have not been felt equally by all branches of the industry. Many of the smaller distributors and producers have seen all of their capital consumed in the last few years and their suppliers—raw film manufacturers, studios, copying firms, and so on—have suffered with them. The larger companies have better withstood the crisis but even these are lucky if they closed the last fiscal year without a loss, and in most cases the losses were doubtless considerable. It is said that the three or four features in a block of films usually showed some profit but that this was offset by losses of RM 100,000-200,000 on the dozen or so medium length and short films in the block so that unless there was an unexpected profit on some cheap film, the distributor could seldom avoid a considerable loss.

Various efforts are naturally being made to overcome the handicaps from which the industry is suffering and to this end a principal means is the attempt to increase film earnings. In some cases there is an appeal for public financial support on the ground that a given film has a national cultural value. As a rule, however, the efforts are directed at increasing receipts through greater attendance and at reducing production costs. In the latter case the Film Kredit Bank is in a decisive position and the future of the industry depends to a great extent on the policy it adopts.

The desire to raise receipts for German films naturally increases the opposition to the showing of foreign, especially of American films in Germany. Another means of easing the situation is exemplified in the negotiations with other countries (as Italy, Czechoslovakia, Poland, Austria, and Hungary) for associated production abroad.

Increasing Capital

Various plans are being discussed for increasing the amount of capital available to the film industry but so far no definite program has been determined and put into action. There have been attempts to attract foreign capital in blocked mark accounts into the industry and it has been suggested that the Government guarantees credit as it does in the case of second mortgages for housing construction. There have also been rumors, repeatedly denied, to the effect that the whole film industry would be taken over by the Government. As the theatre owners so far have been in a much better financial situation than the rest of the industry, there is considerable agitation to call on them for contributions. In this connection it is suggested that distribution charges be increased or that the owners should finance some of the important films themselves. It is also suggested that the owners might be called upon to pay a subsidy similar to that levied upon industry for the benefit of exports. As theatre owners profited from the reduction in taxes on films of particular value to the extent of RM 5,000,000-6,000,000 during the past year, it is urged that this surplus be handed over to the producers and distributors who were actually responsible for the excellence of the films in question.

The two large concerns, Ufa and Tobis, probably will be able to meet the demands for additional capital without public assistance but this will probably mean an increase in Tobis' capital and poor prospects for an UFA dividend.

While all attention has been concentrated on solving the difficulties of the present situation, a new threat has arisen with the successful appearance of the first important American color film in Europe. The German industry is of the opinion that it must also take up the production of colored films in order to meet this competition. They estimate, however, that production according to the American method would involve an increase in costs of 30 to 40 per cent without any increase in receipts. Unless, therefore, they are successful in developing a less expensive method of production there will be a further large demand for capital with no present indication of where it is to come from.

PRIZE OF THE MONTH!

"Prize of the month for the best sustained suspense in a production goes to the GB picture 'The Woman Alone'." FILM DAILY

"The suspense is held throughout in one of the most gripping dramas to have come to the screen."
FILM CURB

"Hitchcock's gifts of suspense are brilliantly shown in this picture...
MOTION PICTURE HERALD

'A powerfully dramatic film, one of the finest the screen has offered."
ASSOCIATED PUBLICATIONS

'A typical Hitchcock which should and plenty of receptive audiences."
MOTION PICTURE DAILY

'Competent and experienced hand of the director is apparent throughout this production, which is a smart ne and executed in a business-like nanner from start to finish."
VARIETY

'The picture builds up to a tremendous amount of suspense."
CHICAGO DAILY TIMES

SYLVIA SIDNEY*
OSCAR HOMOLKA
in
The WOMAN ALONE

with
JOHN LODER • DESMOND TESTER
Directed by ALFRED HITCHCOCK
from the novel by JOSEPH CONRAD

*Courtesy Walter Wanger Productions, Inc.

Canada Distributors
Empire Films, Ltd.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 23, 1937, from 107 theatres in 18 major cities of the country was $1,267,241, an increase of $88,867 over the total of the preceding week ended January 16, 1937, when 109 theatres in 18 major cities aggregated $1,178,374.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	35c-75c	"The Luckiest Girl in the World".. (Univ.) (on stage: Benny Fields and Sally Rand)	26,000	"Wanted: Jane Turner" (Radio)... (on stage: James Melton and revue)	23,000	**High "Smartest Girl in Town".......... 43,500 (on stage: Eddie Cantor) (6 days) Low 6-13 "The Harvester" and "Abdul the Damned" 4,000**
Fenway	**1,382**	**30c-50c**	"The Plainsman" (Para.) and...... "Easy to Take" (Para.)	6,000	"College Holiday" (Para.) and...... "Let's Make a Million" (Para.)	5,800	**High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500**
Keith's Memorial	**2,907**	**25c-65c**	"Three Smart Girls" (Univ.)......	18,000	"That Girl from Paris" (Radio).... (2nd week)	15,000	**High 2-29 "Follow the Fleet"........... 37,000 Low 8-17-35 "Jalna"..................... 5,500**
Loew's Orpheum	2,970	35c-65c	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.)	20,000	"Born to Dance" (MGM) and..... "Sinner Take All" (MGM) (2nd week)	17,500	**High 11-16-35 "Mutiny on the Bounty".. 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000**
Loew's State ...	3,557	35c-65c	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.)	18,000	"Born to Dance" (MGM) and...... "Sinner Take All" (MGM) (2nd week)	16,500	**High 11-16-35 "Mutiny on the Bounty".. 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman" 7,500**
Metropolitan	4,332	35c-75c	"One in a Million" (20th Cent.-Fox) (on stage: Fred Waring and Orch.)	40,000	"Gold Diggers of 1937" (F.N.)...... (on stage: Major Bowes' All Girl Band)	21,000	**High 4-6-35 "Private Worlds" .... 56,000 (plus stage show) Low 7-20-35 "Men Without Names"..... 14,000**
Paramount	1,793	**25c-50c**	"The Plainsman" (Para.) and...... "Easy to Take" (Para.)	8,900	"College Holiday" (Para.) and...... "Let's Make a Million" (Para.)	8,800	**High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000**
Buffalo							
Buffalo	**3,489**	**30c-50c**	"One in a Million" (20th Cent.-Fox)	19,000	"Camille" (MGM)	17,009	**High 1-9-37 "After the Thin Man".... 27,200 Low 7-27-35 "Broadway Gondolier"...... 6,600**
Century	**3,000**	**25c**	"Wanted: Jane Turner" (Radio) and "King of Hockey" (W.B.)	6,000	"The Accusing Finger" (Para.) and "Down the Stretch" (F.N.)	7,600	**High 12-5 "Tarzan Escapes"............. 10,001 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800**
Great Lakes	**3,000**	**25c-40c**	"The Plainsman" (Para.)...........	15,000	"After the Thin Man" (MGM)....	11,004	**High 9-5 "The Gorgeous Hussy"........ 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900**
Hippodrome	**2,500**	**25c-40c**	"Sing Me a Love Song" (F.N.) and "The Case of the Black Cat" (F.N.)	6,200	"Rembrandt" (U.A.) and........... "All American Chump" (MGM)	6,900	**High 2-9-35 "David Copperfield"........ 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800**
Lafayette	**3,300**	**25c**	"Flying Hostess" (Univ.) and...... "Country Gentlemen" (Republic)	6,000	"Pennies from Heaven" (Col.)...... (2nd week)	9,200	**High 1-12-35 "Broadway Bill"........... 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800**
Chicago							
Apollo	1,400	35c-75c	"The Plainsman" (Para.)........... (35c-65c)	8,500	"Banjo on My Knee" (20th Cent.-Fox) (2nd week)	5,000	**High 9-12 "Girl's Dormitory"............ 11,900 Low 5-25-35 "The Devil Is a Woman".. 1,000**
Chicago	**4,000**	**35c-75c**	"One in a Million" (20th-Cent. Fox) (plus stage show)	33,500	"The Plainsman" (Para.)........... (2nd week)	33,000	**High 1-9-37 "The Plainsman"............ 57,500 Low 11-28 "Go West, Young Man"...... 23,000**
Garrick	900	35c-75c	"Man of Affairs" (GB)............ (35c-65c)	5,800	"Pennies from Heaven" (Col.)......	8,000	**High 11-3 "Sing, Baby, Sing"............ 10,300 Low 5-4-35 "One New York Night".... 3,000**
Oriental	3,490	35c-55c	"Jungle Princess" (Para.)......... (plus stage show)	16,500	"Hideaway Girl" (Para.)............ (on stage: Sophie Tucker and revue)	17,500	**High 1-9-37 "Sinner Take All".......... 25,800 (on stage: Mills Brothers) Low 9-21-35 "Man on the Flying Trapeze" 13,400**
Palace	**2,509**	**35c-75c**	"Woman Alone" (GB).............. (on stage: George White's Scandals)	28,300	"That Girl from Paris" (Radio)... (on stage: Ethel Waters) (2nd week)	20,000	**High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast"...... 6,000**
Roosevelt	**1,591**	**35c-75c**	"Lloyds of London"................ (20th Cent.-Fox) (2nd week)	12,000	"Lloyds of London" (20th Cent.-Fox) (1st week)	18,800	**High 1-5-35 "Forsaking All Others"..... 27,000 Low 11-23-35 "O'Shaughnessy's Boy".... 7,000**
State-Lake	**2,776**	**25c-40c**	"Flying Hostess" (Univ.).......... (plus stage revue)	15,000	"Missing Girls" (Chesterfield)...... (plus stage show)	16,500	**High 9-12 "The Iron Man".............. 20,100 Low 7-20-35 "Alias Mary Dow".......... 8,000**
United Artists...	**1,700**	**35c-75c**	"After the Thin Man" (MGM).. (3rd week)	16,500	"After the Thin Man" (MGM).... (2nd week)	24,000	**High 1-9-37 "After the Thin Man"...... 35,700 Low 4-13-35 "Vanessa: Her Love Story".. 10,000**
Cleveland							
Allen	**3,330**	**30c-42c**	"White Hunter" (20th Cent.-Fox)	6,000	"One Way Passage" (W.B.)....... (re-issue)	6,500	High 1-9-37 "Charlie Chan at the Opera" 9,300 **Low 6-22-35 "The Daring Young Man".. 1,300**
Hippodrome	**3,800**	**30c-42c**	"One in a Million" (20th Cent.-Fox)	16,000	"Gold Diggers of 1937" (F.N.)......	11,500	**High 9-21-35 "Top Hat"................. 27,500 Low 8-24-35 "Dante's Inferno"........... 5,250**
RKO Palace	**3,100**	**30c-60c**	"The Plot Thickens" (Radio)...... (on stage: Jane Withers)	24,000	"Three Smart Girls" (Univ.)....... (on stage: Eleanor Holm and Art Jarrett)	18,000	**High 4-6-35 "Transient Lady"........... 39,000 Low 6-8-35 "Break of Hearts"............ 5,500**
State	**3,400**	**30c-42c**	"Camille" (MGM)	15,000	"The Garden of Allah" (U.A.)......	11,500	**High 4-18 "Petticoat Fever".............. 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16-35 "Folies Bergere"............ 6,000**
Stillman	1,900	30c-42c	"After the Thin Man" (MGM).... (2nd week)	7,500	"After the Thin Man" (MGM).... (1st week)	12,000	High 1-16-37 "After the Thin Man"...... 12,000 **Low 5-9-36 "Too Many Parents"......... 2,000**
Denver							
Aladdin	**1,500**	**25c-50c**	"Gold Diggers of 1937" (W.B.)....	2,500	"The Garden of Allah" (U.A.)......	3,000	High 11-14 "The Gay Desperado"........ 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	**1,500**	**25c-40c**	"The Garden of Allah" (U.A.)....	2,000	"Banjo on My Knee" (20th Cent.-Fox)	2,000	High 5-16 "The Great Ziegfeld"......... 8,000 (50c-$1.36) Low 12-28-35 "Unfinished Symphony".... 300
Denham	**1,500**	**25c-40c**	"The Plainsman" (Para.) .... (3rd week)	4,000	"The Plainsman" (Para.)........... (2nd week)	6,000	High 2-29 "Klondike Annie"............. 13,000 Low 8-24-35 "Without Regret".......... 1,750
Denver	**2,500**	**25c-50c**	"Sing Me a Love Song" (F.N.).... (on stage: Major Bowes' Unit)	12,000	"Gold Diggers of 1937" (F.N.)...... (plus stage band)	11,500	High 11-16-35 "Mutiny on the Bounty".. 15,000 Low 12-28-35 "Here Comes the Band".. 1,500
Orpheum	**2,600**	**25c-40c**	"Camille" (MGM) and............ "Mad Holiday" (MGM)	8,000	"After the Thin Man" (MGM) and "General Spanky" (MGM) (2nd week)	6,000	High 1-9-37 "After the Thin Man".... 17,000 Low 12-28-35 "The Perfect Gentleman".. 2,000
Paramount	**2,000**	**25c-40c**	"Great Guy" (Grand National) and "The Case of the Black Cat" (F.N.)	4,000	"White Hunter" (20th Cent.-Fox).. and "The Beloved Vagabond" (Col.)	3,000	High 5-11-35 "Bride of Frankenstein".. 7,000 Low 11-30-35 "Bad Boy"................. 800

VERSATILITY

UNUSUAL and special though it is in its characteristics, Super X fills every requirement of general cinematography. Proof? It is used throughout features and shorts made under every possible condition. In Super X, specialization has surprisingly led to supreme versatility. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER* X

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Hollywood								
Chinese	2,500	30c-55c	“The Garden of Allah” (U.A.) and “Career Woman” (20th Cent.-Fox)	13,529	“One in a Million” (20th Cent.-Fox) and “Sinner Take All” (MGM)	14,846	High 2-22 “Modern Times” Low 5-4-35 “West Point of the Air”	26,000 4,900
Pantages	3,000	30c-65c	“Great Guy” (Grand National) and “The Mighty Treve” (Univ.)	8,000	“That Girl from Paris” (Radio) and “Racing Lady” (Radio) (2nd week)	6,000	High 9-12 “My Man Godfrey” and “Yellowstone” Low 4-13-35 “Mister Dynamite” and “Great God Gold”	21,000 2,500
W. B. Hollywood	3,000	30c-65c	“Charge of the Light Brigade” (W. B.) and “Smart Blonde” (W.B.)	16,800	“Gold Diggers of 1937” (F.N.) and “King of Hockey” (W.B.)	13,000	High 11-14 “Cain and Mabel” and “The Case of the Black Cat” Low 6-27 “The Big Noise”	19,500 4,000
Indianapolis								
Apollo	1,100	25c-40c	“One in a Million” (20th Cent.-Fox)	7,200	“Three Smart Girls” (Univ.)	5,000	High 9-12 “My Man Godfrey” Low 6-27 “Sins of Man”	8,000 1,600
Circle	2,800	25c-40c	“Winterset” (Radio) and “Racing Lady” (Radio)	4,500	“The Plainsman” (Para.) (2nd week)	3,500	High 10-10 “Anthony Adverse” Low 3-16-35 “Transient Lady”	10,000 2,000
Indiana	3,200	25c-40c	“The Plow and the Stars” (Radio) and “The Plot Thickens” (Radio)	2,500	“Great Guy” (Grand National) and “Mind Your Own Business” (Para.)	4,500	High 3-14 “Follow the Fleet” Low 1-23-37 “The Plow and the Stars “The Plot Thickens	12,000 2,500
Loew's	2,800	25c-40c	“Romeo and Juliet” (MGM) (3 days) (55c-$1.10) “After the Thin Man” (MGM) (4 days-return engagement)	6,000 5,000	“The Garden of Allah” (U.A.) and “Come Closer. Folks” (Col.)	7,000	High 1-2-37 “After the Thin Man” Low 4-6-35 “Casino Murder Case”	16,000 2,750
Lyric	2,000	25c-40c	“Once a Doctor” (F.N.) (plus stage show)	8,500	“Charlie Chan at the Opera” (20th Cent.-Fox) (plus stage show)	7,000	High 9-12 “Pepper” (on stage: Major Bowes' Amateurs) Low 2-7-35 “Murder of Dr. Harrigan”	14,000 5,700
Kansas City								
Mainstreet	3,100	25c-40c	“That Girl from Paris” (Radio)	7,300	“Three Smart Girls” (Univ.)	10,400	High 11-23-35 “Case of the Lucky Legs” Low 1-12-35 “I Sell Anything”	22,000 2,000
Midland	4,000	25c-40c	“Pennies from Heaven” (Col.) and “Counterfeit Lady” (Col.)	13,500	“The Garden of Allah” (U.A.) and “Sinner Take All” (MGM)	10,200	High 1-2-37 “After the Thin Man” Low 9-14-35 “Bonnie Scotland”	26,300 6,000
Newman	1,900	25c-40c	“Rainbow on the River” (Radio)	7,400	“Great Guy” (Grand National)	6,900	High 5-25-35 “Goin' to Town” Low 5-18-35 “Dinky”	14,000 3,000
Tower	2,090	25c-35c	“Jungle Princess” (Para.) (plus stage show)	6,800	“Charlie Chan at the Opera” (20th Cent.-Fox) (plus stage show)	5,500	High 1-18 “Magnificent Obsession” Low 3-14 “Lady of Secrets”	14,500 5,000
Uptown	2,000	25c-40c	“The Plainsman” (Para.) (3 days-3rd week) “Romeo and Juliet” (MGM) (55c-$1.10—2-a-day) (4 days)	2,500 5,500	“The Plainsman” (Para.) (2nd week)	5,500	High 9-7-35 “Steamboat Round the Bend” Low 7-27-35 “Black Sheep”	11,000 2,100
Los Angeles								
Four Star	900	30c-55c	“Carnival in Flanders” (Amer.-Tobis)	4,419	“Rembrandt” (U.A.) (3rd week)	4,323	High 1-2-37 “Rembrandt” (6 days) Low 12-17-35 “Return of Peter Grimm”	9,113 2,400
Hillstreet	2,700	30c-65c	“Great Guy” (Grand National) and “The Mighty Treve” (Univ.)	10,500	“That Girl from Paris” (Radio) and “Racing Lady” (Radio) (2nd week)	6,000	High 9-12 “My Man Godfrey” and “Yellowstone” Low 11-2-35 “Three Kids and a Queen”	24,000 2,800
Loew's State	2,500	30c-55c	“The Garden of Allah” (U.A.) and “Career Woman” (20th Cent.-Fox)	17,993	“One in a Million” (20th Cent.-Fox) and “Sinner Take All” (MGM)	18,942	High 1-9-37 “After the Thin Man” and “Woman Wise” Low 10-26-35 “Way Down East”	25,900 6,200
Paramount	3,596	30c-55c	“The Plainsman” (Para.) (plus stage show)	25,500	“College Holiday” (Para.) (plus stage show) (2nd week)	12,800	High 1-9-37 “College Holiday” Low 6-27 “Case Against Mrs. Ames”	35,000 9,126
W. B. Downtown	3,400	30c-65c	“Charge of the Light Brigade” (W.B.) and “Smart Blonde” (W.B.)	14,500	“Gold Diggers of 1937” (F.N.) and “King of Hockey” (W.B.)	12,000	High 11-14 “Cain and Mabel” and “The Case of the Black Cat” Low 6-27 “The Big Noise”	20,000 3,800
Minneapolis								
Century	1,600	25c-40c	“After the Thin Man” (MGM)	7,000	“Three Smart Girls” (Univ.) (2nd week)	9,000	High 1-16-37 “Three Smart Girls” (2nd week) Low 12-14-35 “The Man Who Broke the Bank at Monte Carlo”	9,000 4,000
Minnesota	4,000	25c-55c	“Camille” (MGM)	11,000	“After the Thin Man” (MGM)	17,000	High 1-4 “The Bride Comes Home” Low 12-26 “White Hunter”	31,326 6,000
RKO Orpheum	2,900	25c-40c	“Come and Get It” (U.A.)	4,500	“One in a Million” (20th Cent.-Fox)	8,500	High 9-21-35 “Top Hat” Low 6-13 “The Golden Arrow”	18,000 3,000
State	2,300	25c-40c	“Here Comes Carter” (F.N.) and “Wanted: Jane Turner” (Radio)	3,000	“Winterset” (Radio) and “All American Chump” (MGM)	4,000	High 9-19 “Sing, Baby, Sing” Low 12-19 “Hideaway Girl”	8,000 2,500
World	400	25c-35c	“Three Smart Girls” (Univ.)	3,300	“Rembrandt” (U.A.)	1,600	High 9-5 “Secret Agent” Low 9-19 “The Private Life of Louis XIV”	6,000 1,900
Montreal								
Capitol	2,547	25c-60c	“The Plainsman” (Para.)	12,000	“Sing Me a Love Song” (F.N.) and “The Case of the Black Cat” (F.N.)	9,000	High 2-9-35 “Lives of a Bengal Lancer” Low 12-26 “A Midsummer Night's Dream”	15,500 6,500
His Majesty's	1,700	25c-50c	“The Man Who Could Work Miracles” (U.A.) and “Land Without Music” (General)	6,000	“Rembrandt” (U.A.) and “Man in the Mirror” (British) (3rd week)	3,500	High 10-17 “Nine Days a Queen” and “Two's Company” Low 6-2-34 “All Quiet on the Western Front”	9,000 3,000
Loew's	3,115	25c-60c	“The Jungle Princess” (Para.) (on stage: Leon Errol and revue)	13,000	“Charlie Chan at the Opera” (20th Cent.-Fox) (plus stage show)	11,500	High 9-26 “Public Enemy's Wife” (John Boles on stage) Low 6-15-35 “Mark of Vampire” and “Baby Face Harrington”	15,000 5,500
Palace	2,600	25c-65c	“Lloyds of London” (20th Cent.-Fox) (2nd week)	9,000	“Lloyds of London” (20th Cent.-Fox) (1st week)	12,500	High 12-7-35 “Mutiny on the Bounty” Low 12-26 “Old Hutch” and “Mister Cinderella”	15,000 7,500
Princess	2,272	25c-65c	“The Garden of Allah” (U.A.) and “The Plot Thickens” (Radio) (2nd week)	5,500	“The Garden of Allah” (U.A.) and “The Plot Thickens” (Radio) (1st week)	8,000	High 2-22 “Modern Times” and “Guard That Girl” Low 12-28-35 “Remember Last Night?” and “East of Java”	12,500 3,000
New York								
Capitol	4,700	25c-85c	“After the Thin Man” (MGM) (4th week)	25,000	“After the Thin Man” (MGM) (3rd week)	35,000	High 1-5-35 “Forsaking All Others” Low 5-30 “Three Wise Guys”	87,000 7,000
Criterion	1,700	25c-75c	“Great Guy” (Grand National) (3rd week)	10,000	“Great Guy” (Grand National) (2nd week)	20,000	....	
Paramount	3,700	25c-85c	“The Plainsman” (Para.) (plus stage show)	60,000	“College Holiday” (Para.) (on stage: Glen Gray and Orch.) (3rd week)	20,000	High 1-19-35 “Lives of a Bengal Lancer” Low 12-21-35 “Millions in the Air”	65,300 10,000
Rialto	594	25c-55c	“Under Cover of Night” (MGM)	7,800	“Hideaway Girl” (Para.)	8,000	....	
Rivoli	2,200	25c-99c	“Men Are Not Gods” (U.A.)	21,000	“Beloved Enemy” (U.A.) (3rd week)	16,000	High 2-15 “Modern Times” Low 6-29-35 “Nell Gwyn”	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	“Lloyds of London” (20th Century-Fox) (plus stage show)	87,000	“That Girl from Paris” (Radio) (plus stage show) (2nd week)	75,000	High 9-7-35 “Top Hat” Low 12-19 “More Than a Secretary”	131,200 45,000
Roxy	6,200	25c-75c	“One in a Million” (20th Cent.-Fox) (on stage: Marty May) (3rd week)	36,000	“One in a Million” (20th Cent.-Fox) (on stage: Leon Errol) (2nd week)	43,500	High 1-9-37 “One in a Million” (8 days) Low 4-20-35 “My Heart Is Calling”	80,000 17,500
Strand	3,000	40c-99c	“Black Legion” (W.B.)	28,000	“God's Country and the Woman” (W.B.)	17,500	High 5-11 “The G Men” Low 4-4-36 “Snowed Under”	60,138 6,100

INTERNATIONAL

MEMO FROM:
Nate Manheim,
General Foreign Sales Manager,
Universal Pictures Corporation:

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	“Hideaway Girl” (Para.)	2,600	“One Way Passage” (W.B.) (re-issue)	2,800	High 8-29 “Girls' Dormitory” 3,900 Low 5-9 “Big Brown Eyes” 1,300
Criterion	1,700	10c-55c	“The Garden of Allah” (U.A.)	4,000	“Three Men on a Horse” (F.N.)	3,500	High 9-14-35 “Steamboat Round the Bend” 10,000 Low 11-12-35 “The Case of the Lucky Legs” 2,500
Liberty	1,500	10c-35c	“Wedding Present” (Para.) (4 days) (10c-40c)	2,300	“Luckiest Girl in the World” (Univ.) (4 days)	1,800	High 1-19-35 “Gentlemen Are Born” and “Crime Doctor” 4,200 Low 10-26-35 “Little Big Shot” and “I Live for Love” 1,500
			“Without Orders” (Radio) and “I'd Give My Life” (Para.) (3 days)	1,300	“Arizona Mahoney” (Para.) and “A Son Comes Home” (Para.) (3 days)	700	
Midwest	1,500	10c-55c	“One in a Million” (20th Cent.-Fox)	6,200	“That Girl from Paris” (Radio)	3,500	High 1-2-37 “After the Thin Man” 8,800 Low 8-24-35 “The Farmer Takes a Wife” 1,800
Omaha							
Brandeis	1,200	25c-40c	“More Than a Secretary” (Col.) and “Come Closer, Folks” (Col.)	4,700	“Gold Diggers of 1937” (W.B.) and “The Captain's Kid” (F.N.)	5,200	High 9-14-35 “Top Hat” 9,500 Low 6-6 “Dancing Pirate” and “Murder on the Bridle Path” 2,600
Omaha	2,200	25c-40c	“Romeo and Juliet” (MGM) (2 days) (55c-$1.10-2-a-day)	2,800	“The Jungle Princess” (Para.) and “Mad Holiday” (MGM) (6 days)	4,800	High 7-11 “San Francisco” and “The First Baby” 11,600 Low 10-5-35 “Dante's Inferno” and “She Gets Her Man” 3,600
			“A Midsummer Night's Dream” (W.B.) and “15 Maiden Lane” (20th Cent.-Fox)	5,000			
Orpheum	3,000	35c-55c	“Beloved Enemy” (U.A.) and “Smart Money” (W.B.)	7,500	“Hideaway Girl” (Para.) (on stage: Fifi D'Orsay and revue)	14,500	High 2-29 “Exclusive Story” (on stage: Ted Lewis) 21,150 Low 12-28-35 “Mister Hobo” and “Three Kids and a Queen” 5,800
Paramount	2,900	25c-55c	“Camilie” (MGM) and “Mister Cinderella” (MGM)	7,200	“After the Thin Mann” (MGM) and “The Accusing Finger” (Para.)	7,000	....
Philadelphia							
Aldine	1,200	40c-65c	“Wings of the Morning” (20th Cent.-Fox) (6 days)	5,000	“Beloved Enemy” (U.A.) (9 days-2nd week)	12,000	High 1-9-37 “Beloved Enemy” 21,000 Low 1-26-35 “The Runaway Queen” 2,200
Boyd	2,400	40c-55c	“Camille” (MGM)	23,000	“After the Thin Man” (MGM) (8 days-3rd week)	17,000	High 1-4 “A Tale of Two Cities” 30,000 Low 8-17-35 “Jalna” 6,000
Earle	2,000	25c-55c	“Crack Up” (20th Cent.-Fox) (plus stage show)	14,000	“The Smartest Girl in Town” (Radio) (plus stage show)	14,000	High 1-4 “Miss Pacific Fleet” 22,000 Low 10-5-35 “I Live for Love” 9,500
Fox	3,000	40c-65c	“That Girl from Paris” (Radio) (on stage: James Melton and revue)	17,000	“College Holiday” (Para.) (2nd week)	12,500	High 5-9 “Under Two Flags” 31,000 Low 9-28-35 “Redheads on Parade” 7,500
Karlton	1,000	25c-40c	“Beloved Enemy” (U.A.)	2,900	“The Beloved Vagabond” (Col.)	2,000	High 10-5-35 “Top Hat” 6,300 Low 6-1-35 “Dinky” 1,200
Keith's	2,000	30c-50c	“After the Thin Man” (MGM)	3,300	“One in a Million” (20th Cent.-Fox)	2,200	High 4-13-35 “Roberta” 5,800 Low 1-2-35 “The Right to Live” 900
Stanley	3,700	40c-55c	“The Plainsman” (Para.) (2nd week)	12,000	“The Plainsman” (Para.) (1st week)	16,500	High 12-5 “Born to Dance” 33,500 Low 5-11-35 “Stolen Harmony” 4,000
Stanton	1,700	30c-50c	“Smart Blonde” (W.B.)	6,000	“Wanted: Jane Turner” (Radio)	5,200	High 1-11 “Riffraff” 10,000 Low 3-23-35 “Captain Hurricane” 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	“Theodora Goes Wild” (Col.) and “Can This Be Dixie”? (20th Cent.-Fox) (2nd week)	2,500	“Theodora Goes Wild” (Col.) and “Can This Be Dixie?” (20th Cent.-Fox) (1st week)	2,500	High 6-17-35 “Life Begins at Forty” 2,700 Low 6-22-35 “My Heart Is Calling” 1,400
Broadway	1,912	30c-40c	“Three Smart Girls” (Univ.) and “Mad Holiday” (MGM)	7,950	“After the Thin Man” (MGM) and “Down the Stretch” (F.N.) (4th week)	7,000	High 5-16 “The Singing Kid” 8,500 Low 7-27-35 “Calm Yourself” and “Chinatown Squad” 4,000
Mayfair	1,700	30c-40c	“Arizona Mahoney” (Para.) and “Here Comes Carter” (F.N.)	3,000	“Romeo and Juliet” (MGM) (55c-$1.10)	8,000	High 1-25 “A Midsummer Night's Dream” 12,000 Low 1-19-35 “Behold My Wife” and “Defense Rests” 1,600
Orpheum	1700	30c-40c	“Banjo On My Knee” (20th Cent.-Fox) and “In His Steps” (G.N.)	8,000	“Great Guy” (Grand National) and “The Jungle Princess” (Para.)	7,900	High 9-28-35 “She Married Her Boss” 9,500 Low 11-23-35 “To Beat the Band” and “Wanderer of the Wasteland” 4,000
Paramount	3,008	30c-40c	“God's Country and the Woman” (W. B.)	9,300	“Rainbow on the River” (Radio) and “Career Woman” (20th Cent.-Fox)	7,500	High 4-20-35 “Private Worlds” 11,500 Low 5-2 “The Witness Chair” and “Big Brown Eyes” 5,000
United Artists	945	30c-40c	“Sinner Take All” (MGM)	7,000	“Sing Me a Love Song” (F.N.)	9,000	High 10-17 “Dodsworth” 9,500 Low 6-8-35 “Age of Indiscretion” 4,000
San Francisco							
Embassy	1,400	10c-40c	“That Girl from Paris” (Radio) and “Yellow Cargo” (G.N.) (15c-40c)	5,500	“Rainbow on the River” (Radio) (2nd week)	4,000	High 11-14 “Gambling with Souls” 7,500 Low 12-7-35 “Two Sinners” and “$1,000 a Minute” 2,000
Fox	5,651	15c-75c	“After the Thin Man” (MGM) and “King of Hockey” (W.B.) (2nd week)	17,000	“After the Thin Man” (MGM) and “King of Hockey” (W.B.) (1st week)	29,000	High 1-16-37 “After the Thin Man” “King of Hockey” 29,000 Low 11-30-35 “To Beat the Band” and “Freckles” 4,000
Golden Gate	2,800	15c-55c	“Great Guy” (G.N.) (Plus vaudeville on stage)	19,500	“That Girl from Paris” (Radio) (plus vaudeville) (2nd week)	13,500	High 8-15 “The Last Outlaw” (on stage: Eddie Cantor) 34,000 Low 5-23 “Dancing Pirate” 9,000
Orpheum	2,440	15c-40c	“Three Smart Girls” (Univ.) and “Find the Witness” (Col.)	7,500	“Pennies from Heaven” (Col.) and “You Can't Get Away with It” (Univ. special short) (3rd week)	6,000	High 1-2-37 “Pennies from Heaven” and “You Can't Get Away With It” 17,200 Low 10-26-35 “King Solomon of Broadway” and “Fighting Youth” 4,800
Paramount	2,670	15c-75c	“God's Country and the Woman” (W.B.) and “Crack-Up” (20th Cent.-Fox)	14,000	“Sing Me a Love Song” (W.B.) and “Sinner Take All” (MGM)	12,000	High 7-11 “San Francisco” 23,000 Low 3-2-35 “Living on Velvet” and “All the King's Horses” 8,500
St. Francis	1,470	15c-40c	“The Plainsman” (Para.) and “Man Betrayed” (Republic) (2nd week)	5,500	“The Plainsman” (Para.) and “Man Betrayed” (Republic) (1st week)	6,000	High 8-1 “San Francisco” 12,400 Low 12-12 “Polo Joe” and “Can This Be Dixie?” 4,400
United Artists	1,200	15c-65c	“Garden of Allah” (U.A.)	7,000	“Stowaway” (20th Cent.-Fox) (3rd week)	4,100	High 10-26-35 “Barbary Coast” 15,000 Low 12-28-35 “Mimi” 2,500
Warfield	2,700	15c-75c	“Camille” (MGM) and “Let's Make a Million” (Para.)	16,500	“One in a Million” (20th Cent.-Fox) and “Along Came Love” (Para.) (2nd week)	13,000	High 10-5-35 “I Live My Life” 35,000 Low 12-5 “Polo Joe” and “Can This Be Dixie?” 12,000
Seattle							
Fifth Avenue	2,500	25c-55c	“Three Smart Girls” (Univ.)	7,200	“After the Thin Man” (MGM) (2nd week)	6,850	High 9-19 “Anthony Adverse” 11,300 Low 4-26 “Trail of the Lonesome Pine” 2,600
Liberty	1,800	15c-55c	“Garden of Allah” (U.A.) (25c-55c)	8,000	“Pennies from Heaven” (Col.) and “North of Nome” (Col.) (3rd week)	4,750	High 1-2-37 “Pennies from Heaven” and “North of Nome” 10,000 Low 4-13-35 “White Lies” and “Happy Landing” 2,700
Music Hall	2,275	25c-35c	“One in a Million” (20th Cent.-Fox) (25c-40c) (5 days)	4,550	“The Jungle Princess” (Para.) and “Wanted: Jane Turner” (Radio) (plus vaudeville)	4,200	....
Orpheum	2,450	25c-40c	“Sing Me a Love Song” (F.N.) (plus stage show)	5,600	“One in a Million” (20th Cent.-Fox) and “Smart Blonde” (W.B.) (2nd week)	7,150	High 9-21-35 “Top Hat” 10,400 Low 12-5 “A Woman Rebels” and “Mister Cinderella” 4,200
Paramount	3,050	25c-40c	“That Girl from Paris” (Radio) and “Mind Your Own Business” (Para.)	4,850	“Rainbow on the River” (Radio) and “Flying Hostess” (Univ.)	5,100	High 12-14-35 “Annie Oakley” 9,200 Low 6-6 “Till We Meet Again” and “Times Square Playboy” 3,250

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 53

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 53 *was:* (*A*) *What are the basic requirements of a projector drive motor?* (*B*) *Just how, or in what way, does a P. E. cell "see" volume?* (*C*) *Describe two methods for adjusting exciter lamps.*

The following made acceptable replies ("acceptable" meaning not necessarily wholly correct, but sufficiently so to show they have studied the matter and have at least a broad understanding of what is involved): S. Evans and C. Rau; D. Danielson; G. E. Doe; H. Edward; C. Oldham; J. R. Prater; W. C. Brown; L. Cimikoski; T. F. Bochert; R. A. Hooker; A. L. Cooper; C. Champney; H. B. Smith; P. and L. Felt; C. L. Loft; W. Limmroth; F. Barkey; O. H. Schmidt; S. O. Sears; C. Lonie; J. A. Zachritz; J. Weiser; L. F. Hayes; R. E. Adams; D. C. Price; D. Pollock; C. Hawkens; C. B. and L. M. Traxler; F. H. S. and P. Dalbey; S. Q. Mallaby; F. D. Curtis; B. and M. Walker; T. L. Redhouse; F. L. and L. Savlor; O. Hunt; D. and W. Porter; W. Winkle and R. R. Robbins; P. and L. Felt; E. N. Solomon; D. Morgan; M. Mitchel; E. and G. E. Lomax; F. L. Birch; L. E. Dodson, H. T. Todd and H. Littleton; B. L. Sanderson; T. T. Golley; L. and W. R. Matthews and T. R. Tomlinson; D. H. Purcell; L. Greenhouse; F. T. Connors; R. Tompkins and A. J. Abernathy; H. P. Richardson; G. Caldwell; E. Exline, D. C. Price; C. L. Mosier; L. B. Masters; C. H. Lowrie and H. Lathrope; H. D. Stonybrook; R. N. Davis and W. R. Baxter; T. W. Winson; B. W. Sanford; A. Leonard and G. T. Jones; B. B. Hornstein and R. R. Jacobs; F. M. Brown and B. Davis; L. B. Jones; B. Lasser; L. A. Beachwood and M. F. Robinson; F. and H. Klar and T. H. Morton; R. and K. Wells; R. Dennis, H. A. Aims and F. E. Dorp; T. L. Brown; R. A. Smith; J. K. Robinson; H. L. Lilly; S. D. Manning and W. L. Bancroft; E. L. Stanford; G. Lantry and W. L. Bolton; H. T. Plum, R. V. Manning and C. L. Davis; G. N. Guidotti; S. T. Maxwell; T. Turk.

G. E. Doe answers Section A as follows: "First, it must be of some make that has been well tested as to durability and reliability in operation, since if it fails the show stops, and *the show must go on.* Second, it must have capacity enabling it to perform its duty without overheating in temperatures that are often above 100 degrees F. and drive the projector at even, unvarying speed. Third, it must operate without excessive noise. Fourth, its starting torque must be sufficient to bring the projector up to speed within the specified time limit, but not sufficiently powerful to appreciably exceed that limit and thus put unnecessary strain not only upon all parts of the apparatus, but also upon the film. Fifth, its running speed must be such as will drive the projector at exactly 90-foot projection speed. Sixth, its lubrication must be reliable and not such as will cause the lubricant to be smeared around. Seventh, its rotating part must be evenly and exactly balanced, so that no unnecessary vibration will occur."

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W. C. Brown says, "Basic requirements of a projector motor drive are: Large enough to drive the projector mechanism at proper speed without overload. Its pick-up fast enough to bring the mechanism up to speed so that proper change-overs may be made, but not fast enough to start things with a jerk and put unnecessary strain upon either the mechanism parts or the film. Driving speed must be constant and of such value that the film travels with an unvarying speed of exactly 90 feet per minute."

(B) R. and K. Wells answer, "The photocell 'sees' volume changes by 'seeing' and acting up on the variations in density of the photographic impressions upon the variable density sound track, or the variations in transparent and opaque areas of what we call the RCA sound track. If more light reaches the cell at any instant of time, the cell 'sees' the increase and responds with added volume, or vice versa."

J. R. Prater says, "P. E. Cells 'see' volume as contrast between light and dark, as the differences or changes in light intensity falling upon the active element of the cell. If the change be slight, there then will be only a slight change in current supplied by the cell, which same is the 'sound current'—the current supplied to the amplifier—hence there will be slight alteration in the volume. However, in the event what the cell 'sees' has light fluctuations of the same frequency as before, but of greater contrast as between light and dark, it will create in the cell current the same frequency, but of greater difference above or below the normal d. c. voltage applied to the cell, therefore while the sound current produced will be of the same frequency as before, it will have much greater volume."

(C) C. Champney says, "The first method, which secures only a roughly correct adjustment of the exciter lamp, is to hold a white card in front of the P. E. cell and adjust the lamp until a clear, white, oval spot of light appears thereon. Then use a head set to listen in while an attempt is made to improve the adjustment thus obtained. When doing this, I put the projector into operation, without film, in order to have as little mechanical noise present as is possible.

"The second and best method is to use a high-frequency test film of 9,000 cycles, with an output meter connected into the monitor circuit. The lamp is then adjusted until the meter registers maximum volume."

R. A. Hooker says, "The best method of which I am aware is to use an output meter in conjunction with a test film of about 9,000 cycles. The exciter lamp may, by this method, be adjusted until the meter registers maximum output. This is a much better method than holding a white card before the P. E. cell. Very good results may be obtained by using the card, but it will take much longer; also, it is very much more difficult to secure an adjustment that will give best results by that method."

BLUEBOOK SCHOOL QUESTION NO. 58

(A) At what point do we regard a water pipe or electric wire as having reached normal capacity?

(B) Explain why a small amount of current flows (power consumed) when the switch of an a.c. circuit is open; also, the reason why this loss is increased when the switch is partly closed.

(C) Explain the difference in Ohm's law as stated, and as it applies to a.c. circuits.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

T. F. Bochert puts it this way: "Exciter lamp focus must be very accurate if best results are to be obtained. In normal course of operation, maximum correctness is not obtained by adjusting either lenses or slit, but by careful adjustment of the lamp itself, which may be moved until in desired position and then locked in place. A rough test of focus is to hold a white card before and close to the P. E. cell, adjusting the lamp until a clear, white oval of light is had.

"The more accurate method, however, is to use a loop of high frequency test film, 6,000 to 9,000 cycles, with an output meter connected into the loudspeaker circuit. [Monitor, you mean, do you not?—F. H. R.] The meter reads sound output in decibels. When the adjustment is such that maximum volume is obtained, the adjustment is at its best, and maximum volume will result, provided all things else are in correct adjustment and kept perfectly clean."

M. and J. Devoy say, "There is only one way to do anything we know of and that is the *right* way. In adjusting exciter lamp focus the right way is to use a 9,000-cycle test film with a proper output meter connected into the monitor circuit. Adjustment is then made so that maximum volume is obtained, the lamp locked into position and all is well. The light-on-a-card method is a makeshift. It is far better than nothing, of course, but the right way is the right way, as we advised the management when we requisitioned a test film and meter."

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Trouble in Morocco"	Screen play, Paul Franklin. Director: Ernest B. Schoedsack.	Jack Holt, Mae Clarke, C. Henry Gordon, Victor Varconi, Paul Hurst, Harold Huber, Bradley Page.	Shooting
"Speed Mad"	Original screen play, Grace Neville, Fred Niblo, Jr. Director: D. Ross Ledermann.	Rosalind Keith, Allen Brook, George Ernest, Joseph Sawyer, J. M. Kerrigan, Arthur Loft, Al Hill, Richard Terry, Ray Bennett, Johnny Tyrrell.	Shooting
"Racing Luck"	Original, Bert Granet. Screen play, Lambert Hillyer. Director: Lambert Hillyer.	Charles Quigley, Dorothy Wilson, Eddie Nugent, Patricia Farr, Gene Morgan, John Gallaudet, Gordon Elliott, Arthur Aylesworth.	Shooting
"A New Trail Ahead"	Original, Norman Sheldon. Screen play, Leslie Swabacker. Director: Leon Barsha.	Charles Starrett, Peggy Stratford, Edward LeSaint, Charles Middleton, Hank Bell, Art Mix.	
GRAND NATIONAL			
"23½ Hours Leave"	Original, Mary Roberts Rinehart. Screen play, Henry McCarthy, Harry Ruskin. Director: John G. Blystone.	James Ellison, Terry Walker, Morgan Hill, Arthur Lake, Paul Harvey, Wally Maher, Andy Andrews, Pat Gleason, Murray Alper, John Kelly, Russell Hicks, Ward Bond.	Shooting
"Two Shall Meet"	Original, Carl Brown, Hinton Smith. Screen play, Duncan Mansfield, Carroll Graham. Director: Duncan Mansfield.	Eric Linden, Cecilia Parker, Roger Imhof, Dorothy Peterson, Pedro de Cordoba, Bernadene Hayes, Rollo Lloyd, Spencer Chartres, Otto Hoffman, Jameson Thomas.	Shooting
METRO-GOLDWYN-MAYER			
"Parnell"	**From the play by Elsie T. Schauffler. Screen play, John Van Druten. Director: John M. Stahl.**	**Clark Gable, Mryna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshall, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyliss Coghlan, Pat Moriarty, Byron Russell.**	**Shooting**
"Man in Her House"	From the play by H. M. Harwood. Screen play, Ernest Vajda, Hugh Mills. Director: W. S. Van Dyke.	Jean Harlow, Robert Taylor, Una O'Connor, Reginald Owen, E. E. Clive, Henrietta Crosman, Marla Shelton, Cora Witherspoon, Forrester Harvey.	Shooting
PARAMOUNT			
"Souls at Sea"	**Original, Ted Lesser. Screen play, Grover Jones. Director: Henry Hathaway.**	**Gary Cooper, George Raft, Frances Dee, Robert Cummings, Henry Wilcoxon, Olympe Bradna, Gilbert Emery, Porter Hall, Jamison Thomas, Beulah Bondi.**	Shooting
"Waikiki Wedding"	Original, Frank Butler, Don Hartman, Walter DeLeon, Francis Martin. Director: Frank Tuttle.	Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier, Lief Erikson, Grady Sutton.	Shooting
"Internes Can't Take Money"	**Director: Al Santell.**	**Barbara Stanwyck, Joel McCrea, Lloyd Nolan, Stanley Ridges, Gaylord Pendleton, Irving Bacon.**	Shooting
"Danger, Men Working"	Director: Charles Barton.	Lew Ayres, Benny Baker, Eugene Pallette, Ruth Coleman, Vivienne Osborne.	Editing
"High, Wide and Handsome"	Director: Rouben Mamoulian.	Irene Dunne, Randolph Scott, Reginald Owen, Dorothy Lamour, Charles Bickford, William Frawley.	Shooting
"The Years Are So Long"	Director: Leo McCarey	Beulah Bondi, Victor Moore, Fay Bainter, Thomas Mitchell, Barbara Reed, Louise Beavers.	Shooting
REPUBLIC			
"Two Men and a Woman"	Director: John M. Auer.	June Travis, Robert Livingston, Charlie Murray, Emma Dunn, Donald Cook, Betty Compson, Lucille Osborne, John Wray, Donald Kerr.	Shooting
"Ever Since Adam"	Original screen play, Raymond Schrock. Director: William Nigh.	Nat Pendleton, Patricia Ellis, Lyle Talbot, Jack LaRue, George Meeker, Pierre Watkins, Paul Stanton, Mozelle Britton, Helene Mitchell, Julia Thayer, Carleton Young.	Shooting
RKO RADIO			
"Stepping Toes"	**Original story, Leo Loeb, Harold Buchman. Director: Mark Sandrich.**	**Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Harriet Hoctor, Jerome Cowan, Abe Reynolds, Ketti Gallian.**	**Shooting**
"Wings of Mercy"	From a story by Alice F. Curtis. Screen play, J. Robert Bren, Edmund L. Hartman. Director: Lew Landers.	John Beal, Joan Fontaine, Philip Huston, Jane Walsh, George Irving, Billy Gilbert, Frank M. Thomas.	Editing
TWENTIETH CENT.-FOX			
"Charlie Chan at the Olympics"	Director: H. Bruce Humberstone.	Warner Oland, John Eldredge, Katherine de Mille, Allan Lane, Pauline Moore.	Shooting
"Fifty Roads to Town"	Original, Louis Frederick Nebel. Screen play, William Conselman, George Marion, Jr. Director: Norman Taurog.	Ann Sothern, Don Ameche, Allan Lane, Douglas Fowley, John Qualen, Stepin Fetchit, Jane Darwell, Slim Summerville.	Editing
"Dead Yesterday"	Original, Mignon Eberhardt. Screen play, James Tinling.	Sally Blane, Thomas Beck, Sigfried Rumann, Wade Boteler, Jane Darwell, Joan Davis, William Demarest.	Shooting
"Cafe Metropole"	Director: Edward H. Griffith.	Loretta Young, Tyrone Power, Helen Westley, Bill Robinson, Adolphe Menjou, Gregory Ratoff.	Shooting
"Wee Willie Winkie"	Director: John Ford.	Shirley Temple, C. Aubrey Smith, Douglas Scott, Victor McLaglen, June Lang, George Hassell, Constance Collier, Cesar Romero, Willie Fung.	Shooting
"Wake Up and Live"	From the book by Dorothy Brande. Screen play, Harry Tugend, Jack Yellen. Director: Sidney Lanfield.	Walter Winchell, Ben Bernie, Alice Faye, Jack Haley, Grace Bradley, Ned Sparks, Walter Catlett, Douglas Fowley, Miles Mander.	Shooting
UNIVERSAL			
"Night Key"	Original story, William A. Pierce. Screen play, Horace McCoy, John Francis Larkin. Director: Lloyd Corrigan.	Karloff, Jean Rogers, Samuel Hinds, Hobart Cavanaugh.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Dance, Charlie, Dance"	From an outline by William Jacobs. Screen play, Crane Wilbur. Director: Frank McDonald.	Stuart Erwin, Jean Muir, Allen Jenkins, Glenda Farrell, Charles Foy, James Robbins, Gordon Hart, Veda Ann Borg, Hugh O'Connell, Joseph Crehan.	Shooting
"Marry the Girl"	Based on novel by Edward Hope. Director: William McGann.	Frank McHugh, Mary Boland, Hugh Herbert, Carol Hughes, Mischa Auer, Alan Mowbray, William Davidson, Irving Bacon.	Shooting
"Talent Scout"	Original, George Bilson. Director: Louis King.	Craig Reynolds, Fred Lawrence, Rosalind Marquis, Jeanne Madden.	Shooting

WHAT THE PICTURE DID FOR ME

Ambassador-Conn-Melody

WITH LOVE AND KISSES: Pinky Tomlin, Toby Wing—Could have been made a big picture but lacks money spent so you have a so-so picture. Don't try to put this on alone. It will not do the trick.—W. B. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Columbia

AND SO THEY WERE MARRIED: Mary Astor, Melvyn Douglas—Rather slim Sunday business just before Christmas. It rates as good entertainment but hardly as a special.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

COME CLOSER, FOLKS: James Dunn, Marian Marsh—This isn't entertainment, it's a waste of film. I tried to shelve this one but Columbia talked me into playing it, but I got a break, the weather was so cold nobody came anyway, so I got by all right. Running time, 61 minutes. Played January 16.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

FUGITIVE SHERIFF, THE: Ken Maynard, Beth Marion—We ran into a snowstorm and business was below average. Reasonably good western. Played December 19.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

NORTH OF NOME: Jack Holt, Evelyn Venable—This picture would have been OK if the producers had wanted to make entertainment instead of turning out junk for the double feature theatre. Two-thirds of the pictures they make now are that type of stuff. I don't know what to call them but they look like they were turned out of a sausage mill. They try to put a story into six reels and it just can't be done and still make good entertainment. Running time, 63 minutes. Played January 2-3.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

PANIC ON THE AIR: Lew Ayres, Florence Rice—Good enough melodrama.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

PENNIES FROM HEAVEN: Bing Crosby—This is a nice picture, not a special, but will do some extra business if handled right. Running time, 83 minutes. Played December 19.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

First National

BULLETS OR BALLOTS: Edward G. Robinson, Joan Blondell—Good cops and robbers story. Good Saturday biz.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CAPTAIN BLOOD: Errol Flynn, Olivia de Haviland—Truly a masterpiece. A picture that was well produced and well acted. Pleased our entire audience. This picture was just romantic enough to please the younger set, had enough action to please the children, and enough history and background to please the adults. 12 reels and a fine picture for any theatre to play. Running time, 115 minutes. Played December 31-January 2.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

CAPTAIN'S KID, THE: Sybil Jason, Guy Kibbee, May Robson—Little better than average program picture with one of the cutest little kids ever to grace a silver screen. Running time, 72 minutes. Played January 1-2.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb., Small town patronage.

CAPTAIN'S KID, THE: Guy Kibbee, Sybil Jason—We don't believe that Sybil Jason is destined to become a great star, at least as a child, but Guy Kibbee is great in this picture and satisfactory except for her crying scene in the jail, but totaled up it's a good small town picture which drew good business and everyone seemed to enjoy themselves. Played December 27-28.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—This picture will do very nice business everywhere it is played. It really tells a very interesting story as well as giving one the entire history of the China Clipper. Good print. Running time, 88 minutes. Played December 29-30.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

DOWN THE STRETCH: Patricia Ellis, Dennis Moore, Mickey Rooney—Our patrons eat it up. Played on a Bank Night when the money was low and done a nice business. Your patrons will like this racing picture that's different. Running time, 60 minutes.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

STAGE STRUCK: Dick Powell, Joan Blondell—Fair entertainment, but Warners used to make them better. A miserable role for Joan Blondell.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

STAGE STRUCK: Dick Powell, Joan Blondell—Something wrong here. Entertaining enough for a double bill but not enough stuff for a special. Am waiting impatiently for Warners to deliver just one hit. So far I haven't had a box office success from them this or last year. Running time, 91 minutes. Played January 10-11.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—For some reason this did a flop at the box office contrary to my expectations. While funny, it is not the hilarious farce I expected, or maybe the small crowd made me sour. Running time, 85 minutes. Played January 10-11.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GB Pictures

NINE DAYS A QUEEN: Nova Pilbeam—Better hide out when this is over if you don't want to be mobbed. Pay for it and don't play, and you'll be ahead. Played January 15.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Invincible

EASY MONEY: Onslow Stevens, Kay Linaker—Here you have one that will cause them to talk. My opinion is that it is the best racket picture ever made and it is made good because of fine direction, great cast and timely story. It is worth playing time in any theatre, and especially right now because of the fact the law is running down these rackets in the large cities. Do not miss playing this picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—Never having seen "The Thin Man" was unable to make a comparison, but this gay, rollicking comedy-mystery brought out an exceptionally large crowd despite inclement weather and kept them laughing constantly after the first couple reels. Leo has our permission to roar over this one. Running time, 112 minutes. Played January 15-16.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BONNIE SCOTLAND: Laurel and Hardy—Picked up this old one for a New Year's Eve program and ran with four musical and comedy shorts to good business. It's an amusing aggregation of nonsense.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

BORN TO DANCE: Eleanor Powell, James Stewart—Some of our patrons did not care for it. Personally I think it had more entertainment than any picture we have run in a long time. Played January 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—Words almost fail me when I try to express the uselessness of it all. I agree with any one that the picture was an hour too long and taken up with too much gorgeousness. Give to us long suffering exhibitors a few pictures which will make money and not wear our patrons down to the point where one show a year is all they dare to sit through. Also don't compel us to raise the price and discourage the few regular patrons we may have. A box office flop. Running time, 180 minutes. Played December 13-14.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer—Wonderful production to nice business. Played January 11-12.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Fair Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

KELLY THE SECOND: Patsy Kelly, Charlie Chase—Why would a producer of the MGM reputation release a much too long comedy which would have made fairly good as a two-reeler? Certainly no one could class this with most of the finished product turned out by this great organization. Running time, 71 minutes. Played December 30-31.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

KELLY THE SECOND: Patsy Kelly, Charlie Chase—Good comedy that kept them laughing most of the time. Did not draw so well but pleased all that came. Played January 14-15.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

LAST OF THE PAGANS: Mala, Lotus Long—Just fair. Of no interest to the average American customer. Give us a western in preference to these foreign made films and we won't kick. No business, which shows people don't care for this kind. Running time, eight reels. Played January 16.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LIBELED LADY: William Powell, Jean Harlow, Myrna Loy, Spencer Tracy—Fine picture that drew extra business and pleased all. Consider this outstanding entertainment. Played January 7-8.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—Very interesting little playet! Certainly you could not class it as a feature when it was only 51 minutes long. The suspense was good and the story held the interest to the end. This Rice girl is swell! Running time, 51 minutes. Played January 6-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISTER CINDERELLA: Jack Haley, Betty Furness—Good feature comedy with fair enough story and good laughs.—C. H. Sartorious, Capitol Theatre, Hartley, Iowa. General patronage.

NAUGHTY MARIETTA: Nelson Eddy, Jeanette MacDonald—Here is a picture we were a little afraid of playing in a small town, but we were very much surprised to find out that it was a big hit, and we have had many, many requests for "Rose Marie." A picture which may be classed among great pictures of the industry. The music was wonderful, so was the acting. Running time, 105 minutes. Played January 5-6.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald—One of the finest pictures for some time. In spite of the fact that it was fairly old, it drew people who very seldom get away from the good old radio after dark. Running time, 111 minutes. Played January 5-6.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

TALE OF TWO CITIES, A: Ronald Colman—Good show to poor business. It's over the heads of the small town folks. Hard to follow if you're not well read up on a story of this kind. Running time, 13 reels. Played January 10-11.—Rudolph Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WE WENT TO COLLEGE: Walter Abel, Edith Atwater—Fairly entertaining comedy, but if they had cut out the drunk scenes there wouldn't have been much left.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WOMEN ARE TROUBLE: Stuart Erwin, Florence Rice—Swell entertainment. Good entertainment. Good story, good cast, thrills and comedy. This may not be a classic but it has what it takes to please the small town patronage. Running time, 59 minutes. Played January 6-7.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

ACCUSING FINGER, THE: Paul Kelly, Marsha Hunt, Kent Taylor—Interesting, well directed story aimed at capital punishment as it shows the errors of circumstantial evidence. Played January 15-16.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

CASE AGAINST MRS. AMES, THE: Madeleine Carroll, George Brent—Our patrons were well impressed with "Mrs. Ames." A strong story well presented. Business slightly above the average. Played December 26.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns and Gracie Allen—Good. Plenty laughs with excellent music.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—Thought this a marvelous picture, but it died at the box office, having the poorest Sunday gross of any picture in years. Why? Don't know unless it was the title. Running time, 98 minutes. Played January 10-11.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GO WEST, YOUNG MAN: Mae West, Randolph Scott, Warren William—First of all, we had more walk outs with this picture than anything in a long time. Mae West turns in a good performance, as does every one connected with it, and it has its moments, but candidly I believe it would be better for Mae West's future if never played. This gal got more money than anyone in 1935 and turned out two bad ones. I wonder if she would get all the money in the world if she made two good ones. Can anyone tell me?—W. H. Brenner, Cozy Theatre, Winchester, Ind. Small town patronage.

GO WEST, YOUNG MAN: Mae West—You know your Mae West patrons. It's her poorest—and I hope her last. Played January 12.—D. E. Fitten, Lyric Theatre, Harrison, Ark. Small town patronage.

GO WEST, YOUNG MAN: Mae West—First time Mae West has been on the screen in Limerick. Reports from visitors in Portland and Boston made me leery, but although it did not gross up to the toppers it did good business and a lot are sorry that they listened to the people who had seen it. It is OK for us common folks. Running time, 80 minutes. Played January 15-16.—Sam A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

GO WEST, YOUNG MAN: Mae West, Randolph Scott, Warren William—Played this on a natural date but did not seem to bring in the dough. I had a few curious customers, one of whom remarked he had never seen Mae West in a picture before, but had heard so many Mae West stories that his curiosity got the better of him and he just had to see what she looked like. Played January 1.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

HEART OF THE WEST: William Boyd, Jimmy Ellison—This is the first of the "Hopalong" series we have ever had the pleasure of playing, and it was enjoyed thoroughly by our western fans. It looks like they're sure box office bets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HER MASTER'S VOICE: Edward Everett Horton, Peggy Conklin—Pleased. Normal business. Played December 12.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

HIDEAWAY GIRL: Martha Raye, Shirley Ross—Martha Raye was the whole show, but it turned out to be better than an average program picture. Just enough dizzy stuff to put it over. Running time, 72 minutes. Played December 31-January 1.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

HOPALONG CASSIDY RETURNS: William Boyd, Evelyn Brent—Liked these Mulford stories, but this one seemed to have been made in a hurry. Played January 8-9.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—A very delightful farce-comedy. Almost in the slapstick classification. My patrons expected a real jungle picture, but were entertained to the point of hysterics by the impossible situations. Anyone with a sense of humor could enjoy it. Double billed it so could not say if it had much box office draw or not. Played January 8-9.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

TWO MORE SHOWMEN JOIN CONTRIBUTORS

From Montana and Iowa come two contributors to "What the Picture Did for Me" whose names have been missing from the department for some time. They are:

Ted Stump, Elted Theatre, Absarokee, Montana.

C. H. Sartorius, Capitol Theatre, Hartley, Iowa.

Read the reports of these showmen in the department this week.

LADY, BE CAREFUL: Lew Ayres, Mary Carlisle—Fair midweek business just before Christmas. It seemed to please.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LET'S MAKE A MILLION: Edward Everett Horton—Paramount charged me money for this and got away with it. It is a very weak sister and will not draw and is not satisfactory screen fare.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

LET'S MAKE A MILLION: Edward Everett Horton—A dandy program picture suitable for Saturdays or Bank Nights. Running time, 65 minutes.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—Very good program picture that did quite well at the box office. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer, Bob Burns, Martha Raye—One of the best pictures Bing has ever made, and what a supporting cast. Bob Burns is a knockout and Martha Raye will slay you. Your patrons will go away with a smile. This is one you will be proud to face them with. Play it and boost it. It's a life saver. We played it to only fair business. The weather was bad. Running time, 87 minutes. Played January 7-8.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

ROSE BOWL: Eleanore Whitney, Tom Brown—Very favorable reaction especially from the younger set who are interested in football. Running time, 80 minutes. Played December 29-30.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jack Oakie, Jean Parker—A good western. Held up fairly well against basketball competition.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jack Oakie, Jean Parker—Very good. I can't understand why this picture did not do better at the box office. I guess the weather must have been to blame. Running time, 106 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jack Oakie, Jean Parker—Why would a producing company allocate this just a little better than average western, held up principally by the cast and direction, in the highest bracket with percentage, and force an exhibitor to play on Sunday when it is a natural Saturday picture if there ever was one? These producers get funny ideas at times. Running time, 99 minutes. Played January 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Okie—Interesting, full of excitement. Oakie held it up, but too long. The love-making scene was terrible. Running time, 98 minutes. Played December 27-28.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

THREE ON THE TRAIL: William Boyd, Jimmy Ellison—Another good western that pleased our Saturday patrons.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray, Fred Stone—One of the finest film achievements of all time. By far the best color yet made. Several mountain scenes so beautiful that one gasps in wonderment. But that is not all. Even without the color this would have been a four star picture. Each and every member of the cast puts his heart into the intense drama with the result that this famous old stage play is now recorded for posterity in a manner which does credit to the entire industry. Henry Fonda's characterization of Dave Tolliver, young feudist, should be kept in mind when the Motion Picture Academy award is being made this year. Now, next week, or ten years from now—this will be a special treat to your crowd. Running time, 102 minutes. Played January 16.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George, John Howard, Arline Judge—Valiant is any exhibitor who will play this after seeing it. Perfectly good, well made, well directed picture, but so talkative, so full of tiresome detail and so short of known stars, who can put over that stuff? Might as well play one pictorial or sport reel after another, so far as drawing and pleasing. Then, too, they make these "slow" pictures abnormally olng and the interesting pictures they cut to 60 or 70 minutes.—P. G. Estee, Esteel Theatre, Parker, S. D. Small town patronage.

Republic

BIG SHOW, THE; Gene Autry, Kay Hughes—Far the poorest of this series so far. Nevertheless it drew well. Running time, seven reels.—E. C. Arehart, Princess Theatre, Odebold, Iowa. General patronage.

BIG SHOW, THE: Gene Autry, Kay Hughes—A perfect picture for our town. Drew above average and pleased everyone. We probably made a mistake playing it only one day. When your patrons complain about an eight-reel picture being too short, well, you know it's a good show. You'll be glad you played this picture. Played January 9.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

BIG SHOW, THE: Gene Autry, Kay Hughes—The result of the national poll as recorded in the HERALD and in FAME notwithstanding Gene Autry is way and above any other western stars at our box office. "The Big Show" is well produced and better than any previous Autry we have shown. Pleased everyone, including myself. Excellent business. Running time, 70 minutes.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

GHOST TOWN GOLD: Bob Livingston, Ray Corrigan, Max Terhune—A dandy western. In fact the best we've had in some time. Hats off to Republic for the best westerns made. Running time, 60 minutes.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

ROARIN' LEAD: Bob Livingston, Ray Corrigan, Max Terhune—Consider this the best of the series and they are all good. Refreshing type of outdoor stories that are pleasing our patrons very much. You can't go wrong on these. Played January 16.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

RKO Radio

BRIDE WALKS OUT, THE: Gene Raymond, Barbara Stanwyck—So did everybody else. It's just too bad when we exhibitors are hooked, for there isn't anything we can do about such matters at the moment, but there's always a day of reckoning. Played January 1-2.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

DANIEL BOONE: George O'Brien—Good picture, but the public does not go for those historical pictures any more. Running time, 77 minutes. Played January 9-10.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker—A story as humanly portrayed as life itself, and Fred Stone played his part in a manner that reminded us of Will Rogers. We believe that Fred Stone is the man to take Will Rogers' place from now on. Give him good stories and he will do the rest. Much better than all the big specials put together. Business off. Cold weather is the cause. Running time, seven reels. Played January 8-9.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LET'S SING AGAIN: Bobby Breen, Henry Armetta—Fair, but not too good. This picture needs a lot of padding. Running time, 65 minutes. Played January 8-9.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

M'LISS: Anne Shirley, John Beal—A great show. Good entertainment. Holds interest from start to finish. Running time, seven reels. Played January 13.—Rurolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

M'LISS: Anne Shirley, John Beal—Picture that was enjoyed by everyone. Due to adverse weather conditions did not enjoy as much business as we might have.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUMMY'S BOYS: Wheeler and Woolsey—Good Sunday business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MUMMY'S BOYS: Wheeler and Woolsey—The poorest picture this team has turned out. I can't understand why the producers don't give this famous team some story to work on. They are just as good as they ever were if given half a chance, but this last story couldn't get a laugh in a feeble minded institute. Running time, 68 minutes. Played December 26-28.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

NIGHT WAITRESS: Margot Graham, Gordon Jones—And still this influx of gangster murder pictures continues. Can't nobody stop them? Running time, 60 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

NIGHT WAITRESS: Margot Graham, Gordon Jones—Another one of those gangster pictures. The public is so fed up on gangster pictures, they just don't like them. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SECOND WIFE: Walter Abel, Gertrude Michael—Fair program picture. No good at the box office. Running time, 71 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SMARTEST GIRL IN TOWN, THE: Ann Sothern, Gene Raymond—Good little program picture that pleased those that came to see it. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WINTERSET: Burgess Meredith, Margo—These so-called "arty" and Liberty four star pictures never drew their film rental for me. Very good acting, but after all just another gangster picture. Running time, 77 minutes.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

Twentieth Century-Fox

AMBASSADOR BILL: Will Rogers—Did only 60 per cent of the average Will Rogers business, but even that figure is better than average business. This is one of Will's minor efforts and a poor medium for his talents, but even so it is well worth playing again. Running time, 70 minutes. Played January 1-2.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Mighty good entertainment. Took in 10 cents more second night than first, that's unusual. There are several good characters, but the one with the "contraption" stole the honors. Boost it. Played January 13-14.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

CHARLIE CHAN AT THE RACE TRACK: Warner Oland—One of the best Chan pictures. The Chan pictures are all good. There is one thing that would make them still better, they should have more of a love story. Running time, 70 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

15 MAIDEN LANE: Claire Trevor, Cesar Romero—Good picture but no drawing power. Pleased those who came. Played January 4.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

MESSAGE TO GARCIA: Wallace Beery, John Boles, Barbara Stanwyck—A very good picture, but did not draw for some reason. It may have been the weather. Everyone who came liked it. Nine reels, good print. Running time, 85 minutes. Played January 8-9.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou—A surprise picture. New, refreshing star in this, Miss Henie. Audience liked this very much and told me so, which happens seldom. Step on this, as I think it is the very best in many moons.—C. H. Sartorius, Capitol Theatre, Hartely, Iowa. General patronage.

PIGSKIN PARADE: Patsy Kelly, Stuart Erwin—Very good football picture, with a lot of comedy in it. Running time, 92 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou—This pleased about 90 per cent and in spite of unfavorable weather our business was good. There was a difference of opinion regarding the Ritz Bros. Most of the adverse comment was to the effect that the picture would have been stronger if the first two or three appearances of these brothers had been omitted. Played January 1-2.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert, Victor McLaglen, Rosalind Russell—Good Saturday business. No complaints on the length of the picture or the lack of comedy relief.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WHITE FANG: Michael Whalen, Jean Muir—"Country Beyond" was much better and less money. Can't see the extra price for "White Fang." I was stuck on this one. Slim Summerville held this one up for fair comment. Running time, 70 minutes. Played January 3-4.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

United Artists

CATHERINE THE GREAT: Douglas Fairbank, Jr., Elizabeth Bergner—Played this on weekend with a western, receiving satisfactory comments and normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GHOST GOES WEST, THE: Robert Donat, Jean Parker—So did the audience. More walkouts than I have seen since "Crime Without Passion." By the way, whatever did become of Hecht and MacArthur?—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

LITTLE LORD FAUNTLEROY; Freddie Bartholomew, Dolores Costello Barrymore—Rather disappointing Sunday business. Star and story didn't draw as well as they deserved.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THESE THREE: Miriam Hopkins, Merle Oberon, Joel McCrea—A dramatic that wasn't appreciated by the masses. We are sorry to report exceptionally poor business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THINGS TO COME: Raymond Massey—These foreign-made pictures don't click here. The majority verdict was that they didn't know what it was all about.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

THUNDER IN THE EAST: Charles Boyer, Merle Oberon—A picture that failed at the box office, dissatisfying those who come. Pass it up.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Universal

LUCKIEST GIRL IN THE WORLD, THE: Jane Wyatt, Louis Hayward—A dandy picture, one that will be liked by most everyone. While it does not have box office it will give your patrons a real entertainment. All you girls better perk up because this Jane Wyatt girl is coming under the wire, and my opinion is that she is going to be very soon a winner. You exhibitors who have a hard time to find suitable Sunday pictures should set this in.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SHOW BOAT: Irene Dunne, Allan Jones—The big guys all pop off about what they have and where the theatre business would be if it were not for their big percentage pictures and musicals, but it was up to Universal to show them how to make one. Twelve reels of real entertainment. Running time, 112 minutes. Played January 8.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

YELLOWSTONE: Henry Hunter, Judith Barrett—Good action drama for Saturday.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—If ane one wanted to see this picture in the first place they were discouraged by the trailer which Warners prepared at such great cost. In fact, all Warner pictures are being ruined by trailers which tell how many thousand feet high the stage has to be to accommodate how many million actors and how much everything cost. It is getting to the point where the patrons laugh out loud at the trailers which promise them something nobody could possibly produce. And they stay away from the show because they know that even though the picture may be one of the year's ten best it can't possibly be what the trailer says. Personally myself and the rest of the hired help would have enjoyed it very much except that the poor receipts sort of dampened our enthusiasm. Played December 27-28.—Mrs. Mary E. Lind, Ute Theatre, Rifle, Col. Small town and rural patronage.

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—This picture played to only fair business, but it was no fault of the picture. Its true the picture is long but there were no walkouts and those who saw it praised it very highly. We no doubt would done a big business if the weather had been good. You needn't be afraid of this one on account of its length. Your patrons will stay to the end and like it. Running time, 139 minutes. Played January 4-5.—J. B. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—I took such a beating on this one I am afraid I cannot give a fair report. A truly wonderful picture but not for the small town. It is altogether too long and entirely lacking in comedy. The cast is the best ever, acting fine, photography excellent, but the law prohibits shanghaiing 'em and that is the only way to get them to come to this class of show. Think it pleased nearly of the very small attendance, but I cannot afford to run this class of picture. Might better have booked a Western. I could at least have broken even on that. Running time, 139 minutes. Played January 8-10.—Glayds E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—I'm a poor business man, or I would show all westerns and action pictures, but I'm determined to educate our patrons into appreciating the better type of pictures—only how are you going to do it if they don't come out to see them? This is an excellent picture. My only complaint is that there wasn't enough of Miss de Havilland who, incidentally, is way and above my favorite actress. Cast, story and direction 100 per cent. Played December 13-14.—Ted Staump, Elted Theatre, Absarokee, Mont. Rural patronage.

BENGAL TIGER, THE: Barton MacLane, June Travis, Warren Hull—What a terrible thing this was. A fine cast, all of whom did the best they could with the roles they had. The story was one of the most unlikeable of any we have had in a long time. Why give to a fine actor like MacLane a leading role wherein he has to be a drunken sot all through the picture, or make Travis and Hull play such trashy parts? Running time, 60 minutes. Played January 8-9.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CAIN AND MABEL: Marion Davies, Clark Gable—Why, oh why, doesn't someone tell Marion Davies she is all through before some exhibitor commits actual homicide instead of mental. Gable made little effort to cover his disgust and the sad part of it all is that the story could have been made into a swell picture. Played December 16-17.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

FUGITIVE IN THE SKY: Jean Muir, Warren Hull—Quite fair aviation story, rather interesting and seemed to give satisfaction.—C. H. Sartorius, Capitol Theatre, Hartley, Iowa. General patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent—In my opinion this is one of the best pictures of its kind of the year and the mixed audience that saw it did not have a walkout and that's saying a lot, especially on a picture of this type. If you haven't played it, do so and boost it. It's worth it. Running time, 88 minutes. Played December 30-January 1.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

GREEN PASTURES, THE: Rex Ingram—Good business at Christmas. Attendance was largely church people. Had a few walkouts from casuals who didn't know what they were going to see.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MIDSUMMER NIGHT'S DREAM, A: All Star—This man Shakespeare shows considerable promise and should develop into a good scenarist, but he'll have to jazz his comedy up considerably if he wants to click with my crowd. Seriously, they walked out on this with great unanimity. I tied up with the Boy Scouts, the schools and the Women's Club, so I can't lose—much.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

MIDSUMMER NIGHT'S DREAM, A: All Star—In order to make film rental we tied up with the schools on this one. We did more than average business and the picture seemed to please about 75 per cent. It's a lavish production and will please those who read Shakespeare's stories and the school students who have studied them long enough to understand the picture. However, it's not a small town show. Running time, 117 minutes. Played January 11-12.—J. R. Long, Bocanita Theatre, Scottsboro, Ala. General patronage.

MIDSUMMER NIGHT'S DREAM, A: All Star—Another super-special that pleased about ten per cent. They thought it wonderful while the other ninety per cent thought it a waste of time—and twenty-five "centses." The photography is wonderful, scenery beautiful and music is grand. One patron said he shut his eyes and listened to the music. This and "Anthony Adverse" in the same week about put me in the bread line. Running time, 117 minutes. Played January 13-14.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—A good lively G-Man story. Good midweek business.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

(Reports continued on following page)

THEATRE ACCOUNTING

by WILLIAM F. MORRIS
(C.P.A.)

Tells all the facts about your business each week.

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Short Features

Columbia

AY TANK AY GO: El Brendel—Very good slapstick comedy. Much better than a former series with this star, thanks to Columbia.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

DISORDER IN THE COURT: Three Stooges—So crazy that everyone laughed themselves sick. This team are as big drawing cards as a good feature here. Running time, 18 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

LOVE COMES TO MOONEYVILLE: Andy Clyde—Extra good comedy. Columbia certainly knows how to make good ones. Haven't had a bad one yet. After playing so many poor ones from other distributors, it is certainy a relief to see one like this.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

OH, DUCHESS: Polly Moran—Good comedy that pleased all.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

SCREEN SNAPSHOTS: They are all very good and well liked by our patrons.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

SLIPPERY SILKS: 3 Stooges—Another Stooge knockout. Our Saturday patrons certainly go for these in a big way. Absolute tops in slapstick.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

Educational

BLUE BLAZES: Buster Keaton—Just like all the others under this banner, very, very poor.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

CHEMIST, THE: Buster Keaton—Good. All Buster Keaton comedies are good. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

HOME ON THE RANGE: Musical Comedies—Very poor comedy attempt.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

IT HAPPENED ALL RIGHT: Tim and Irene—It certainly did. They walked right out as soon as it started and we didn't blame them. Why are we penalized with this kind of shorts???—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

KIKO THE KANGAROO IN A BATTLE ROYAL: Paul Terry-Toons—We have renamed these "Terrible-Toons" instead of Terry-Toons and it aptly describes every one of the series.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

WACKY FAMILY, THE: Tim and Irone—Absolutely terrible. This pair should be ashamed to get before a camera as they have tried on several occasions to make a comedy and failed miserably.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

Metro-Goldwyn-Mayer

AT SEA SHORE: Patsy Kelly, Lyda Roberti—Very good comedy—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

BORED OF EDUCATION: Our Gang—This single reeler pleased more than any short we have shown for years and caused me to send an SOS to Metro for more of them. Ask your exchange to book it. Running time, 9½ minutes.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

FOOTBALL TEAMWORK: MGM Sports Parade—Great for the athletic clubs and very well played and explained lots of trick shots with a football. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LIFE HESITATES AT FORTY: Charley Chase—Here is something new in photography and Charley plays his part to satisfaction. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

OLD HOUSE, THE: Happy Harmonies—The best color cartoon Metro has made so far. This got more laughs than many two -reel cemedies. All Metro's color cartoons are good.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

OLD HOUSE, THE: Harman-Ising—One of the best cartoons we have ever played. There are none better than these Happy Harmonies, and the color is clear.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

PUP'S PICNIC: Harman-Ising—Another swell color cartoon from MGM. You can't go wrong on these.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

YELLOWSTONE PARK: FitzPatrick Travel Talk—As I have visited Yellowstone Park I booked this mostly for my own benefit and was not disappointed. A beautiful and entertaining reel that everyone seemed to like. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

Paramount

BROTHERLY LOVE: Popeye the Sailor—The Popeye cartoons are not near as good as they used to be. They are too much the same. When you see one, you see all of them. Another thing, they are too short. Running time, six minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

IN OLD WYOMING: Musical Romance—One-reel subject in color. Scenery, singing and music as well as color marvelously good.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

IN OLD WYOMING: Musical Romance—Beautiful and entertaining.—D. E. Fitten, Lyric Theatre, Harrison, Ark. Small town patronage.

POPEYE THE SAILOR MEETS SINBAD THE SAILOR: Popeye the Sailor Special—Worth twice as much as regular Popeye but no more. I paid more and that makes me a dissatisfied customer.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

SAILOR SHORTY: Paragraphics—Good on any program. Brought lots of laughs.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

STAR REPORTER, THE: Headliners—Ted Husing introduces four of Broadway's leading personalities: Ed Paul and his orchestra, Betty Jane Cooper with the Lathrop Brothers, Donald Novis, and Ina Ray Hutton with her Melodears. A very good musical short. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, State Prison, Trenton, N. J. Prison patronage.

STAR REPORTER IN HOLLYWOOD: Ted Husing—Only fair. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RKO Radio

AND SO TO WED: Tom Kennedy—Very, very good comedy laughs and laughs all over it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

FOOLISH HEARTS: Radio Musical Comedies—Foolish is right. Where, oh where, are the old-time comedy directors?—J. W. Lehrkind, Strand Theatre, White Sulphur Spring, Mont. Local patronage.

IN LOVE AT 40: Edgar Kennedy—Kennedy comedies are getting to be worse all the time. This one was absolutely silly.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

MARCH OF TIME: The subjects in this issue were well taken, but as far as the small town theatre is concerned it costs too much for what you get and I would not advise anyone to buy it. I am sure I won't get stung again. Running time, two reels.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

MARCH OF TIME: No. 5—Just a two-reeler. Not much of anything, mostly Chinese problems are introduced. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MISMANAGED: Radio Musical Comedies—RKO hasn't made a good comedy yet that I've seen.—J. W. Lehrkind, Strand Theatre, White Sulphur Springs, Mont. Local patronage.

UPPERCUTLETS: Superba Comedies—Good laugh provoker. Enough said. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WILL POWER: Edgar Kennedy Comedies—Very silly but brings out the laughs and that's why we like to run comedies that are two-reelers. Running time, two reels. Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Twentieth Century-Fox

DOGGING IT AROUND THE WORLD: Adventures of the Newsreel Cameraman—A very interesting picture of dogs. Good on any program.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MOVIETONE NEWS: The best news on the market but spoiled occasionally by a guy named Lew Lehr. However, our scissors save our patrons the agony of enduring his uncalled for antics and vulgarity.—C. O. Shauler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town patronage.

MOVIETONE NEWS: No. 26—First newsreel I have ever received mounted on two reels. A super attraction all about the King and his abdication. Truly a great reel and Fox handled this part better than any other reel I have seen. Fox News still leads the rest in not only news items but in presenting them to you in an interesting way at all times.—Albert Hefferan, Lynx Theatre, Coopersville, Mich. Small town patronage.

United Artists

MICKEY'S GRAND OPERA: Mickey Mouse—As usual this cartoon clicked and everyone got a big kick out of it.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

MICKEY'S POLO TEAM: Mickey Mouse—How they can ever think up anything like this is a mystery to me, but the kids are not the only ones who get a big laugh out of these cartoons. Beter than average for even Mickey Mouse.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

THREE ORPHAN KITTENS: Silly Symphony—Very good. This got quite a number of laughs. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

THREE ORPHAN KITTENS: Silly Symphonies—Right up with the best of the Sillies.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

WHO KILLED COCK ROBIN? Silly Symphony—Excellent. You can't go wrong in booking these shorts. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Vitaphone

AT YOUR SERVICE MADAME: Merrie Melodies—One of the most amusing of this always good series. The little "Quint" piglets are great. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

HALF WIT-NESS: Radio Ramblers — Amusing short. Running time, 10 minutes.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

MISS GLORY: Merrie Melodies—About the silliest thing this company ever shipped me.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

OFF THE RECORD: Melody Masters—Another pleasing musical from Warners, which we are always proud to play.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

OILY BIRD, THE: Ken Murray—Don't pass this one up, with the Oh ya man in it. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SHAKE MR. SHAKESPEARE: Broadway Brevities Very poor. Might be all right for a trailer on a Shakespearean play, but not for a short. Running time, two reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

SUNDAY ROUND-UP, THE: Dick Foran, Linda Perry—A fair color subject that could have been greatly improved on by more singing. Running time, 2 reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Serials

Republic

VIGILANTES ARE COMING, THE: Robert Livingston, Kay Hughes—This would be a good serial if they wouldn't deceive you at the end of every chapter. This is the worst case of this kind I have ever seen. At the end of each chapter the hero finds himself in an impossible situation only to find in the beginning of the next chapter that it was altogether different. This is so bad in this picture that even the kids are kicking about it, and as far as the theatre is concerned, it turned out to be a total loss.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

VIGILANTES ARE COMING, THE: Robert Livingston, Kay Hughes—This serial started off fine, but I'm now hopefully looking for the end. Like all serials, the hero is killed every week only to appear unhurt the next. This one takes liberties and changes the action in the next episode in order to have the hero. Just another serial.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

Stage and Screen

CUSTER'S LAST STAND: Rex Lease, Lona Andre—This starts off with a bang. I hope it holds up as well.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

Universal

FLASH GORDON: Buster Crabbe, Jean Rogers—The only serial I have ever seen that could interest a good many of the older people. Very good recording all through.—Roy Pringle, Eureka Theatre, Fabens, Texas. Small town patronage.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

The Need Will Always Be Great Unless—

The need for showmanship has never been greater, says that top-showman Adolph Zukor, in Red Kann's "Insiders' Outlook" column of *Motion Picture Daily*. And Mr. Zukor says it as follows:

> *"Showmanship is what counts today. The industry is not in the hands of the bankers and it is not in the hands of the exhibitors. It is in the hands of showmen. Intangible, subscribing no set rules but leaning a little on precedent, perhaps, but showmen and showmanship. . . . I have been making pictures for 25 years and I have been an exhibitor for 34 and I tell you the outlook never has been brighter nor the need for showmanship greater. You can't learn it in college. . . ."*

And while we were drinking in these words, comes a Round Tabler loaded with a loud blast about the lack of the selfsame showmanship in the manager's circuit; how the boys were supposed to turn exploitation handsprings on the head of a dime, and much more of the same, which of course is an old story but nonetheless too true.

The boy wasn't alibi-ing, nor did he need one, for he is doing a satisfactory job at a subsequent-run house nearby. But he is doing it the hard way because the home office gives him tepid encouragement and less latitude to spend a few sorely-needed extra dollars to get the better grosses he swears are to be had.

"Look at this," he moaned. "My house is just a short distance away from the Blank, another unit in the same circuit playing a week ahead of me. Now, I know my patrons and think I have the savvy about what to do to get them in, especially on the shows that need a shove. But when I suggest spending a little on a couple of good ideas, the boss tells me never mind, that everybody knows about my dates because they play the week before at the other house and any extra advertising is just so much waste.

"And he's all wrong," continued the visitor. "If they gave me half a break and turned me loose, I know a lot of things to be done that are not being done and would certainly add to my grosses, week after week."

And as the member kept getting it off his chest, the 'phone rang and it was another theatreman dissolved in tears. He had just about completed arrangements for the smartest campaign he had yet put over in his situation, with the biggest part of the expense underwritten by outside advertisers and now his boss-man had turned it down because of the theatre's money end of the deal.

Well, folks, it's a problem, and no foolin'. A problem, for the circuit heads are not always to blame for this seeming shortsightedness. Too many executives have gone for a lot of dollars on drives and campaigns that started auspiciously and wound up in no place, so don't let all of us turn loose a lot of "boos" without looking at both sides of the fence. After all, as in any other argument, there are two sides to be considered and discussed.

The lack of showmanship generally is obvious. But it is also obvious that not every manager is a 100 per cent showman, no matter how hard he tries to be one. And that has a lot to do with the difficulties between the man in the field and his home office.

One manager puts over an ace campaign and it is often expected that other managers can duplicate his success or at least a major part of it. But it doesn't always work out that way. If every man was equally talented, if every man who spent money for campaigns would bring back a fair return on the expenditure, if conditions were as favorable in one spot as another, there would be few difficulties. But it isn't so and, for that matter, never was meant to be. As conditions are different, so are men.

But there are ways to equalize matters somewhat, to lend the aid of the strong to the lad who needs a hand up. Encouraging the man who has showmanly potentialities to do a better job without blowing the bankroll, is one way. Having faith in the able showman, allowing him deserved freedom of action (and the money to move freely) in the anticipation that the good work he does will stimulate the progress of his less talented brother, is still a better method—one that has been tried and is yet to be found wanting.

That the "need for showmanship has never been greater" will be as true in years to come as it is today. Will be, yes, unless showmen with the talent to do things are allowed to do so; unless the business of developing showmen becomes the immediate concern of those to whom these essentials means the difference between satisfying profits and aggravating losses.

A-Mike Vogel

Finds Picture Time Table Solving Theatre Problems

Motion Picture Editor Urges General Adoption by Managers

by JOHN BIGELOW
Spokane, Wash., Press

The motion picture time table in daily newspapers is responsible principally for the screen acquiring one more distinctive feature of the legitimate stage. Most of the audience arrive and leave at the same time.

The time table is unknown in many sections of the country, but its use is spreading and theatre managers are advocating it as a solution to many management problems.

Late-comers to the theatre have always been a nuisance. Movie-goers especially have suffered. Knowing that the film program is continuous, customers come at all times to trod regretfully, but none-the-lighter, on people's toes and ruin a few seconds' appreciation of what is happening on the screen.

If the ushers are not expert, it can happen to one person several times during a theatre visit. It is against good nature to be stood up and brushed past.

The time table informs the movie-goers when to arrive at the beginning of a feature. Trains, editions and businesses run on schedule, why not movie audiences? Nearly everyone expresses regret at arriving "during the middle" of a picture, but until the time table came along few made any effort to find out starting times and act accordingly. There are some calls at the box office, but relatively few in proportion to attendance.

The time table is a special friend of the double-feature despiser. Now he can pick the feature he wants to see, consult the time table, arrive at the theatre just in time to see the picture with a newsreel and a short subject and depart unwilted bearing no malice toward a dual personality theatre.

The method of carrying out the same idea varies. Usually it is simply a box headed "Feature Starts," "Starting Times" or "Theatre Time Table." In bold face type each first-run or important theatre is listed with the starting times of each feature, like this:

FOX — "Pennies from Heaven": 1:18; 4:40; 7:46; 11:08. "Career Woman": 11:50; 3:13; 6:29; 9:40.

The box appears in the same position on the theatre page daily and is kept accurate up to the minute by daily checks with theatre managers anxious to cooperate.

Managers are enthusiastic about the idea and go out of their way to keep the table accurate. They even call attention to it in their ads and on the screen, urging the public to consult the time tables in the papers. Editors treat the little time table box with respect, knowing that it probably has as many readers as any feature in the paper.

It is not positively known who used the first table, but the Spokane *Press* fathered the idea in that city and was the first paper in the Pacific northwest to make it a regular feature. In the last few years it has spread to Seattle, Portland, California and eastward to some extent. Double features have boosted its popularity. The other two Spokane dailies are using time tables now after theatre men urged them to.

To further condense theatre publicity and present it in more readable form, the *Press* recently started an enlargement on the time table called the Theatre Directory. Advances on openings, reviews, Hollywood and local gossip and news are taken care of in my regular column.

In the Theatre Directory all the big theatres are listed with a brief statement of recommendation or warning, followed by starting times and an indication (FR) if the picture is showing first run.

A theatre's entry looks like this:

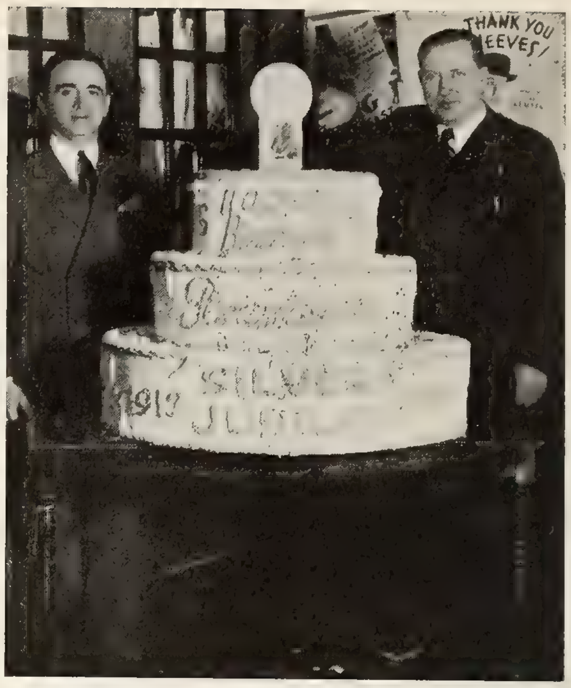
FOX — "Pennies from Heaven" (FR). Spokane's Bing Crosby sings new hit tunes, of which the best is the title one, plays Dutch Uncle to an orphan and turns a haunted house into a night club. Bing's best. Starts at 1:18; 4:40; 7:46; 11:08. "Career Woman" (FR) is the story of a spectacular lawyer (Michael Whalen with a mustache) who wins murder cases and beautiful women with equal ease. Starts at 11:50; 3:15; 9:40.

Title of film and starting times are printed in bold face type. The whole directory is in smaller than body type. The directory is changed only when new pictures move in or when the times are changed.

Proof of the time table's and the Theatre Directory's success is in watching a quarter of the audience go out together at the end of a showing. That's what is happening at Spokane theatres.

"Tell Us What You Did."

BANGKOK STREET STUNT. Arranged by Erb Samphya, publicity manager, United Cinema Co., under supervision of L. Von Haverbeck, was this "Top Hat" bally at the Chalerm Krung, Bangkok, Siam.



Mayor and Seff with Jubilee Cake

Seff Cracks Daily On Zukor Jubilee

Celebrations of the Adolph Zukor Paramount Silver Jubilee are not necessarily confined to the ace houses, an instance of which is the birthday party put on by Ely E. Seff, manager of Tri-States Spencer, Rock Island, Ill., a "B" theatre of the circuit, and reported by Joe Kinsky, district manager.

Seff figured the Jubilee being an anniversary should be celebrated in the traditional manner with a cake and a special birthday show aimed at the youngsters. Cake was promoted from local bakery, which also supplied a lot of gift cookies for the juveniles at the party. The giant confection was completed in advance so it could be used to build up publicity on the Saturday party and with this in mind Ely gave the event civic status by having the Mayor come over to the theatre and with Seff (see photo above) pose as though he were cutting the cake. The shot was planted for three columns plus a story in the local *Argus*, said to be one of the toughest papers in the midwest to crack, and when a "B" house gets that kind of a break in the daily, it's hot news, says Kinsky.

The publicity plus heralds distributed at all schools and announcements by Seff to his audiences brought a capacity house to his show. Included in the program was a talk by the manager on Adolph Zukor's career.

Zukor Attends Capital Premiere

Another outstanding job on the Zukor Jubilee was done in Washington, where the Paramount head was guest of honor at a dinner given by Commissioner Allen, followed by the premiere of the picture at Loew's Palace, under the supervision of Carter Barron, Loew division manager. Street in front of the theatre was roped off and lighted for the newsreel crews and the 250 guests at the dinner seated in a special section reserved for the occasion.

Among others attending the dinner and opening of "Champagne Waltz," called the Silver Jubilee picture, were Paramount executives, representatives of official Washington circles and members of the White House Correspondents Association.

Interview Sidney Via Long Distance

So that Washington newspaper critics could talk to Sylvia Sidney in Hollywood about "You Only Live Once," Hardie Meakin, manager RKO Keith's, arranged a long distance interview with the star at the local Variety Club headquarters after a press preview on the picture. Extension lines were installed by the phone company and each critic spoke to Miss Sidney in turn while the others listened in. One of the dailies used a wire photo showing the star at her phone on the Coast and the other papers gave the stunt further generous breaks.

In addition to this topper, Meakin planted a newspaper essay contest four days ahead for cash and guest ticket prizes. Co-op ads promoted with local merchants included some 1,000-line displays. Before and during the run Hardie also distributed fanfotos of both Sidney and Fonda.

For national publicity on "You Only Live Once," special section in recent issue of *Life* carried a pictorial story featuring the highlights of the attraction.

"Tell Us What You Did."

Paper Reruns Page One On Jones' "Ziegfeld" Date

Local paper in Roswell, N. M., worked with Manager Ted Jones of the Yucca Theatre, on his "Ziegfeld" date in a number of ways, most important being a rerun of the front page after the regular issue was run, with a special reset of a full page banner. Newsboys were given the special edition, shouted "extra" on the streets, distributed the papers to stores. Jones also put across a double-truck on a contest to correct mispelled words. Window displays in cooperating stores were also secured.

Highly effective was Jones' 35-foot electric sign atop theatre spelling out the title on a flasher and attention-compelling was a float with p.a. system included in important Shrine ceremonial parade.

"Tell Us What You Did"

Ten National Tieups In "Salem" Pressbook

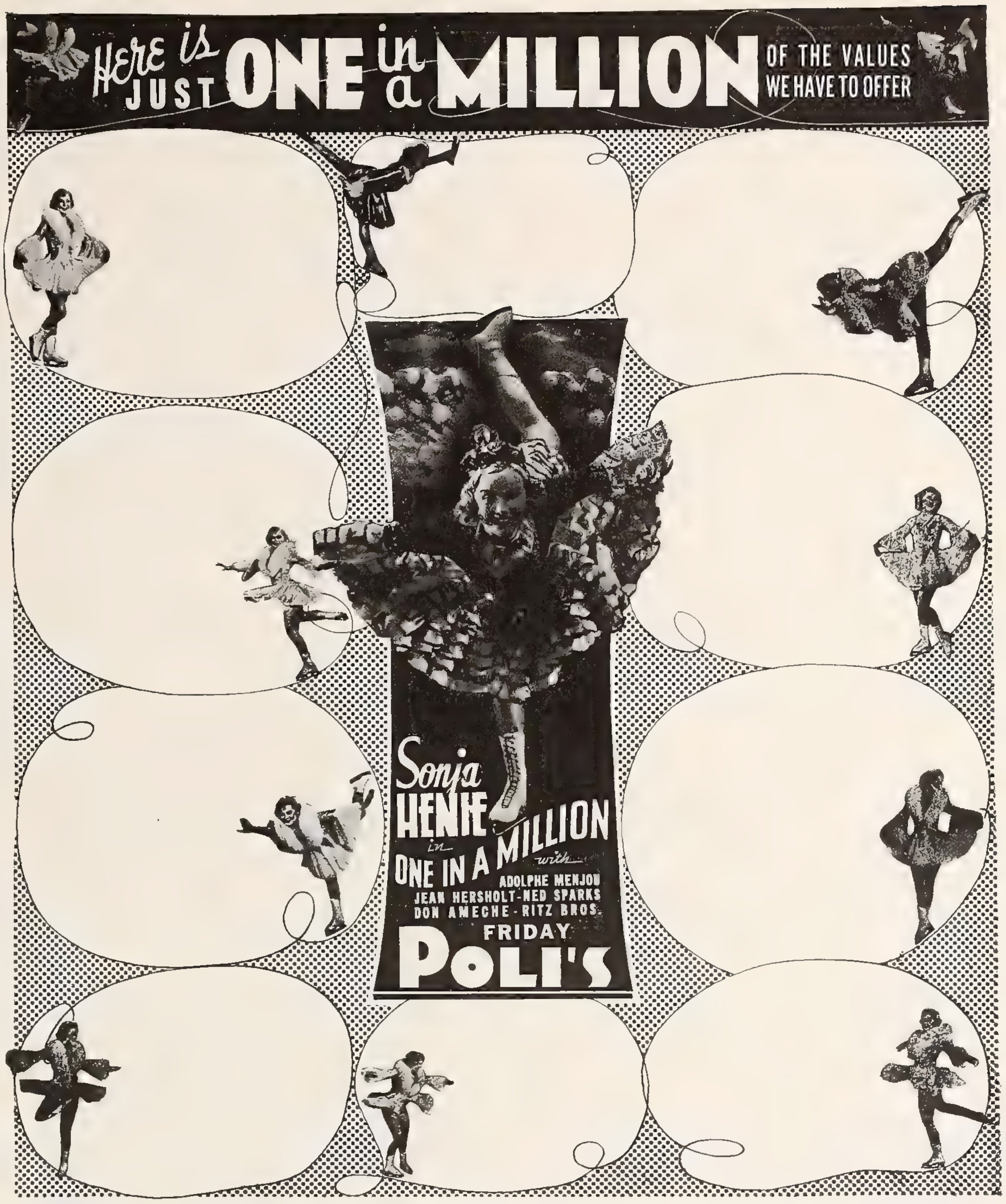
Paramount offers numerous national tieups on "Maid of Salem," pressbook carrying details of ten such cooperations kith merchandisers in various lines, running from sheets to cameras. Local promotions include study charts, school tieups, tieup ads and stills, lobby displays, etc.

Newspaper angles are also covered with four contests featured, such as "blue law bungles," Old Salem recipe and sampler limerick ideas. Radio script and other broadcast slants are suggested and among the ads composite and revamps are offered. For ease in using, the book is indexed.

"Tell Us What You Did."

Starts All Over

Heavy rains greeting the Saturday opening of a new serial, Frank Boucher, at Warners Metropolitan, Baltimore, made up for the damage by running the first episode again the following week in addition to the second. The youngsters were notified by a "Hey, Kids" herald.


HERE IS JUST ONE in a MILLION OF THE VALUES WE HAVE TO OFFER
Sonja HENIE in ONE IN A MILLION with ADOLPHE MENJOU JEAN HERSHOLT-NED SPARKS DON AMECHE-RITZ BROS.
FRIDAY
POLI'S

Above is reproduced another distinctive co-op page, turned out by Erle Wright, Loew-Poli New England ad chief, for the theatres in Harry Shaw's division. Wright again has captured a lot of rhythm and motion with the Sonja Henie action cuts which bring attention to every ad on the page. Masthead ties the title in neatly with the rest of the page and the theatre ad in reverse is set so that it stands out above everything else but without killing off any of the other ads on the page.

French Clergymen Combine To Publish "Pastures" Booklet

Collaboration of Catholic and Protestant clergymen in preparing an illustrated booklet, printed at the expense of church societies representing both denominations was reported as one of the most effective cooperations in introducing the first Continental date on "Green Pastures" at the Cinema Edward Eight, in Paris. Booklet was distributed to church religious societies, in Sunday schools and churches. Further favorable publicity was obtained with private screenings to important church leaders, by broadcasts given by the head of the Catholic press and radio service in France.

Additional interest was forthcoming through an exposition of negro art in the theatre lobby, valuable sculptures, masks, etc., loaned by the "Musee Ethnographique du Trocadero" in Paris. Other exhibits were borrowed from private collectors and the showing was said to have stimulated attendance and newspaper publicity.

"Blaze of Glory" Week Clicks for Walt Davis

It's a big event locally, that "Blaze of Glory" week that Walt Davis puts on at the Capitol, Regina, Sask., Canada, immediately following the holidays and this year was no exception. Usually a dull week, the period returned a handsome profit, says the Round Tabler.

Merchants are tied in and among the cooperations was a local newsreel sponsored by six of the stores. On another tieup with establishments in the block facing the theatre, flood lights from the ball park (in storage for the winter) were secured and some 15 of these placed atop buildings to flood the store fronts. All windows carried the "Blaze" banners and the line was placed in newspaper advertising.

Continuing to bring the theatre a lot of effective word-of-mouth advertising is the weekly candy sale in the foyer on Saturdays. These are sponsored by the various women's organizations and Walt finds this a fine bit of community cooperation.

THEY ENDORSE AWARDS

J. R. GRAINGER

General Manager of Distribution
Universal Pictures Company

The Quigley Awards have undoubtedly served a splendid purpose in stimulating boxoffice grosses and fostering unique and unusual exploitation efforts for important moving pictures.

I feel that they have contributed a splendid chapter to the history of exploitation, which is so necessary to get the full measure of attendance and the full boxoffice value of pictures.

I am glad to know that this competition is to be continued in 1937 and I shall be very happy to accept your invitation to be judge on the committee.

W. G. VAN SCHMUS

Managing Director
Radio City Music Hall

Your plan of the Quigley Awards is so thoroughly sound in its value to better exploitation of motion pictures, I cannot see how anyone could refuse whole-hearted cooperation and time in advancing the very worthy purpose of your work and its objective.

Motion pictures today justify increasing improvement in all forms of exploitation and is that out of which we may build greater confidence with the public and in turn bigger boxoffice grosses.

ENRIQUE BAEZ

General Manager, Brazil
United Artists Corporation

I have been following with considerable interest the various awards made by the Quigley Publications for excellence in publicity and advertising campaigns and I wish to congratulate you on the progress of this very fine work.

It is one of the pet ambitions of myself and my staff here in Brazil to win one of the monthly Silver plaques and if possible, one of the annual Awards. Under the encouraging stimulus of your fair-minded method of judging entries, we have every reason to believe that we will sooner or later join the esteemed list of winners.

GUY MORGAN

General Manager, Argentine
United Artists Corporation

Please accept it as gospel from a Buenos Aires "yanqui" that progress and improvement in exploitation and publicity in Argentine theatres can be attributed in large measure to the tireless campaigning of the Quigley Awards competitions.

Latin-American showmen have taken many profitable cues from reports of American methods of showmanship—and now that they are entitled to enter the field on a competitive basis, I am sure that we will perceive an even greater activity in this line of film-promotion in the coming season.

MURRAY SILVERSTONE

Managing Director, England and Continent
United Artists' Corporation

If there is one influence that is supreme in the film trade as a stimulus to increased exploitation it is the influence of your Managers' Round Table Club and the monthly and yearly Quigley Awards. Here in England and on the Continent our publicity men and theatre managers have come to regard the Managers' Round Table Club as the foremost incentive for friendly competition in showmanship.

HENRY WEINER

Manager in Cuba
United Artists Corporation

Cuba has been making rapid strides recently in the business of exploiting films. This is due largely to the fact that you have taken the leadership in encouraging this high-powered form of ticket-selling. My most sincere congratulations to you for the good work you are accomplishing through your monthly and annual Quigley Awards.

DUKE PRINCE

Manager, Shea's Orpheum,
McKees Rocks, Pa.

In my estimation, Quigley Competitions is the finest and most worthwhile medium in aiding the men in the field. Motion Picture Herald is to be congratulated for its sponsorship.

I was very much surprised to have been successful in winning Honorable Mention, but indeed very happy. I am honored, and have received many congratulations from the patrons of my theatre who read about my winning Honorable Mention, which was published in the Pittsburgh *Press*.

DON WILLIAMS

Manager, Randforce Colonial
Brooklyn, N. Y.

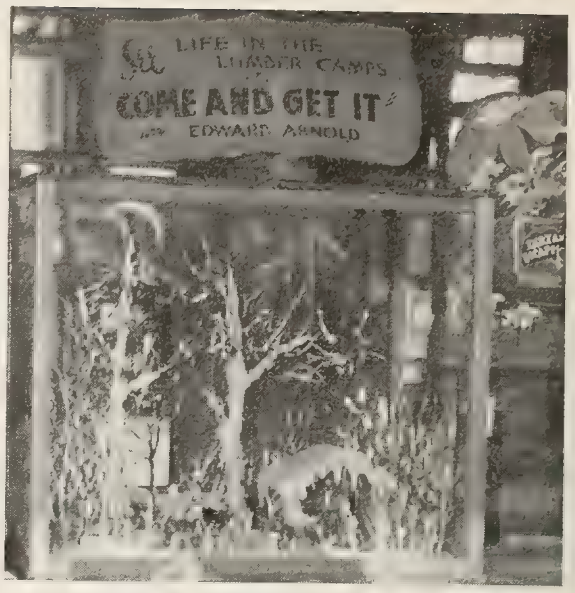
In winning an Honorable Mention in the 1936 Quigley Awards, I feel that it gave me a greater self-assurance and stimulated further efforts in the field of exploitation. Needless to say, this extra incentive required to meet the keen competition of the Awards, reflects in greater box-office receipts, not only in individual cases, but affecting the industry as a whole.

HAPPY HASSELO

Manager, Royal and Elite
Le Mars, Iowa

A grand idea and every bit of it worth the effort. No theatre manager today can sit in his office and expect to do a land office business without raising a hand to stimulate a little interest in the product he is showing.

All pictures aren't B. O. They just don't come that way. So my hat goes off to Motion Picture Herald for paving the way to better box office grosses.



Kriegsman's Lobby Miniature on "Come"

Borrows Lobby Material From Brooklyn Museum

Theatremen cover almost every angle in promoting unusual material for lobby displays and among the latest reported is Manager Harry Kriegsman's success in borrowing from the Brooklyn Museum, exhibits to publicise "Come and Get It" and "Tarzan Escapes" at the Wilson, Brooklyn, N. Y. On the former picture a miniature logging camp, in winter, with log cabins, logs and men chopping trees was obtained.

On "Tarzan" Kriegsman secured miniatures of African natives in shadow-box, grass hut, battle spears, also mounted baby ostrich, rhinoceros and elephant hides and tusks, etc. At other end of lobby, Harry constructed animated display with background of three-sheet cutout and shadow-box with foliage and grass mats. Center of display was a four-foot hippopotamus cutout.

"Tell Us What You Did."

Flood Light Across Street Illuminates "Ziegfeld" Front

The vivid decorations out front for the date on "Great Ziegfeld" at the Texas, San Angelo, Tex., were given extra attractiveness by the title across the marquee in three and four-foot high letters. To make this stand out even from a distance, large flood light from across the street was directed on the front for added illumination. Further distinction was given the flash with clever caricature drawings of William Powell.

John D. Jones, R. J. R. Theatres City Manager for San Angelo, credits the arrangement to Manager Bill Harrison, of the Texas, and H. L. Youngblood.

Harrison-Younblood "Ziegfeld" Front

Greenberg's "Cain and Mabel" Animation

Photo Gag Draws Crowds To Greenberg's Animation

How to plant theatre displays, even for a short time, in spots where such advertising is not ordinarily permitted is told by Manager Ben Greenberg, Stadium, Woonsocket, R. I., who devised an animation on "Cain and Mabel" and with two men and a camera brought plenty of attention to the display.

Illustrated on this page is the animation worked by a breaker arm and dry cells which rocked the fighter cutout back and forth. Shown well in advance in the lobby, two days ahead it was set up in the busiest parts of town and the men with the camera set it up, stalling enough to gather a crowd, when they went through the motions of taking a picture. Stops were also made at local mills around lunch time and the stunt put on for the factory fight fans.

"Tell Us What You Did"

Another Giant Cake

Judging by the size of those anniversary lobby cakes promoted by Round Tablers, lot of folks must be getting their confections and pastries free of charge. Among the latest reported is one from Manager Charley Becker, Drake, Rego Park, L. I., said to be one of the biggest ever made in that sector and which was viewed by thousands.

"Tell Us What You Did."

INTRODUCING SIMONE. Theatremen at the Palace, in Danville, Ill., told the folks about Simone Simon and "Girls' Dormitory" with this striking enlargement of the new star placed prominently in black and silver background.

THE DECEMBER "FIRSTS"

The two Quigley Award First Mentions voted in December included an entry on a road-show date for MGM's "Romeo and Juliet," and a week's engagement on RKO Radio's "Winterset" right spang in the middle of December when the holiday shopping season was at its highest. Withal, the winners did a fancy job of work and the outlines of their successful campaigns follow:

In Erie, Pa., at the Warner, Jim Totman with the aid of his assistant, Bob Bowman, started his drive on "Romeo and Juliet" a month ahead by engaging local top society and clubwoman to contact and speak before schools and all important social, civic and educational organizations. Socialite who had appeared with Richard Mansfield also gave readings from the play before the high school groups and over the radio. Tickets were placed on sale in the schools and tiein arranged so that attendance at the picture was given the same credit as a book report in English classes. Announcement on this was made in class rooms through cooperation of superintendent of schools. For the first time locally, students were dismissed to attend the matinees.

Displays of many kinds were made. In connection with the lectures at the schools, series of mounted photos were placed on exhibit and libraries also cooperated by setting aside displays of Shakespeare plays. Local library made up a similar display right at the entrance and this was decorated with scene stills from the picture. Bookmarks were placed in all outgoing volumes. Pictorial displays of oil paintings were placed in many ace windows and the accompanying photo illustrates one of the most prominent.

Ties Newspaper to Contest

Newspapers were enlisted early for support, Totman arranging with the *Daily Times* to run the contest on the trip to Europe offered by MGM in connection with the picture. Classified ad tiein brought further publicity. School papers ran stories, cuts and contest details. Radio programs were employed, picture announcer at church services and Totman had the local chamber of commerce write members on the discounts for group sales, a real achievement, says Jim, in obtaining this unusual support.

The premiere was very swank with everyone in local society circles on hand. Local florist was promoted for corsages and Junior League girls presented flowers carrying theatre tags to patrons as they entered. Uniformed footman opened car doors out front, descriptive broadcast was promoted from lobby, photographer and reporters were on hand. To stimulate attendance during the run, sponsoring committee of top clubwomen was formed and letters mailed to select list signed by the city's leading social figure.

Other good slants were covered and among these was a distinctive front, a 30 by 40-foot giant wall banner on the face of a main street building illuminated with a powerful battery of flood lights and to cover the drawing area, newspapers in a 60-mile radius were invited to run stories on the date in exchange for guest tickets.

In Hartford, Conn., Jack Simons had a week's date on "Winterset" at Loew's Poli, and to get his share of attention while Christmas was in the air, devised a highly effective campaign topped by a daily barrage of newspaper publicity. Stressed was a reported "first" wherein the *Times* was persuaded to run a special feature story each day up to and including closing. All in all, Simons computes the amount of free space coming to over 200 inches, aside from regular material and in this were five mentions in drama editor's personal by-lined column, running from full columns to less lengthier comments.

Another "first time" was getting permission to placard light and trolley poles and still another was the distribution of bookmarks in all library branches. Lending libraries were given imprinted book jackets to cover all outgoing volumes. Heralds quoting critics' praises from all over the country were stuffed in magazines, distributed house-to-house and inserted in parcels at downtown stores. Heralds were also enclosed in outgoing telegrams.

Popular "question program" on local radio station included the query "What Is Winterset" in one of the broadcasts with the answer and theatre tiein plugged at the end of the hour. Week ahead, girl phoned selected list on the date. Locally important, too, was Simons' success in interesting personnel in home offices of the many insurance companies, principal Hartford industry. To the president of each company's girls' club, guest tickets were forwarded together with lengthy telegrams, the club officers requested to place the wires on the club bulletin boards. Women's clubs, schools and other spots were also covered.

"Tell Us What You Did"

Rochester Screen Tests

Eddie Carrier, conductor of MGM's recent national search for new screen talent via the traveling studio and now of Billy Ferguson's executive staff, worked with Les Pollock at Loew's in Rochester on a similar tiein with the local Hearst paper. Local girls, 18 to 28, and boys and girls, three to 12, were invited to participate with prizes to New York and Washington offered in addition to forwarding winners' screen and voice tests to the MGM studios. Paper broke with a full-page ad.

"Tell Us What You Did"

One of Totman's Windows on "Romeo"

Holland Safety League Tied to "Sudden Death"

Automobile accidents, also in the news in Holland, was the subject of the tiein made by Paramount in Amsterdam on a recent date for "And Sudden Death," campaign put on with the cooperation of the League for Greater Safety in Amsterdam Traffic and police department by Hugo Lous, Amsterdam Paramount publicity director and Manager Charles Peereboom.

Among the slants covered were distribution of new traffic rules, free brake testing, safety cards on taxicabs, traffic examination of children, portable loud-speakers touring the town and radio talks. For street bally, service truck hauling wrecked car (see photo) was featured.

"Tell Us What You Did"

$25,000 Insurance Policy Protects Original Rembrandt

Valued at $25,000 was the original Rembrandt painting secured by Manager Russ Bovim for the date on the picture of the same name at Loew's Ohio, Columbus. Borrowed from local galleries, the masterpiece supposedly insured for that amount was transported to the theatre in an armored truck carrying signs to that effect. Police escort was also obtained.

After setting the painting in the lobby in a shadow-box with appropriate copy together with an enlargement of the insurance policy, Bovim secured the services of the police department to guard the treasure. He also promoted a silhouette artist to cut out Rembrandt types in the lobby.

"Tell Us What You Did."

Displays Arctic Collection On "Tundra" Engagement

From a nearby resident, Manager Ernest Martin, Fox-Redlands, Redlands, Cal., borrowed a unique and valuable collection of Arctic items for a lobby showing on his date for "Tundra." In the display was included a northern scene painted on moose-skin, mounted ptarmigans in winter feathers, carved pieces of Alaskan timber, specimens of wild animal life and prehistoric carvings.

Local papers made much of the unusual showing carrying a history of each of the pieces shown as well as a biography of the collector and praise for the picture. Tieup was found to be helpful in developing school business on the date.

"Tell Us What You Did."

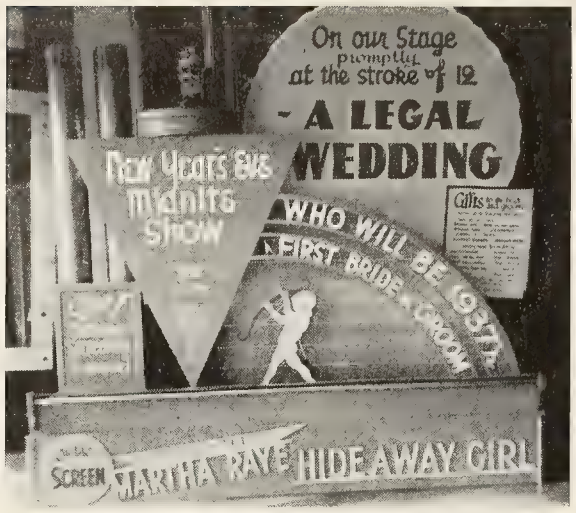
Paper Lauds Van Noy

When results of the recent "Ramona" exploitation contest were announced, local papers in Anderson, Ind., carried story and picture of Manager Harry Van Noy, of the local Paramount, who was voted the first prize of $350. Daily included mention of the tieins made by the winner and interview with the theatreman.

"Tell Us What You Did"

Shaffer's Newspaper

Published weekly by Frank Shaffer to publicize his attractions at the Virginia, Harrisonburg, Va., is a four-page tab size "Movie Chatter" with all the low-down on the coming shows. Tieups are carried and merchants ads run to help get Shaffer off the nut. All in all a nice job and effective.


On our Stage promptly at the stroke of 12
- A LEGAL WEDDING
New Year's Eve Midnite Show
WHO WILL BE 1937's FIRST BRIDE & GROOM
Gifts
SCREEN MARTHA RAYE HIDE AWAY GIRL

Sweeney's Stage Wedding Setpiece

McFarland's "Dodsworth" Poster in Library

Lous-Peereboom "Death" Bally in Holland

Loew-men Plant Page One On West "Bachelor" Contest

Among the cities putting on Paramount's "Eligible Bachelor" contest as a tiein on "Go West Young Man," Cleveland was prominent in the tieup as made by Milt Harris and Ev Steinbuch, for the date at Loew's State. The *Press* went big for the idea, breaking the contest with a smart page one story and photos of the star and carrying through daily with further publicity on the winner and his trip to the Coast, which was offered as prize.

Tieins were also made with Postal Telegraph with messengers carrying triangular theatre cards on their bicycles and parading to the theatre. Magazines with gummed stickers on covers were distributed house-to-house on an insurance company tieup, heralds in the same manner by a transfer company and announcements in all mailing pieces placed by one of the largest service station companies.

Sweeney Stages Wedding For New Year's Eve Show

With the three opposition houses putting on big shows for New Year's Eve, and unable to book a stage unit for the midnight date, Manager Wayne Sweeney, LaPorte, LaPorte, Ind., struck on the idea of a stage wedding and worked it from the angle: "Who Will Be 1937's First Bride and Groom?" The oldtimer put on in conjunction with "Hideaway Girl" proved to be highly profitable, with the house packed for the occasion.

Different slant was holding the wedding ceremony on the stroke of midnight just after the 1937 greetings trailer and of course, Sweeney was able to promote everything needed down to the marriage license and justice of the peace who performed the ceremony. Illustrated is the lobby setpiece carrying all the details and list of the gifts.

"Tell Us What You Did."

Editor's Signed Review Appears on Front Page

Smart campaign put on for "Dodsworth" by Manager Dale McFarland, at the Capitol, Iowa, in Joe Kinsky's Tri-States district, was topped by unusual cooperation by John O'Donnell, Davenport *Democrat* theatre editor, who published an advance signed review on page one that ran more than a full column and carried an eight-column streamer. In addition, paper used review by the regular picture critic on day after opening. Further cooperation by the same sheet was a contest for amateur critics, in which readers were asked to see the picture and write reviews.

Many ace windows were secured and among the other outside tieups was one with the public library (see photo) in which theatre poster was placed in back of prominently-placed bookrack.

"Tell Us What You Did."

Statewide Amateur Contest

Series of presentations of talent among amateur Oklahoma negroes from various parts of the state has been arranged by David Dallas to be held on Saturday nights at the Grand Theatre, in Holdenville, Okla. Performers from among negro schools and nearby negro CCC camp have been invited to participate.

"Tell Us What You Did."

Club Heads See "Steps"

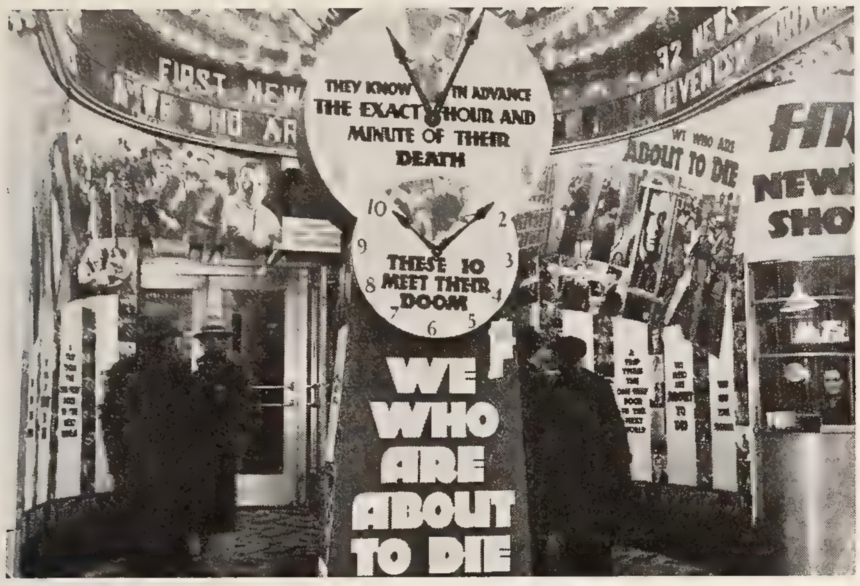
Week before opening, Manager Tom Hungerford, Lake, Oak Park, Ill., put on a special preview of Grand National's "In His Steps," inviting heads of women's clubs service and educational groups, ministers, etc. Comment cards were distributed and permission obtained to reproduce these in lobby. Three-sheet star cutout was mounted on dark background with credits in relief with reproduction of copy of book. Lights behind supplied illumination.

"Tell Us What You Did."

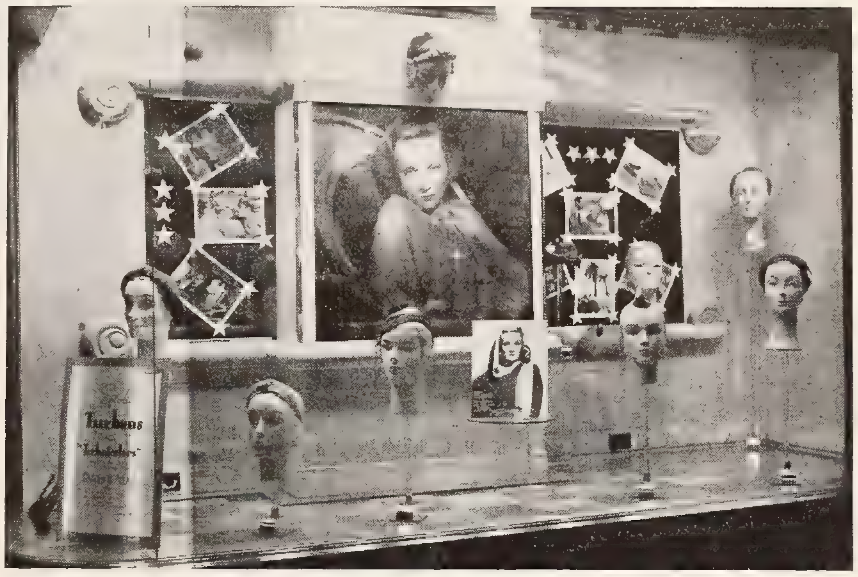
Kids Cheer New King

First group of children in the British Empire to cheer King George in a body was the group attending a Christmas benefit matinee at the Capitol, St. Johns, N. B., is the belief of Manager Walter H. Golding. During the show, accession of the new monarch was announced by short wave radio, at which the performance was stopped and children sang the national anthem.

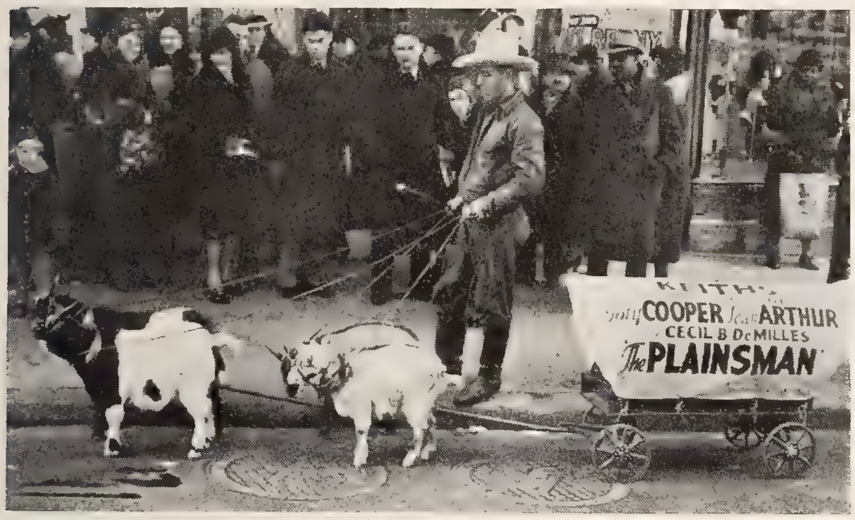
FRONTS, STUNTS AND WINDOWS



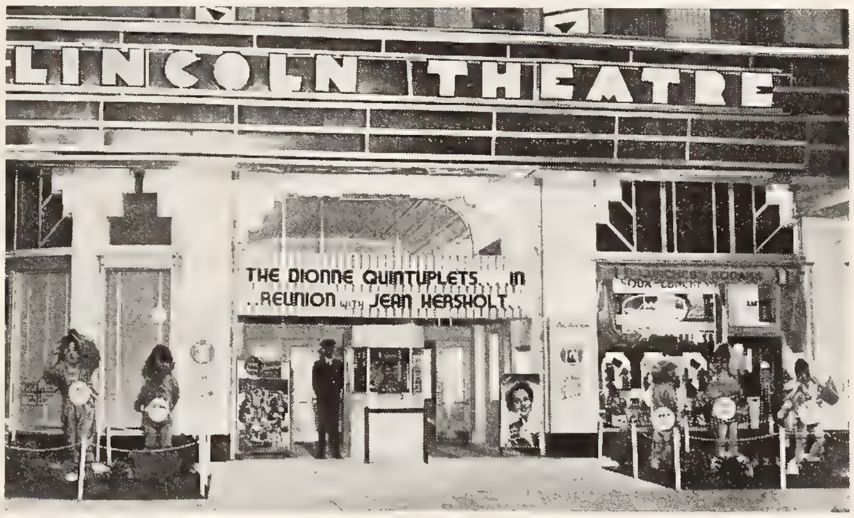
REVOLVING DISCS. Highlight of front at Arthur Mayer's New York Rialto was two large clocks both set at 11:05. Between hands was cutout showing revolving discs on which were photos of the 10 men occupying death cells in the picture.



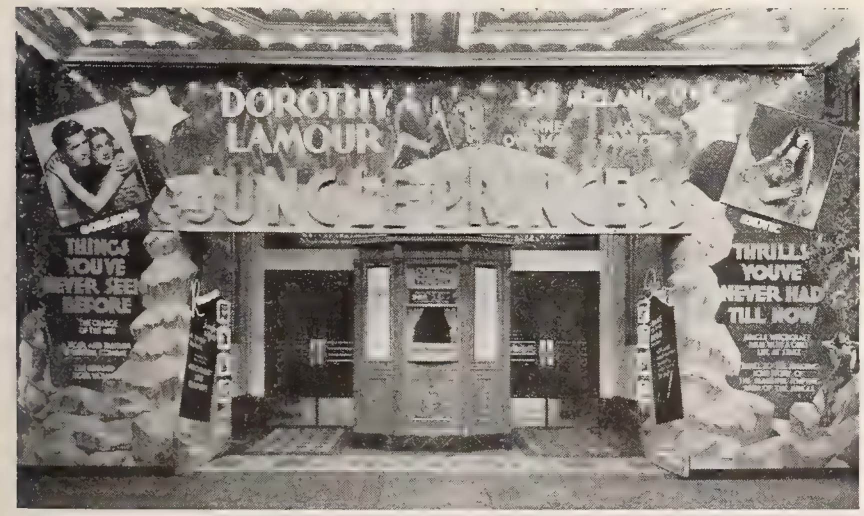
VERY SWANK. Window in one of the smartest stores in Boston was landed for date on "Garden of Allah" at Loew's State, by Joe Longo, Joe Di Pesa's assistant who worked on the date with Warren Slee. Everything was in color for nice flash.



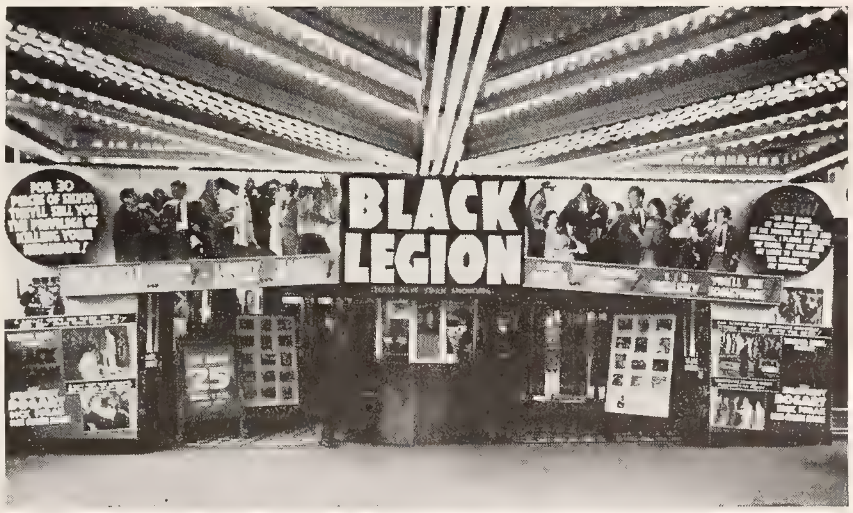
GOAT BALLY. Folks are evidently regarding with a lot of interest J. Lawrence Schamberger's unusual street bally on "The Plainsman" at Keith's Baltimore. The four-goat team pulling the toy covered wagon made the downtown streets.



MEET THE QUINS. Life-size cutouts of the Dionnes each titled with name and description were planted in the landscaped lawns out front at the Lincoln, Miami Beach, by Wometco-man Sonny Shepherd. Enlargements were placed alongside of boxoffice.


DOROTHY LAMOUR
JUNGLE PRINCESS
THINGS YOU'VE NEVER SEEN BEFORE
THRILLS YOU'VE NEVER HAD TILL NOW

FLASH FRONT. For date on "Jungle Princess" at the Metropolitan, Washington, D. C., Frank La Falce, Warner Theatres zone ad head and Maynard Madden, manager, executed front in bright colors with sock scenes played up in the copy.



SOCK STUFF. Conceived by B. F. Moore, managing director and executed by Sid Nagler was this black and white flash on "Black Legion" at the New York Strand. Cutout enlargements were emphasized across front and above boxoffice for the date.

personalities

DONALD DUNN
former manager of the Madison State, Paramount and Adams Theatres for United Detroit Theatres Circuit in Detroit has rejoined the staff as assistant to ROY MILLER at the Regent, succeeding GEORGE A. RANSHAW.

▽

AL W. BARBER
is appointed city manager of the Dothan Theatres, which include the Houston, Alabama and Alcazar in Alabama.

▽

RUFUS DAVIS
supervisor of the Martin-Davis Theatres, in Marianna, Panama City, DeFuniak Springs and Dothan, headquarters in Dothan, Alabama.

▽

B. H. POTTS
has been appointed manager of the newly opened Star Theatre in Wellsburg, W. Va.

▽

ROBERT BURDICK
now manages the Booth Theatre in Independence, Kansas, coming from Paola, in the same state and succeeding A. C. WOOTEN.

▽

JOE WILLIAMS
will manage the Madison and State Theatres at Richmond, Ky.

▽

WILLIAM COOLEY
becomes manager of the Venetian Theatre in Seattle, Wash., replacing ART HILE, who has resigned. ROBERT SHEARER fills COOLEY'S post at the Roxy.

▽

LEE SPROULE
has taken over the Cozy Theatre at Ottawa, Kansas, from BOB MONTGOMERY.

▽

WILLIAM R. ROBERT
has been appointed manager of the Carlton Theatre, Hollywood, replacing ROBERT C. ROTHAFEL, who was transferred to the Western Theatre, replacing R. W. PLECHER, resigned.

▽

J. K. SHANAHAN
has replaced CHARLES HENDRIX as manager of the Dickinson, in Olathe, Kan., while JOHN KRIEGER has gone to Paola, Kan., to manage the Dickinson there.

▽

CLAUDE F. SPAETH
replaces JOHN J. CARDAS as manager of the Ravenna Theatre in Los Angeles and JOHN ROBINSON replaces JOHN D. REDMOND at the Mission in San Diego, Cal. FRED G. ALWAISE was made temporary manager of the Plaza in the same sector, taking the place of JAMES O'TOOLE. Both REDMOND and O'TOOLE have resigned.

▽

ROBERT WILLIAMS
former assistant manager of the Orpheum in Seattle, Wash., has gone to Wenatchee, Wash., as assistant to MORRIE G. NIMMER, in charge there for Evergreen-Fox West Coast.

▽

BRUCE HARRISON
has been appointed to manage the Roseville Theatre at Roseville, Mich.

E. V. ("Dinny") Dinerman to Miss Margaret Works of Covington, Ky., on December 31st. "Dinny" is director of advertising and publicity for RKO Midwest, in Cincinnati.

▽

Showmen's Calendar

MARCH

2nd	Texas Flag Day
	Alexander Graham Bell Born—1847
	First U. S. Postage Stamps—1847
3rd	Maine Admitted to Union—1820
	Florida Admitted to Union—1845
	Native New Year (D. E. I.)
	Edmund Lowe's Birthday
	Jean Harlow's Birthday
4th	Charter Granted to Pennsylvania
5th	Texas Annexed by U. S.
6th	Rochelle Hudson's Birthday
7th	Luther Burbank's Birthday—1849
8th	Thomas Jefferson (3rd President) Born—1743
9th	Battle Between Monitor and Merrimac—1862
	National Fish Day
10th	Telephone First Used—1876
13th	Standard Time Established in U. S.—1884
14th	20th National Business Women's Week
15th	Andrew Jackson (7th President) Born—1767
	George Brent's Birthday
16th	Conrad Nagel's Birthday
	West Point Academy Established —1802
	James Madison (4th President) Born—1751
17th	St. Patrick's Day
18th	Grover Cleveland (22nd and 24th President) Born—1837
	Robert Donat's Birthday
19th	William Jennings Bryan's Birthday —1860
21st	First Day of Spring
	Palm Sunday
22nd	Emancipation Day (Puerto Rico)
	Maryland Day
23rd	Joan Crawford's Birthday
26th	Good Friday
27th	Passover
28th	Easter Sunday
29th	Warner Baxter's Birthday
	John Tyler (10th President) Born —1790
30th	Alaska Purchased—1867
	Seward Day (Alaska)
	Maryland Settled—1634

WILLIARD SEALE
assistant manager of the Orpheum in Spokane, Wash., has purchased the Rialto Theatre, leading suburban at Hillyard. SEALE'S place at the Orpheum will be taken by JAMES KEEFE, assistant manager of the Fox, and JAMES ASHLOCK, assistant of the Liberty, moves to the Fox. RICHARD REED succeeds ASHLOCK.

▽

J. S. NELSON
is the new manager of the Nile in Bakersfield, California, a Fox West Coast house.

▽

DICK BERNER
resigns from the Daly Theatre in the Bronx, New York City. He is taking a much-needed vacation and will inform us of his new activities upon his return.

▽

PEARCE PARKHURST
previously reported at the Capitol in Lynn, Mass., writes in to say he has not yet been assigned to any definite house in the E. M. Loew Circuit.

▽

JOSEPH FLORIDA
formerly manager of the Jacques in Waterbury, is now acting in a similar capacity at the Lyric.

▽

KEN PRICKETT
becomes assistant to MILT BRYER at Schine's State and Bucyrus in Bucyrus, Ohio, leaving the Fayette in Fayette, Ohio.

▽

CHARLES SCHLAIFER
has resigned as advertising director for the the three Tri-States theatres in Omaha to become advertising manager for the United Artists house in San Francisco, Cal.

▽

BEN KAUFMAN
formerly with National Screen Service in Boston, Mass., has been appointed manager of the Howard Theatre at Howard Beach, N. Y., by MORTON VAN PRAAG.

▽

W. W. JOHNSON
was named manager of the Opera House, Millinocket, Mass.

▽

LELAND MISCHNICK
has been transferred from the Kiva in Lincoln to the Colorado at Pueblo, Col., being replaced by HARRY BRETZER.

▽

W. T. CULPEPPER
of Elizabeth City, N. C., has opened a new theatre at Hertford, N. C., which will be known as the State.

▽

THOMAS F. WHYTE
recently with Warner Brothers in the Pittsburgh territory, has been appointed manager of the Capitol in Cleveland, an Associated Theatres circuit house. He succeeds LEE BERGER, who resigned due to illness.

▽

KEITH CHAMBERS
manager of the Palace in Canton, Ohio, has been transferred to the State in East Liverpool, Ohio, and is succeeded there by R. H. SHAFFER of the New Garden, Portsmouth, Ohio. SHAFFER'S former post goes to C. A. METRO, who comes from Steubensville, Ohio, and Wellsburg, W. Va.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Jean Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Mar. 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28)				
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 24,'37†		
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†	74	
Woman in Distress	May Robson-Irene Hervey	Jan. 17,'37†	68	
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†		
(See "In the Cutting Room," Nov. 28.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Hero	Charles (Buddy) Rogers			
Dodge City Trail	Chas. Starrett-Marian Weldon	Feb. 5,'37†		
Freedom for Sale	Paul Kelly-Rosalind Keith	Feb. 13,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
I Promise to Pay	Leo Carrillo-Chester Morris	Feb. 8,'37†		
(See "In the Cutting Room," Nov. 21.)				
Law of the Ranger	Bob Allen			
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
New Trail Ahead, A	Chas. Starrett-Peggy Stratford			
Nightingale Flies Home, The	Grace Moore			
Racing Luck	Dorothy Wilson-Chas. Quigley			
Racketeers in Exile	George Bancroft-Evelyn Venable			
Speed Mad	Rosalind Keith-Allen Brook			
Trouble in Morocco	Jack Holt-Mae Clarke			
Weather or No	Ralph Bellamy-Ida Lupine			
(See "In the Cutting Room," Jan. 16,'37.)				
When You're in Love	Grace Moore-Cary Grant	Feb. 27,'37†		
(See "Interlude," "In the Cutting Room," Oct. 24.)				
Women Are Wise	Dolores Del Rio			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	*60	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Drums of Destiny	Tom Keene	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English Titles)	Frank Taray	Jan. 3,'37†	103	

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	88	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

DuWORLD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 8
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service, "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 8
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	*85	Jan. 9,'37
Her Husband's Secretary 173	Jean Muir-Warren Hull	Mar. 20,'37		
(See "In the Cutting Room," Dec. 19.)				
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Nowhere	Ross Alexander-Beverly Roberts			
Penrod and Sam (G) 172	Billy Mauch-Harry Watson	Feb. 27,'37†	*65	Jan. 16,'37
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Slight Case of Murder, A	Edward G. Robinson			
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
Story of Emile Zola, The	Paul Muni			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Talent Scout	Fred Lawrence-Jeanne Madden			
That Man's Here Again	Mary Maguire-Tom Brown			
(See "Love Begins," "In the Cutting Room," Jan. 23,'37.)				
White Bondage	Jean Muir-Gordon Oliver			

FRANK NORTON

(Greek Dialogue, English Titles)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

GB PICTURES

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 31
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 18
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 18
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge	Feb. 15,'37†	75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
Head Over Heals in Love	Jessie Matthews-Louis Borrell	Jan. 30,'37†		
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Soldiers Three	Victor McLaglen			
Threat, The	Wallace Ford-Anna Lee			
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G)	James Cagney-Mae Clarke	Dec. 25†	*75	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78.)				
Hats Off (G)	Mae Clarke-John Payne	Nov. 29†	66½	Jan. 2,'37
Headin' for the Rio Grande (G)	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
Sins of Children (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Gold	Conrad Nagel			
23½ Hours Leave	James Ellison-Terry Walker			
Two Shall Meet	Eric Linden-Cecilia Parker			

GUARANTEED

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

(THE RELEASE CHART--CONT'D)

Coming

Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Crime of Voodoo	Fredi Washington		63	
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108; Jan. 23,'37, p. 80.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Dangerous Number 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	
(See "In the Cutting Room," Jan. 16,'37.)				
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 9,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5,				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64.)				
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Man of the People 716	Joseph Calleia-Florence Rice	Jan. 29,'37†		
(See "In the Cutting Room," Jan. 23,'37.)				
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 8	88	Apr. 4
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captains Courageous	F. Bartholomew-Spencer Tracy	Mar. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Day at the Races, A	Marx Brothers-Allan Jones	Mar. 12,'37†		
Espionage	Edmund Lowe-Madge Evans	Mar. 5,'37†		
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The 719	J. Crawford-Robt. Montgomery	Feb. 26,'37†		
Mama Steps Out 721	Guy Kibbee-Alice Brady	Feb. 5,'37†		
Man in Her House	Jean Harlow-Robert Taylor			
Maytime 720	J. MacDonald-Nelson Eddy	Feb. 19,'37†		
Night Must Fall	Robt. Montgomery-R. Russell			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy	Mar. 19,'37†		
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79.)				
Skidding	Lionel Barrymore-Florence Rice	Apr. 2,'37†		
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 28
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 22,'37†		
(See "In the Cutting Room," Dec. 19.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Doctor's Diary, A	John Trent-Helen Burgess	Feb. 5,'37†		
(See "In the Cutting Room," Dec. 26.)				
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 8	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6	73	Mar. 7
(See musical analysis, Mar. 14, p. 18; Jan. 16,'37, p. 78.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Hideaway Girl (G) 3619	Shirley Ross-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayers-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127; Jan. 16,'37, p. 78.)				
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland	Wm. Boyd-Jimmy Ellison	Feb. 19,'37†		
(See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)				
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 26.)				
Danger, Men Working	Lew Ayres-Ruth Coleman			
High, Wide and Handsome	Irene Dunne-Randolph Scott			
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
John Meade's Woman	Edw. Arnold-Francine Larrimore			
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem	C. Colbert-Fred MacMurray	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
Murder Goes to College	Roscoe Karns-Marsha Hunt			
Outcast	Warren William-Karen Morley	Feb. 19,'37†		
(See "Happiness Preferred," "In the Cutting Room," Jan. 16,'37.)				
Souls at Sea	Gary Cooper-George Raft			
Swing High, Swing Low	Carole Lombard-F. MacMurray			
(See "In the Cutting Room," Jan. 9,'37.)				
Waikiki Wedding	Bing Crosby-Shirley Ross			
Years Are So Long	Fay Bainter-Victor Moore			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer	Feb. 15,'37†		
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 15,'37†		
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†	61	
(See "In the Cutting Room," Nov. 21.)				
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 3
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clark-Phillips Holmes	Apr. 6	69	Mar. 7
Join the Marines 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	
(See "In the Cutting Room," Dec. 19.)				
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Leathernecks Have Landed, The (G) 3501	Lew Ayers-Isabel Jewell	Feb. 22	67	Feb. 29
(Exploitation: Apr. 18, p. 76; July 25, p. 81.)				
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Return of Jimmy Valentine (G) 3531	Roger Pryor-Charlotte Henry	Feb. 14	72	Feb. 15
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5
Three Mesquiteers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ever Since Adam 3510	Patricia Ellis-Lyle Talbot	Mar. 8,'37		
Gambling Terror 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†		
Hid the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†		
Paradise Express, The	Grant Withers-Dorothy Appleby	Feb. 22,'37†		
(See "In the Cutting Room," Jan. 23,'37.)				
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Special Orders	Guy Kibbee	Mar. 24,'37†		
Trail of Vengeance	Johnny Mack Brown	Mar. 29,'37†		
Two Men and a Woman	June Travis-Bob Livingston	Mar. 1,'37†		
Two Wise Maids	Alison Skipworth-Polly Moran	Feb. 15,'37†		
(See "In the Cutting Room," Jan. 23,'37.)				

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Prisoner of Shark Island, The (G) 638	Warner Baxter-Gloria Stuart	Feb. 28	95	Feb. 22
(Exploitation: Mar. 21, p. 97; Apr. 11, p. 97; Apr. 18, p. 77.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 26.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Woman-Wise 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	70	
(See "In the Cutting Room," Dec. 19.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cafe Metropole	Loretta Young-Tyrone Power			
Charlie Chan at the Olympics	Warner Oland-Kath. de Mille			
Dead Yesterday	Sally Blane-Thomas Beck			
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 12,'37†	*70	Jan. 23,'37
50 Roads to Town	Don Ameche-Ann Sothern			
Love Is News 729	Loretta Young-Tyrone Power	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Nancy Steele Is Missing 738	Victor McLaglen-June Lang	Feb. 26,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	60	Jan. 16,'37
On the Avenue 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
Private Enemy	Barbara Stanwyck-Rob't Taylor			
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Slave Ship	Wallace Beery-Warner Baxter			
Step Lively, Jeeves	Arthur Treacher-Patricia Ellis			
That I May Live	Rochelle Hudson-Robert Kent			
Time Out for Romance 741	Claire Trevor-Michael Whalen	Mar. 19,'37		
(See "In the Cutting Room," Jan. 23,'37.)				
Wake Up and Live	Walter Winchell-Ben Bernie			
Wee Willie Winkie	Shirley Temple-V. McLaglen			
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploitation: Nov. 21, p. 109.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
Ghost Goes West, The (G)	Robert Donat-Jean Parker	Feb. 7	85	Jan. 4
(Exploitation: Jan. 25, p. 63; Feb. 8, p. 83; Feb. 22, p. 96; Apr. 4, p. 89; Aug. 29, p. 84.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	90	Jan. 2,'37
Modern Times (G)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
(See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)				
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article: Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Over England (G)	Laurence Olivier-Flora Robson	Feb. 5,'37†	*90	Jan. 16,'37
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	82	Aug. 22
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		
You Only Live Once	Sylvia Sidney-Henry Fonda	Jan. 29,'37†		
(See "In the Cutting Room," Dec. 26.)				

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†		
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Before Breakfast (G) 9007	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
(Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)				
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†		
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing 1025	James Dunn-Jean Rogers	Dec. 27†	56	
(See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)				
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†		
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 18	60	
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Three Smart Girls 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	
(See "In the Cutting Room," Nov. 28.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†		
Left Handed Law	Buck Jones			
Night Key 1024	Boris Karloff-Jean Rogers	Apr. 11,'37†		
Sand Flow 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	
Short Haul 1030	John Wayne	Mar. 28,'37†		
Top of the Town 1007	George Murphy-Doris Nolan	Mar. 28,'37†		
(See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23,'37, p. 16.)				
We Have Our Moments 1017	Sally Eilers-James Dunn	Mar. 21,'37†		
When Love Is Young 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†		

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Bride Walks Out, The (G) 531 (Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)	Barbara Stanwyck-G. Raymond	July 10	80	July 11
Bunker Bean 630 (See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)	Owen Davis, Jr.-Louise Latimer	June 26	67	
Criminal Lawyer 713 (See "In the Cutting Room," Oct. 31.)	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	
Dancing Pirate (G) 670 (Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)	Charles Collins-Steffi Duna	May 22	85	May 16
Daniel Boone (G) 781 (Exploitation: Oct. 31, p. 74.)	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628 (Exploitation: July 4, p. 68.)	William Powell-Jean Arthur	May 15	81	May 2
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Follow the Fleet (G) 613 (Exploitation: Mar. 7, p. 94; Mar. 28, p. 83; Apr. 4, p. 87; May 16, p. 82; May 23, p. 93; May 30, p. 84; June 13, pp. 125, 130; July 4, p. 68; Sept. 12, p. 68; Oct. 17, p. 76: Oct. 31, p. 76; Jan. 23,'37, p. 80.)	Fred Astaire-Ginger Rogers	Feb. 21	110	Feb. 22
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Lady Consents, The (G) 622	Ann Harding-Herbert Marshall	Feb. 7	76½	Jan. 18
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634 (See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640 (See production article, Aug. 22, p. 16.)	Barbara Stanwyck-P. Foster	Jan, 15,'37	67	Jan. 2,'37
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714 (Exploitation: Dec. 26, p. 71.)	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623 (Exploitation: July 25, p. 76.)	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637 (Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.)	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643 (See "General Delivery," "In the Cutting Room," Oct. 3.)	Gloria Stuart-Lee Tracy	Dec. 4	67	
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	82	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703 (Exploitation: Jan. 16,'37, p. 80.)	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

China Passage 718 (See "In the Cutting Room," Jan. 9,'37.)	Walter Coy-Diana Gibson	Mar. 5,'37†		
Don't Tell the Wife	Guy Kibbee-Una Merkel	Mar. 19,'37†		
Michael Strogoff 717 (See "In the Cutting Room," Dec. 19.)	Anton Walbrook-M. Grahame	Feb. 26,'37†		
Park Avenue Logger (See "In the Cutting Room," Jan. 9,'37.)	George O'Brien-Beatrice Roberts			
Quality Street (See "In the Cutting Room," Oct. 7.)	Kath. Hepburn-Franchot Tone			
Rough, Ready and Handsome 714 (See "Coast Patrol," "In the Cutting Room," Nov. 14.)	Victor McLaglen-Preston Foster	Feb. 5,'37†		
Stepping Toes	Fred Astaire-Ginger Rogers			
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 12,'37†	60	Dec. 26
Toast of New York 719	Edward Arnold-Frances Farmer	Mar. 12,'37†		
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 19,'37†	71	Jan. 23,'37
When's Your Birthday?	Joe E. Brown-Marian Marsh	Feb. 19,'37†		
Wings of Mercy	John Beal-Jane Walsh			
Woman I Love, The 721 (See "Escadrille," "In the Cutting Room," Jan. 16,'37.)	Paul Muni-Miriam Hopkins	Mar. 26,'37†		

STATE RIGHTS

				Running Time	
Title	Star	Dist'r	Rel. Date	Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Conquer the Sea (G)	Steffi Duna	Grand National	Feb. 8	67	Jan. 25
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Living Dead, The	Gerald Du Maurier	Grand National	Feb. 22	65	
Lucky Terror, The	Hoot Gibson	Grand National	Feb. 20	61	
Revolt of the Demons (G) (Reviewed under the title of "Revolt of the Zombies.")	Dorothy Stone	Grand National	July 20	60	July 18
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Cavalcade of China		James B. Leong		6 rls	
Chinese Melody		James B. Leong		6 rls	
Devil on Earth		James B. Leong		6 rls	
Singing Buckaroo, The (See "In the Cutting Room," Nov. 21.)	Fred Scott	Spectrum			

SUPREME

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Kid Ranger, The	Bob Steele	Feb. 5		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711 (See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The*(G)650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635 (Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629 (See "In the Cutting Room," Dec. 14,'35.)	Paul Cavanagh-Helen Wood	May 8	59	
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 26
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636 (Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715 (Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
Every Saturday Night* (G) 637	June Lang-Thomas Beck	Feb. 7	62	Feb. 8
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646 (Exploitation: July 25, p. 76; Aug. 8, p. 93.)	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702 (Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
Here Comes Trouble* (G) 633	Paul Kelly-Arline Judge	Feb. 21	62	Feb. 15
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	*65	Jan. 9,'37
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
It Had to Happen (G) 631	George Raft-Rosalind Russell	Feb. 14	79	Feb. 15
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724 (See "Glory," "In the Cutting Room," Oct. 17.)	Jane Darwell-Delma Byron	Dec. 11†	67	
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Lloyds of London (G) 735 (Exploitation: Nov. 21, p. 108.)	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Face in the Fog, A	June Collyer-Lloyd Hughes	Feb. 1		
Flying Fists	Herman Brix	Jan. 25,'37†		
Kelly of the Secret Service	Lloyd Hughes-Sheila Mannors	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musiacl analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76.)				
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; Jan. 16,'37, p. 80.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 78.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Call It a Day	Olivia De Havilland-I. Hunter			
Dance Charlie Dance	Stuart Erwin-Glenda Farrell			
Desert Song	Frank McHugh			
Don't Pull Your Punches 123	Barton MacLane-June Travis	Mar. 13,'37†		
Go Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 119	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
Kid Galahad	Edw. G. Robinson-Bette Davis			
King and the Chorus Girl	Fernand Gravet-Joan Blondell	Mar. 27,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marked Woman	Bette Davis-H. Bogart			
Marry the Girl	Frank McHugh-Mary Boland			
Melody for Two (G)	James Melton-Patricia Ellis		*60	Jan. 16,'37
Merchant of Venus 124	Carol Hughes-Marie Wilson			
Midnight Court	Ann Dvorak-John Litel	Mar. 6,'37†		
(See "In the Cutting Room," Dec. 19.)				
Over the Wall	Ross Alexander			
Prince and the Pauper, The 112	Billy and Bobby Mauch			
Ready, Willing and Able	Ross Alexander-Ruby Keeler	Mar. 6,'37†		
(See "In the Cutting Room," Nov. 21.)				
Singing, Marine, The	Dick Powell-O. de Havilland			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Jan. 16,'37.)				

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant	United Artists	Sept. 26	70	Aug. 29
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists			
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†		
Cloistered (G)		Best	May 19	80	Nov. 7
Crime Over London (A)	Margot Grahame	United Artists		65	May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrovsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec. 29	90	Jan. 23,'37
Liebelei (A)	Paul Hoerbiger	General		87	Mar. 14
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Man in the Mirror (A)	E. E. Horton	Twickenham		75	Jan. 16,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Pointure	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (All Star)	Dec. 20†	
Grips, Grunts and Groans	Jan. 15,'37†	19
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Knee Action Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic	Jan. 29,'37†	
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Gold Quest of the Ages	Jan. 28,'37†	
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18	10
FEATURETTES		
Community Sing (No. 1)	Jan. 17,'37†	
Story of Norton I, Emperor of the United States	Dec. 18†	
KRAZY KAT CARTOONS		
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills	Jan. 22,'37†	
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—('-9-37)	Nov. 28†	10
No. 4—	Dec. 28†	10
No. 5—	Jan. 22,'37†	10
SPECIAL		
Belgium	Dec. 25†	
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	
Robinson Crusoe (12-5)	Sept. 7†	3 rls.
VOICE OF EXPERIENCE		
No. 9—(3-7)	Feb. 25	10½
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
THIS COLORFUL WORLD		
Gangsters of the Deep		
Story of the Rose, A (1-16-37)		10
Sus-Ti-Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Nothing But the Tooth	Feb. 26,'37†	1 rl.
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol	Jan. 29,'37†	1 rl.
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11†	11
STAR PERSONALITY COMEDIES		
Gold Bricks	Mar. 20	20
Grand Slam Opera	Feb. 21	21
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The	Feb. 5,'37†	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The	Jan. 22,'37†	7
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	2 rls.
Blue Blazes	Aug. 21†	19
Boy Friend, The	Feb. 26,'37†	2 rls.
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Fun's Fun	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
Hold It	Jan. 29,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Beware of Blondes	Feb. 7	20
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEY		
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar 16	10
Life of Theodore Roosevelt	Feb. 1	19
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Hero		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	20
FITZPATRICK TRAVEL TALKS		
Colorful Island (1-2-37)	Nov. 14†	8
India on Parade		
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze		9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Do You Think?		
M-G-M SPORTS PARADE		
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
Girl's Best Years, A	Dec. 26†	19
No Place Like Rome (11-7)	Sept. 26†	19
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20
PETE SMITH SPECIALTIES		
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Gilding the Lily		8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	7
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orchestra	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	11
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and Orch.	May 1	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Jan. 15,'37†	
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Broadway Highlights No. 8	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet	Jan. 8,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11 — Champagne — Girls Will Be Boys — Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All A-Board	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	10
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	10
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Love-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	6
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 24	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An	Jan. 29,37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping		19
Dummy Ache	July 10	18
High Beer Pressure	May 8	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	16
Don't Be Like That	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Horse Play		18
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now	Sept. 4†	10
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	16
That Man Samson		19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	7
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	19
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIAL		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	11
Singing Wheels (12-26)	Nov. 20†	11
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10
SUPERBA COMEDIES		
Down the Ribber (2-29)	Mar. 27	21
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)		8
105. Donald and Pluto (11-14)		9
107. Mickey's Elephant (11-14)		9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)		8½

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)		7
108. Country Cousin, The (11-21)		8½
109. Mother Pluto (11-21)		8½
110. More Kittens (1-9-37)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Feb. 1,'37	9½
No. 33	Feb. 15,'37†	1 rl.
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Golfers, The	Jan. 11,'37†	8½
House of Magic	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Everybody Sings	Feb. 22,'37†	7
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8⅔
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty	Feb. 1,'37†	9
No. 33—Novelty	Mar. 1,'37†	9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrame Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	
Reel Vaudeville Harry Rose	Jan. 2,'37†	1 rl.
Bed-Time Vaudeville	Jan. 30,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Shop Talk Bob Hope	Feb. 15	21
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
The Oily Bird Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey- Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28†	
"Give Me Liberty John Litel	Dec. 19†	
Joe and Asbestos in "A Horse's Tale" Harry Gribbon- Hamtree Harrington	Jan. 9,'37†	2 rls.
Pretty Pretender, The Bernice Claire	Jan. 23,'37†	2 rls.

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work	Jan. 30,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 16—Phantom Ship, The	Feb. 1	7
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	
No. 30—Porky the Wrestler	Jan. 9,'37†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch (1-23-37)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	1 rl.
Louisiana Kings	Jan. 23,'37†	1 rl.

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 16—Cat Came Back, The (2-8)	Feb. 8	7
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	1 rl.
No. 32—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	1 rl.

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (color)	Jan. 16,'37†	1 rl.

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Bob Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1† (1st episode, 3 rls., followed by 14 two-reel episodes.)	
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18 (1st episode, 3 rls., followed by 14 two-reel episodes.)	2 rls. (each)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald:

This journal, being a theatrical journal, is supposed to treat of theatrical matter, especially this Colyum, but our guess is that this time the Colyum is liable to be more historical than theatrical. This country has enough unwritten history to fill several textbooks, that even a school kid would be interested in.

Texas, as you probably know, has had six different flags, a flag for each different form of government under which she has lived, but right now she is waving the same Stars and Stripes that we all wave and she would take off her coat and fight for it just like the rest of us would.

As we understand it, this part of the state was at one time under the supervision of Mexico, and, judging from the population down here, we are wondering if the most of them don't savvy Mexicana like we do the Hoosier dialect.

Mier, for example, at one time was a city of 25,000 Mexicans but today it is known as the "City of Ruins." It is located about fifteen miles southwest of Rio Grande, city of Texas. A pamphlet tells us that Mier was the scene of the famous "black bean" episode of the Mier Expedition in which 170 Americans surrendered to a band of 2,000 Mexicans on Christmas Day, 1842. They were to draw beans from a box. Those who drew black beans were to be allowed to return to Texas, but they were placed before a firing squad. Yesterday Mier certainly looked like "The City of Ruins." The streets were very narrow and full of chuckholes and there was no evidence of activity of any kind. There was not a car in sight and but one truck on the streets. Many buildings were boarded up. The only places open for business were a curio store and two saloons, and these had all the appearance of an Apache dive in France, except a whole lot worse, if that could be possible. The road to Mier would make a jackrabbit want to ride a burro, it is nothing but a trail through the cactus and over rocks and gulleys, and if you ever think of going there you better talk it over with the folks first. Mier was at one time the home of bandits and we judge that there are a few of them left. We understand that it was the home of Villa and his band and it was from here that they made their raids into Texas and made flying targets for the Texas Rangers. We are told that many of them are slumbering under Texas soil, and when we think of these bandits and their raids north of the Rio Grande we don't wonder that Uncle Sam keeps several battalions of soldiers stationed along the river.

Rio Grande City was founded in 1847 by Henry Clay, said to have been an American soldier-of-fortune who drifted into the Valley during the Mexican war. He married the wealthy Senorita Hilaria Garcia of the Camargo family and established the town of Rio Grande City on the estate he purchased. At that time we presume it was a part of Mexico but now it is a part of Texas. Senorita Garcia must have been different from the senoritas we have seen or Hank wouldn't have fallen for her.

Reynosa is just over the Rio Grande river from McAllen, about ten miles distant. You ought to go there sometime. This town has about two thousand inhabitants, some Mexicans, some burros, two or three curio shops, a lot of dogs, several saloons, a lot of adobe houses and Dr. Brinkley's broadcasting station.

We went over there, to see a polo game between a team from Monterey and one from Brownsville, the first one we ever saw. They say that polo is a very exciting game, and maybe it is, but we'd rather go fishing with J. C. Fanning in the ship channel at Brownsville.

Outside of a small square, which has a little pavement on one side, the streets look like a path worn over the rocks by the goats. When you drive them you should hang onto something, for Reynosa don't insure your life or car.

The beer they have over there might have been made in a brewery, but salhepatica don't make a bad drink when you are thirsty. We had a little girl with us from Manitoba, Canada, and she wanted to have her picture taken in a Mexican cart drawn by a burro. A nickel took care of arrangements. Elsie, our housekeeper, wanted to have her picture taken by the side of a yoke of cattle hitched to a water cart. But as for us, we've seen Matamoros, El Grotto, Nogales and Reynosa, and that is about all of the pictures of Mexico we care to have.

Mission is where Bob Smith operates a very lovely theatre and the town is located in what is said to be the best citrus fruit section of the Valley. It is a jimdandy town (if you know what Jimdandy means). It is clean, has fine streets, lovely parks, fine business buildings, and it is close to the former home of William Jennings Bryan, who would have been president of the United States at one time if it had been left to Texas, but some of the other boys seemed to have had something to do about it. Anyhow, Mission don't seem to be kicking much about it now.

SHORT PRODUCT PLAYING BROADWAY

Week of January 23

CAPITOL	
Wanted: A Master	MGM
CRITERION	
Nut Guilty	Vitaphone
Jimmie Lunceford and His Orchestra	Vitaphone
Farmer Al Falfa in The Tin Can Tourist	Educational
MUSIC HALL	
March of Time, No. 6	RKO Radio
PARAMOUNT	
House Cleaning Blues	Paramount
On the Nose	Paramount
RIALTO	
Neighborhood House	MGM
The Spinach Roadster	Paramount
RIVOLI	
Song Hits on Parade	Paramount
Making Friends	Paramount
ROXY	
I-Ski Love-Ski You-Ski	Paramount
Vistas of Spain	European Films
Whoops, I'm an Indian	Columbia
STRAND	
Double Talk	Vitaphone
He Was Her Man	Vitaphone

Fort Ringgold is a military station not very far from Rio Grande City and the government keeps a company of troops there. It was established 90 years ago by General Taylor and served as headquarters for a number of young officers who later won military distinction, such as Robert E. Lee, U. S. Grant, Zachary Taylor, Jefferson Davis, Stonewall Jackson, John Pershing, and James G. Harbord.

Port Isabel was first established in 1526 by the Spaniards and was for years a favorite rendezvous for pirates. In 1780 it had become a favorite summer resort for wealthy families from Mier and Camargo. In 1835 a naval battle was fought between the American ship Invincible and two Mexican vessels, and the captain of the Invincible was captured, and hanged as a pirate. During the Mexican war Taylor made Port Isabel his base of operations. Today Port Isabel is the shipping point for both Brownsville and Matamoros.

Matamoros is just across the Rio Grande from Brownsville. It was first settled in 1765. The colony was designated the "Congregation del Refugio" in 1796, and later, in 1821, the name was changed to Matamoros. At one time it had a population of 40,000 Mexicans, not including the goats and burros, but today it has about 4,000, if you include the residents living in adobe houses and the curio shops and drink emporiums. It has a boneyard in its cemetery where the bodies are taken up from the graves and burned if the tax on the grave has not been paid to the Mexican government. When you see it you will wonder if the human race really had advanced very far from the "stone age" and you will be inclined to wonder if Darwin wasn't about half right after all.

As we said at the start, this letter is mostly historical rather than theatrical, and if you have followed us thus far you will most likely agree with us, and after you have taken on some huckleberry pie we thought you might try a little corned beef and cabbage.

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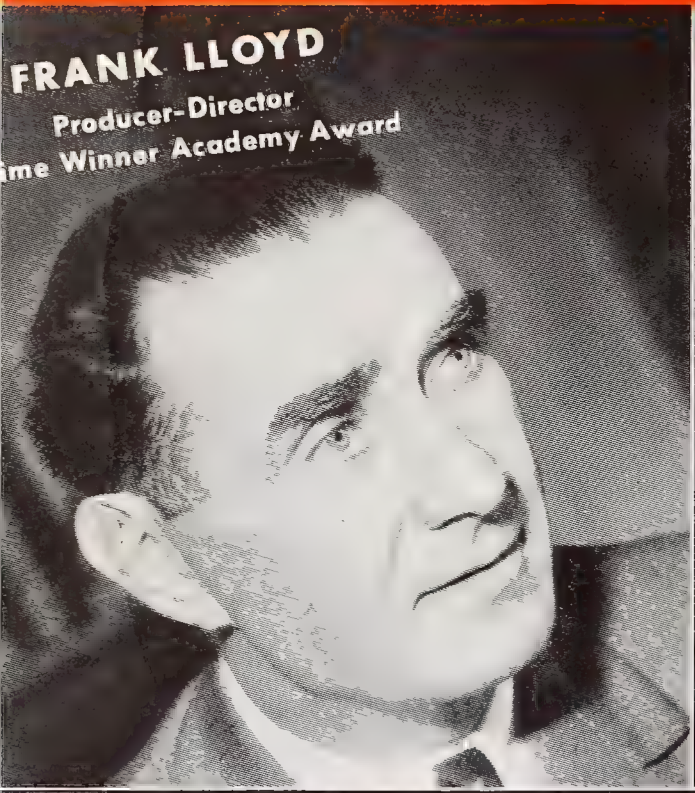
"PARAMOUNT'S 'MAID OF SALEM' SMASH BIG TRIUMPH FOR COLBERT"
—HOLLYWOOD REPORTER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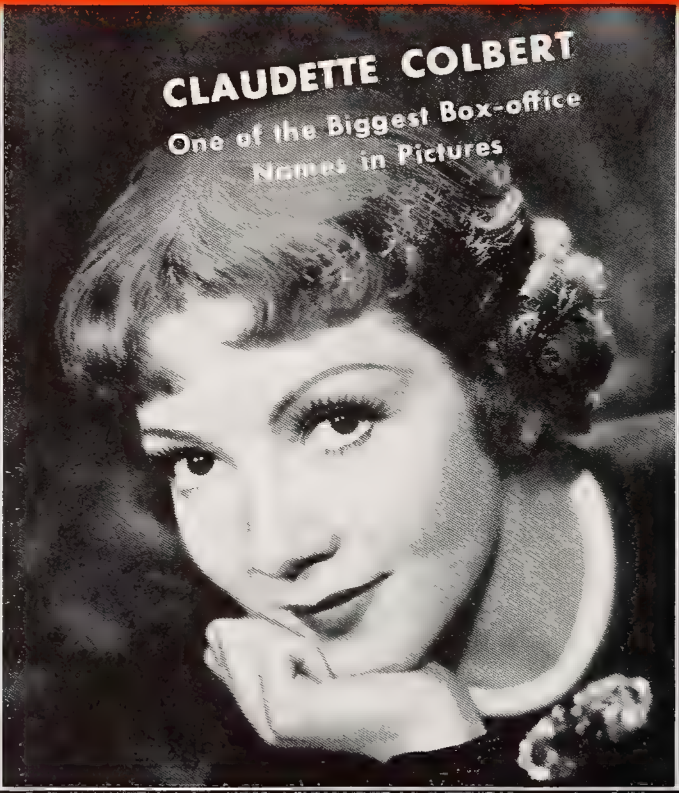
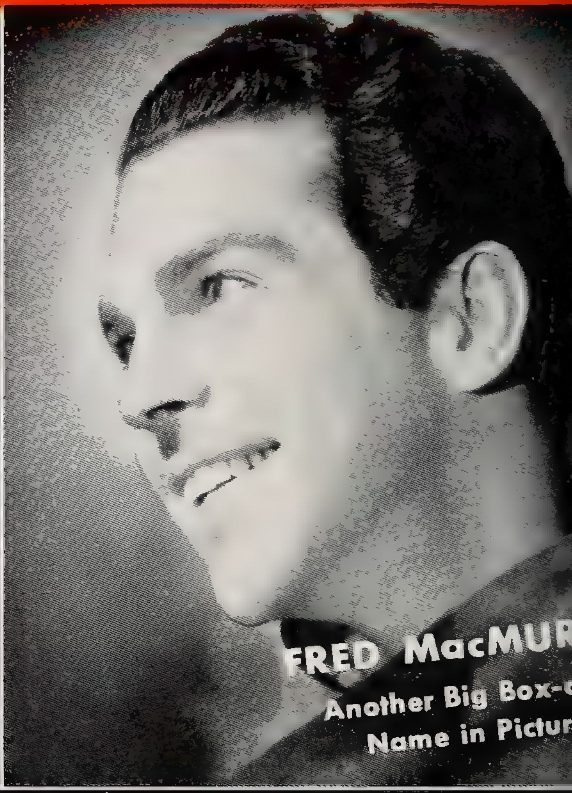
Producer-Director
ime Winner Academy Award


CLAUDETTE COLBERT
One of the Biggest Box-office
Names in Pictures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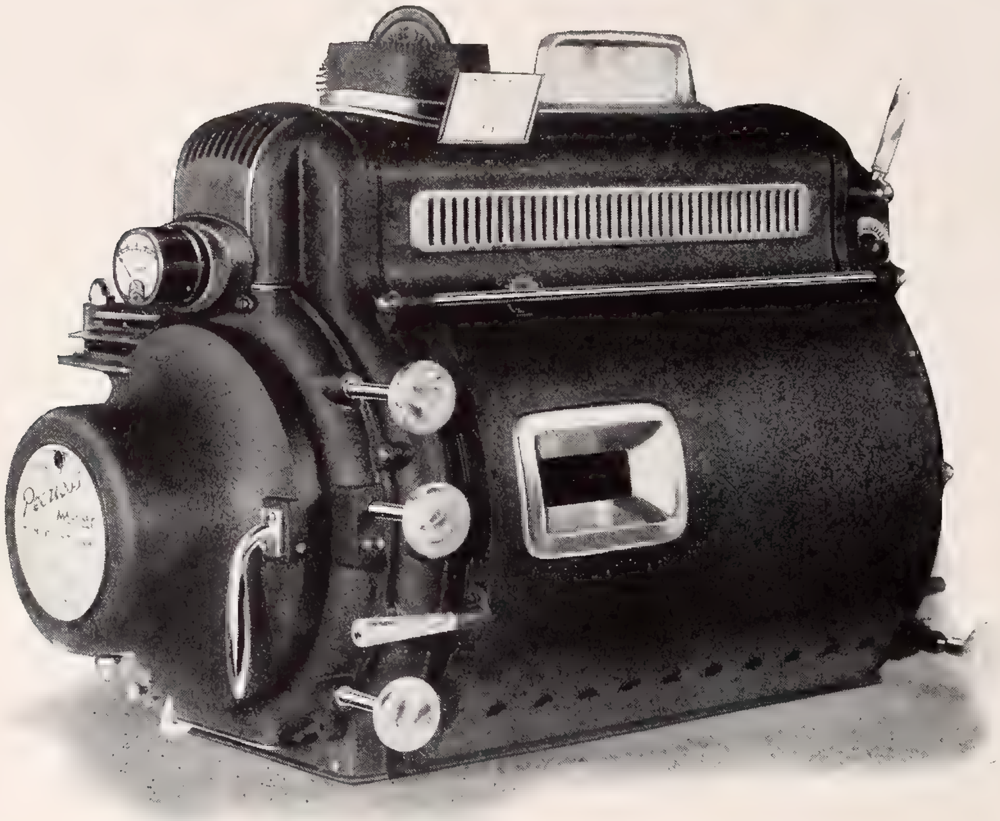
These are given, and answered, in an article beginning on page 21

EBRUARY 6, 1937

Two Sections — Section 2

PERMANENT SUPREMACY—



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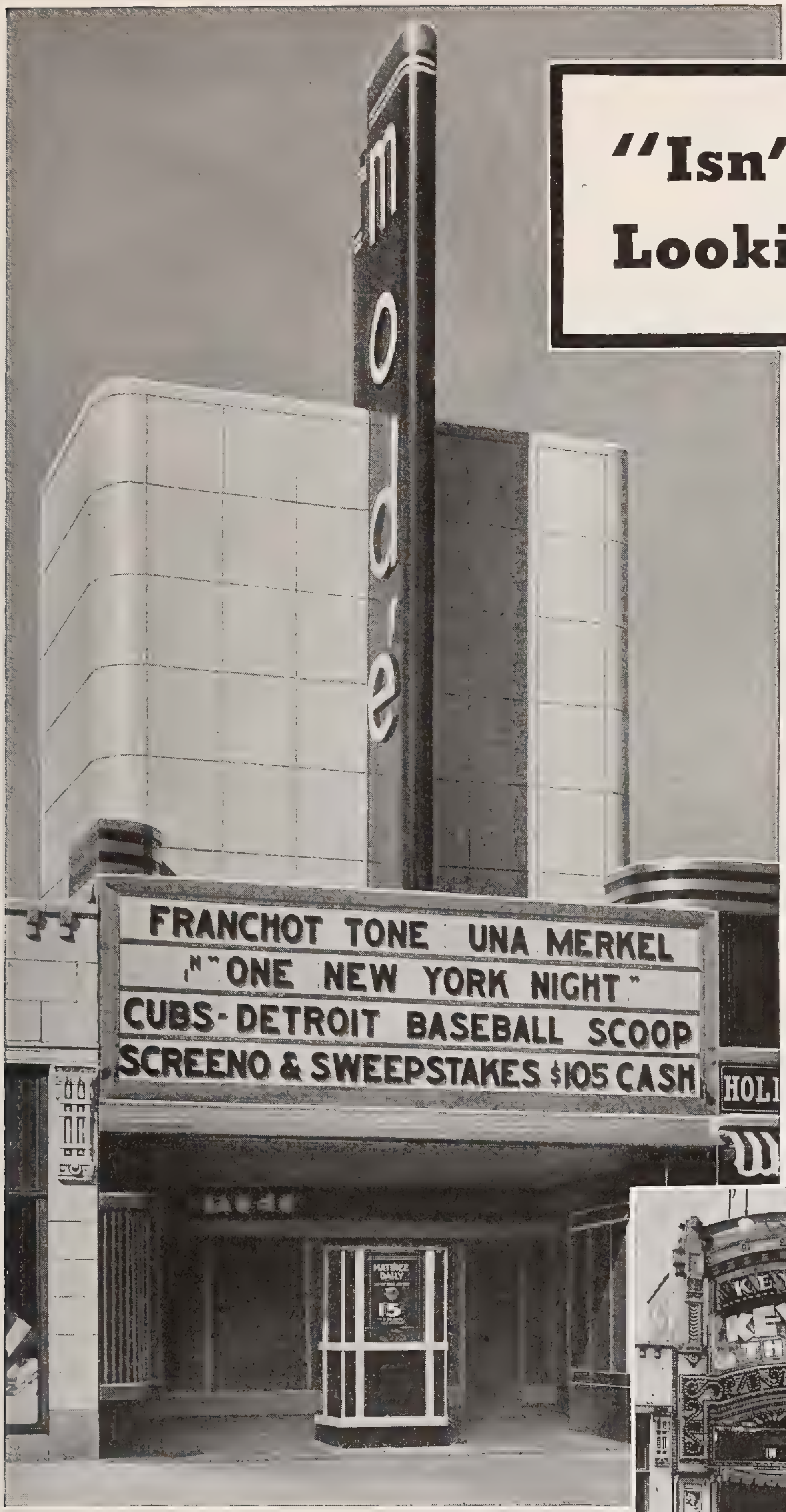
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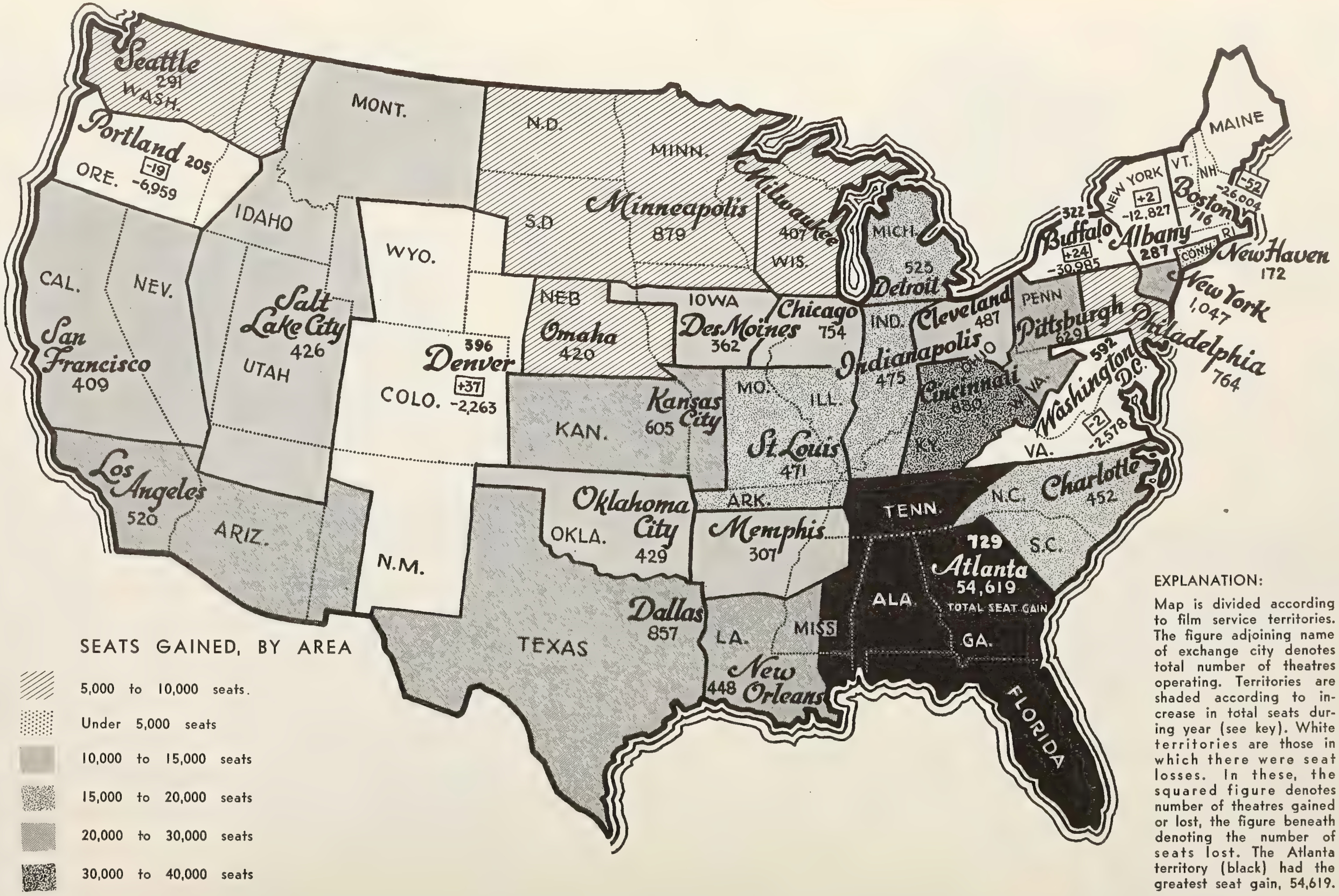

EXPLANATION:

Map is divided according to film service territories. The figure adjoining name of exchange city denotes total number of theatres operating. Territories are shaded according to increase in total seats during year (see key). White territories are those in which there were seat losses. In these, the squared figure denotes number of theatres gained or lost, the figure beneath denoting the number of seats lost. The Atlanta territory (black) had the greatest seat gain, 54,619.

DISTRIBUTION OF OPERATING THEATRES IN THE UNITED STATES AT END OF 1936

CONSTRUCTION • OPERATION

Better Theatres

MAINTENANCE • EQUIPMENT

VOLUME 126 FEBRUARY 6, 1937 NUMBER 6

Trend to Smaller Capacities Continues

ANALYSIS OF the official figures of the Motion Picture Producers and Distributors of America on the number of theatres in the United States at the end of the year 1936 show interesting variations in the trend of theatre distribution resulting from local conditions. For example, the Buffalo exchange territory, which at the end of 1935 had a total of 298 operating motion picture theatres, contained 322 operating houses at the end of 1936, a gain of 24 theatres, yet lost a total of 30,985 seats.

The Atlanta exchange area also presents an interesting aspect of last year's effect on the exhibition plant. As that section of the South most extensively benefited by the recovery measures of the federal government, this territory impressively demonstrated the consistent appeal of motion picture entertainment by expressing an immediate need for the addition of a substantial number of theatres as soon as there were pay-checks for the average family. In the Atlanta territory, 126 theatres were added during the year, bringing an increase of 54,619 seats, by far the largest gain of any exchange territory.

Graphically showing the distribution of operating theatres in the United States, the map appearing on page 4 also shows the gain or loss in the number of seats per exchange territory, and the gain or loss in the number of theatres for those territories in which the total seats decreased. The total number of theatres operating in the United States on December 31, 1936 was, according to the MPPDA figures, 16,258, representing a gain of 880 houses during the year.

Some other aspects of the situation disclosed in the figures are worthy of notice. The total number of theatres operated by circuits both affiliated with producer-distributor organizations and those not so affiliated, was 6,307. The circuit group of theatres is thus shown to have added 651 houses to its holdings during the year. Independent theatres totaled 12,511 at the end of the year, giving this group a loss of 341 theatres as compared with 1935.

Last year continued the trend toward smaller seating capacities that has characterized theatre planning during the last several years. Whereas the average capacity was 656 at the end of 1935, it becomes 642 in the MPPDA's current figures. In some territories the drop in average capacity was much more precipitous. For example, the average in the Buffalo area decreased during the year from 1,361 in 1935, to 853. In other territories where there was a decrease in total seating along with an increase in total theatres, the averages show this comparison: Albany, 696 in 1935, 647 in 1936; Denver, 511 in 1935, 458 in 1936.

Flood Replacement Cost Placed at $2,500,000

REPLACEMENT and repair of equipment and furnishings in theatres located in the flood area along the Ohio river will cost in the neighborhood of $2,500,000, according to estimates based on conditions following the inundation of adjoining area last spring, and in consideration of the greater damage done during the prolonged spree of the Ohio and its tributaries.

How much greater the burden will become when the cost of building repairs is added, cannot be estimated, since the nature of the construction of the various properties and the area of the buildings affected are at too great a variance. This however, is likely to reach the proportions of the expenditure for equipment and furnishings, particularly if wiring, foundations and structural members have been severely damaged.

Approximately 300 theatres are located in the immediate flood area of the Ohio river valley, and most of these, it is repected, will be found more or less damaged As in the flood of last spring, it is believed that seats will be one of the biggest items in the theatre owner's repair and replacement bill, conceivably amounting to an amount in the neighborhood of $1,500,000. Carpeting will also have to be quite generally replaced. The average cost of replacing the equipment and furnishings most likely to be ruined in a flood of such proportions is placed at $8,000.

Construction Reports Stress South and East

PLANS FOR new theatres reported during January were particularly representative of the eastern third of the United States and the South. While a

Middletown, Ohio, was not affected by the flood waters, but it had its flood emergency just the same. Above, for example, is R. E. Peffley, manager of the Paramount theatre in Middletown, and his helpers as they are endeavoring to conform to the old admonition, "The show must go on." Middletown obtains its electric current from a Cincinnati power plant, which the flood put out of operation. Middletown's seven theatres had to close, and their patrons began going to nearby cities for entertainment. Mr. Peffley procured two gasoline engines and two generators, set them up in a lot adjoining the Paramount, and in this way obtained current enough to reopen the theatre. Heralds were hastily printed and boys dispatched through the streets distributing them. The Paramount reopened to capacity business that night. In the photograph, Mr. Peffley is standing on the steps, hatless. In the foreground, also hatless, is Tracy Barham of the Southio circuit.

few of the capacities called for were around 1200, most of them were well under 1000. Reports indicating the trend for the month are given below.

Five new theatres are reported by the Pitts circuit in Virginia, in addition to remodeling projects now underway or in prospect. According to Benjamin J. Pitts, president and general manager, one seating 620 and costing $75,000 will be erected in Richmond; a 1200-seat house costing $125,000 will be constructed in Suffolk; work is scheduled to begin soon on a 750-seat theatre in Emporia, Va., this one to cost $60,000; construction of theatre seating between 800 and 900 and costing about $65,000, will begin April 1; and in Fredericksburg, headquarters city of the circuit, construction has already begun on a 1250-seat house costing $150,000. Each house will have a balcony.

Maurice Shulman and associates have plans for the first new theatre to be erected in Hartford, Conn., in quite a few years. It will seat 800 and be called the Webster Cinema. The exterior will feature a central tower of illuminated glass tiles. Pauline Shulman is reported to be the designer.

P. D. Cota has plans for a 550-seat theatre to be erected in Waukon, Ia., at a reported cost of $20,000. Mr. Cota now operates the Cota in Waukon.

Carey & Alexander, who recently built the New Lakes theatre at Monticello, Ind., and completely remodeled the Lido theatre at Lebanon and the Ritz house at Rockville, will build a new theatre this spring at Lebanon.

M. & P. Theatres is expected to begin construction of a 1200-seat theatre in West Newton, Mass., shortly. That suburban community has no motion picture house at present.

Construction contracts have been let for a new theatre to be erected in Salem, Mo., by F. V. and L. A. Mercier of Perryville. The building, designed by Johnson & Maack, St. Louis architects, is to be of one story, 55 by 120 feet, of brick construction.

Plans for a 700-seat house in Alton, Ill., are being prepared by O. W. Stiegemeyer, 4412 Lindell Blvd., St. Louis. Owners and operators of the new theatre have not been made known by the architect.

Bids will be taken from contractors at an early date on the construction of a new 650-seat theatre in Vandalia, Mo., for R. W. Asbury. Plans prepared by O. W. Stiegemeyer, 4412 Lindell Blvd., St. Louis, call for a one-story building 43 by 120 feet, of brick construction.

With the court of appeals in Albany handing down a decision in favor of the Henry Phipps estate for the erection of a theatre at Madison Avenue and 62d Street, Walter Goelet is now mapping plans for construction of a theatre at Park Avenue, between 53d and 54th Streets, New York City. Property owners had sought to prevent erection of a theatre in this area.

Work on the $110,000 Green Lake theatre in Seattle, has commenced. The house will seat 750 and be of modernistic design. Plans were drawn by Bjarne Moe. The theatre will be managed by Business Properties, Inc., headed by John Markley. The house is due to open June 1.

Elmer Harlow Brient has plans for a 1000-seat theatre on Rappahannock Street, Richmond, Va., to be known probably as the Ginter Park theatre. It will occupy a plot 60 x 160. Frederick A. Bishop is the architect. The new project is expected to be completed about April 15.

Publix-Bamford Theatres, Inc., will build a $75,000 theatre on Haywood Road between Dunwell and Herron Avenues, in West Asheville, N. C., with completion set for late spring. According to Carl R. Bamford, vice-president, the new house will seat 800 and will be modern and fireproof. It will face 27 feet on Haywood road and the lobby section will go back 100 feet and have a width of 89 feet. The building will be L-shaped.

The Fox-Midwest circuit will spend approximately $250,000 for construction and improvements during 1937. The first project will be a 1200-seat house at Mt. Vernon, Ill., to cost about $150,000.

Contracts have been awarded for a new $75,000 motion picture theatre in Findley, Ohio, according to announcement by Homer W. Powell, president of the Quilna Theatre Company. Construction will start within the next two months and the building is expected to be done by Labor Day.

Col. M. T. Flanagan has announced that final details have been worked out for the construction of a theatre in Longview, Tex. The announcement followed a conference between Sol Gordon, president of Jefferson Amusement Company; J. C. Clements, president of East Texas Theatres; and Colonel Flanagan. The house is to be named the Arlyne, and will be built by Flanagan and East Texas.

The Schine circuit has purchased a large lot in the business district of Gallipolis, O., for erection of a theatre, 84 x 184 feet. This town has one theatre and another under construction. This circuit also announces plans for a new theatre in Buffalo, on the site of the present Andrews theatre.

George Gessler, exhibitor of Sweet Home, Ore., announces that plans have been drawn for a 450-seat house in that city, completion of which is expected to be effected in March.

Preliminary plans have been prepared for a new $100,000 theatre on Van Horne Avenue, Outremont, Greater Montreal, Que., for United Amusements.

R. Levine and Company, architects of Chicago, reports that sketches have been completed for a new theatre to be erected by Phil Dieter at 62d Street and Western Avenue, Chicago, and also for a new 1000-seat house at Harlem and Grand Avenues. The houses are to be operated by B. J. and J. J. Cooney, who formerly were operators of several South Side theatres in Chicago.

Theodore Coleman, owner of the American theatre in Mount Carmel, Ill., has awarded a contract to Jett Brothers of Fairfield for construction of a 700-seat theatre there. Plans and specifications were prepared by O. W. Stiegemeyer.

H. H. Chase, owner of the Diamond, a 200-seat house in Odessa, Mich., is having plans made for a 400-seat theatre there, which he will build this spring. The present house will be dismantled upon completion of the new one.

• • •

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Set $1,250,000 for Building and Remodeling

FOX WEST COAST has set $1,250,000 for building and remodeling during 1937. Of this amount, $500,000 will be spent on three new theatres announced previously for the Los Angeles area, and the balance for remodeling of present properties. The new houses will be the Sunbeam, at Compton, and theatres in Westwood Village and West Pico.

Would Bar Theatres Costing Under $75,000

AN ORDINANCE to raise the theatre license fee would bring Beloit an additional $450 per year in revenue. The measure was introduced at the request of T. M. Ellis, Jr., and Gerald A. Turner, operators of the Majestic and Rex, respectively, and co-operators of the State theatres. The theatres are the only ones in Beloit.

Planning for Best Use of Ground Area

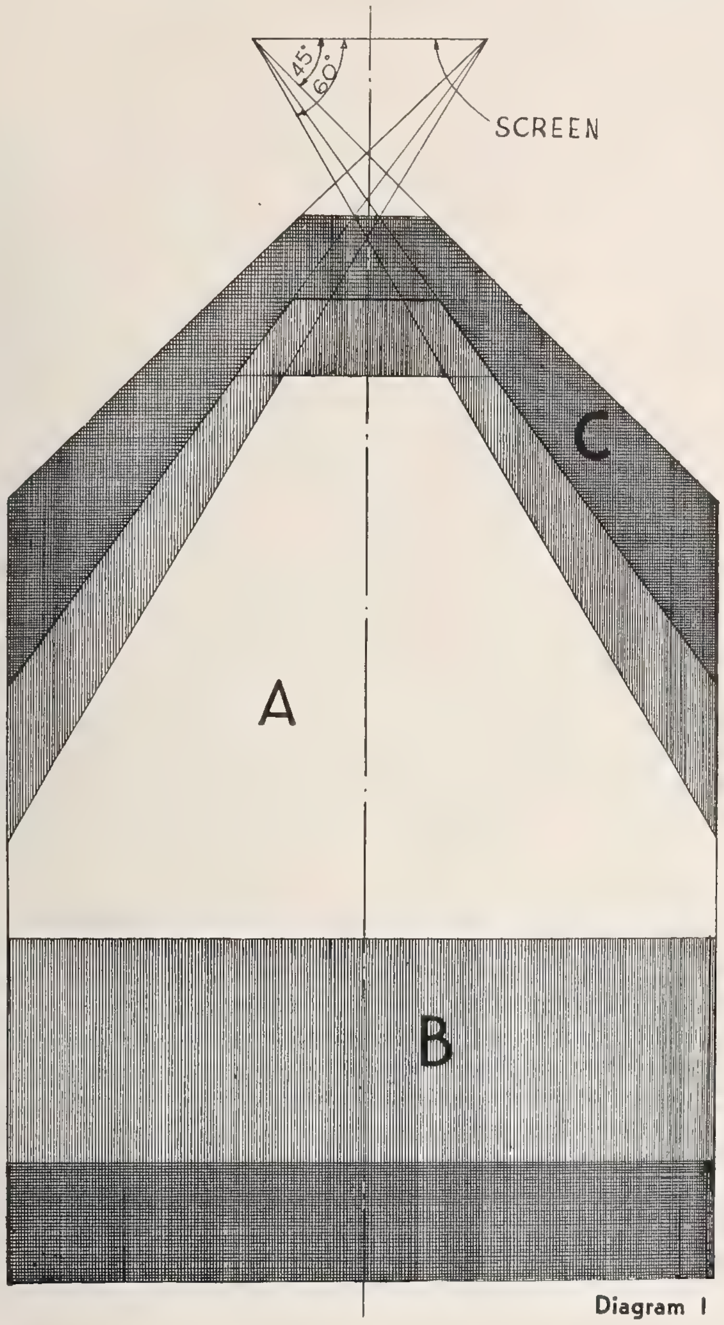


Diagram 1

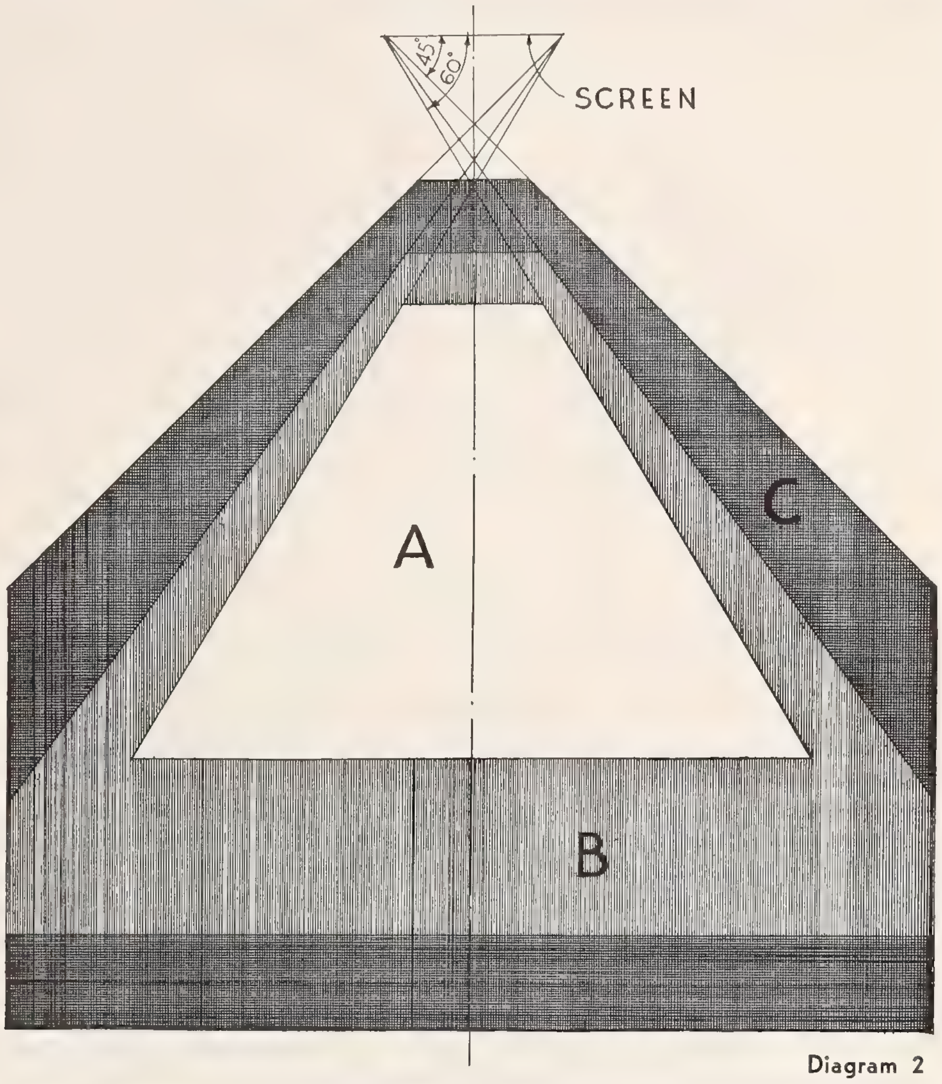


Diagram 2

- Presenting a method for adjusting auditorium form and site so as to obtain largest number of desirable seats.

By BEN SCHLANGER

TO ASCERTAIN what would be the most economic use of ground area for a motion picture theatre it is necessary to find the shape of the auditorium and the size of screen used in connection therewith which would produce the maximum number of desirable seat positions per unit of ground area. Knowledge of what would be the most efficient shape is most necessary at the time that consideration is being given to obtaining a plot or building for motion picture theatre use.

Use of a plot of ground which produces an inefficient shape of seating plan has the effect of increasing the rental and therefore the overhead costs which the exhibitor has to overcome. Seats located in positions poorly adapted for proper vision of the screen are so much deadwood, which have to be maintained at a continual loss.

Diagrams 1 and 2 are two seating plan shapes. In Diagram 1 the screen width is approximately one-third of the seating plan width. In Diagram 2 the screen width is one-fifth of the seating plan width. These plans do not include extra width which may be necessary for wall aisles or side exit passages. These plans illustrate the *method* of determining the most efficient seating plan shape.

In both diagrams, *Area A* indicates the desirable seating locations. *Areas B* and *C* the tolerable, but less desirable seating positions. Both plans contain the same amount of actual seating area, although the plan in Diagram 2 requires a slightly larger basic rectangular plot. The important difference between the two plans illustrated is that *Area A* percentage of the total seating area is at least 20% greater for the plan in Diagram 1 than for the plan in Diagram 2.

A general rule derived from the findings in these diagrams is that the screen width should come as close to the width of the auditorium as is practically possible to obtain high efficiency in desirable seating positions. If possible, the width of the auditorium should be an amount equal to the screen width, plus one-third of the screen width, to allow for possible wide-film adaptation, plus an additional amount equal to one-third of the screen width for curtain space, and sufficient additional width for exit passage on either side of the screen enclosure when such exits are necessary.

The limits enclosing *Areas A, B* and *C* shown on the diagrams are fixed according to the latest data available for determining proper visual conditions for viewing motion pictures. Yet any deviations or modifications which may be made in fixing these boundaries would not affect basic principles involved in this method of determining the most efficient seating plan.

[*The author, a New York architect who specializes in theatre design, is contributing consultant to* BETTER THEATRES *on architectural form.*—THE EDITOR.]

Modern Forms and Materials In Theatre Fixture Lighting

● Suggestions by a well known theatre architect for theatres in which it is desired to use light ornamentally. With original designs by the author

By JOHN EBERSON

THE MOTION picture theatre—at least here in America—is no more a mere subject for the arts of embellishment. Its design today is properly functional. But its function is not so confined as some would interpret it. A theatre is, after all, a *theatre*. Its very environment operates as a cog in the escape-mechanism which is, for the great mass of people, that which propels them toward the theatre in their leisure hours.

This is pointed out at the beginning of this presentation of designs for modern lighting fixtures for theatres because an important purpose of such fixtures is to use light to create the kind of environment that most people seek when they go to the theatre.

The major lighting problem found in the motion picture theatre is presented by the auditorium. Today, from studies in illumination and the consequent development of more varied and effective equipment and materials, we reject direct lighting for the auditorium. Indirect light, or diffused light, only should be the means of illumination. It should be filtered, so to speak, so toned that it merely glows, is only a remote, though appreciable, presence, rather than a means of creating visibility.

Lighters—or, as they are usually called, for no good reason, "electric lighting fixtures"—that are used in the lobby should be entirely directional, applied with sufficient theoretical and practical knowledge of the efficiency of incandescent lamps so as to take full advantage of reflective surfaces, making them integral parts of the lighter itself.

Calculation of proper illumination level in foot-candles for various sections of the theatre, has been frequently undertaken, of course, and reams of paper have been used to offer theories about the matter. Theories they remain, however. No general rule is available for practicable guidance—every auditorium, every lobby is different, each presenting its own type of contributing factors in dimensions and reflecting surfaces to advise pencil-and-pad decisions. One must consider distance, texture of wall finishes, floor coverings, specific colors present, cross-lights, and so on.

The designs chosen for illustration here offer a variety of suggestions, for a variety of purposes. In *Figure* 1 we have a fixture for women's lounge, consisting in a mirror plate at the ceiling from which a silver globe is suspended. It has a whimsical, airy theme, with white porcelain lambs, glazed, upon a base consisting in a graduated series of convex forms in chromium-plated metal.

A fixture to take the place of the typical rear wall bracket is shown in *Figure* 2. This has solid sides, emitting no light toward the screen. Etched ground glass is placed at the bottom, colored in pastel tones to give a soft light under the balcony.

Figure 3 represents a directional sign. It is open at the bottom, illuminating door and threshold. The glass is etched and colored, with a central piece of crystal glass bars, making this directional sign a lighter as well. Tubular lamps should be used for best results.

Figure 4 is a louvre chromium-plated unit for a marquee that has been poorly lighted. This unit is equipped with a 100-watt lamp, and is good-looking enough to be exposed. It can also be used to spot the box office, the entrance doors, or display frames.

Figure 5 is a fixture for a men's lounge. It represents pipes and a tin of tobacco. The pipes are in natural meerschaum color, and intermediate socket amber round lamps should be used inside the pipe bowls for the "glow" of the pipes. The central piece and other metal elements are in dark bronze. A standard 75-watt lamp inside the "tobacco can" is the light source, and a frosted ground glass plate is placed at the underside to soften the light.

In *Figure* 6 we have an effective combination lobby and display frame fixture, to be used over built-in display frames. Metal parts are chromium-plated, and lumiline lamps are used behind crystal glass rods. For lobby ceiling use, the rods run parallel to the ceiling; for display frames, they run vertically. An effective color combination for this fixture is straw-color and "surprise pink."

An effective fixture for a lobby or foyer ceiling is shown in *Figure* 7. A mirror plate is against the ceiling, from which is suspended a ring of semi-concealed tinted

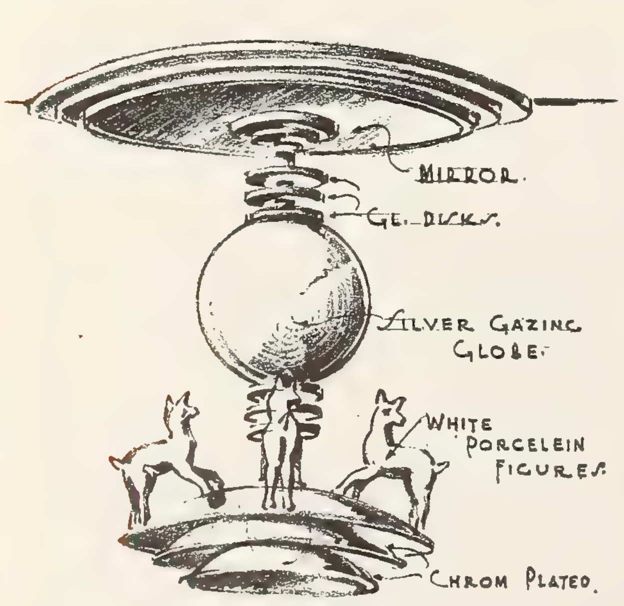


FIGURE 1

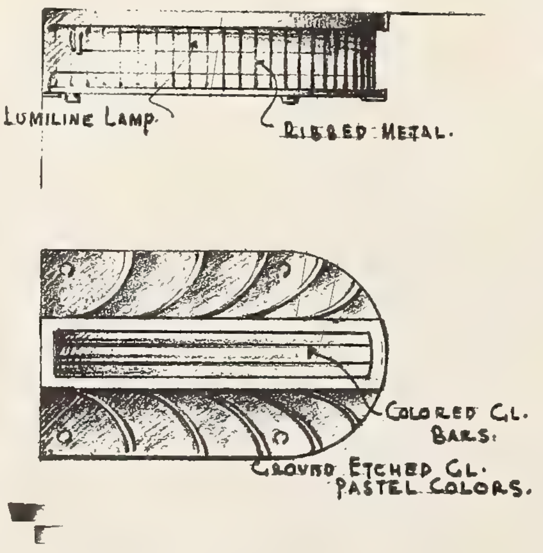


FIGURE 2

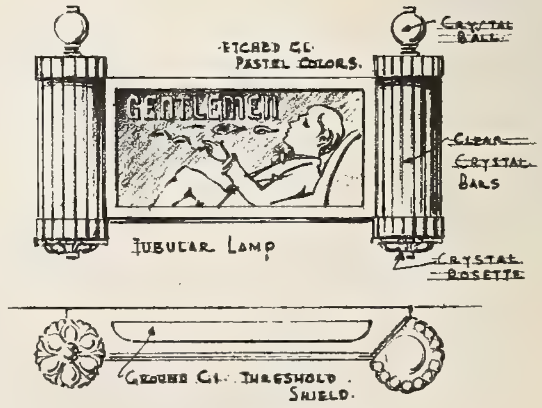


FIGURE 3

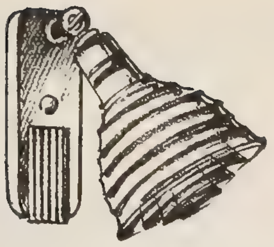


FIGURE 4

Auxiliary Marquee Light and Flood

lamps behind a facing of catalin rods. The bottom is open except at the center, where there is a convex mirror, its rounded side upward, and this reflects the light so that the lamps are multiplied many times, with an optical illusion of great depth.

Figure 8 represents a shelf lumiline lamp fixture for the sidewall of an auditorium. The lumiline lamps are entirely shielded from the main floor and balcony, practically all the light going toward the ceiling, with the audience conscious of only a diffused glow issuing from tinted louvres.

Figure 9 shows a large trough light for a lobby. It is built up of sections of catalin rods with the main light source behind ground glass ribbed plate. All glass and catalin care carried in metal arbors, and the entire fixture is in a paint finish.

In *Figure* 10 is shown a special ceiling fixture consisting in a broad dome from which is diffused unobtrusive lighting during the performance. It contains rim lights, punch house-lights, diffused by a rim of ground glass plates. Access for relamping is by means of a catwalk.

An unusual and very practicable women's lounge furnishing is shown in *Figure* 11. It consists in a dressing table to be placed against a large wall mirror. The fixture contains a concealed lamp which sheds soft reflected light upon milady's face, while she is grateful for the magnifying mirror within the lamp head.

In planning lighting for the auditorium, this division of the theatre is to be considered as great shadow-box, with the luminous screen as its focal point. There must be no interference with this shadow-box function, and properly designed fixtures can provide suitable ornamentation, create a warm, welcoming and stimulating environment, and supply a judicious amount of illumination to permit patrons to feel safe and find seats, without at the same time reducing the clarity of the picture or distracting patrons seated in certain sections of the house.

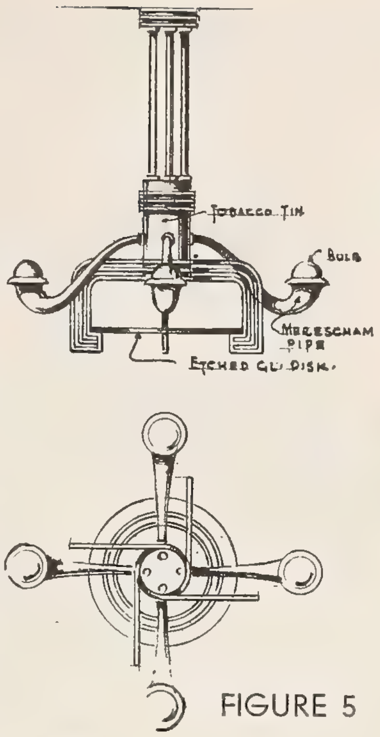


FIGURE 5

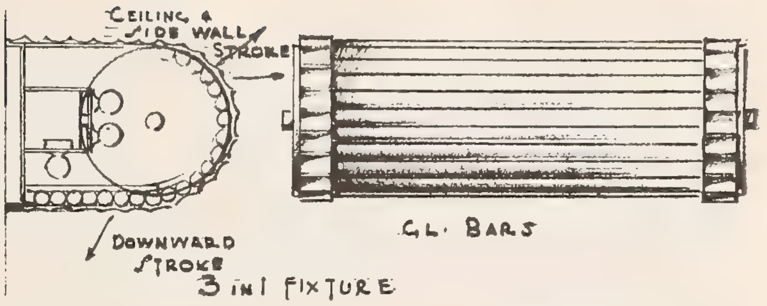


FIGURE 6

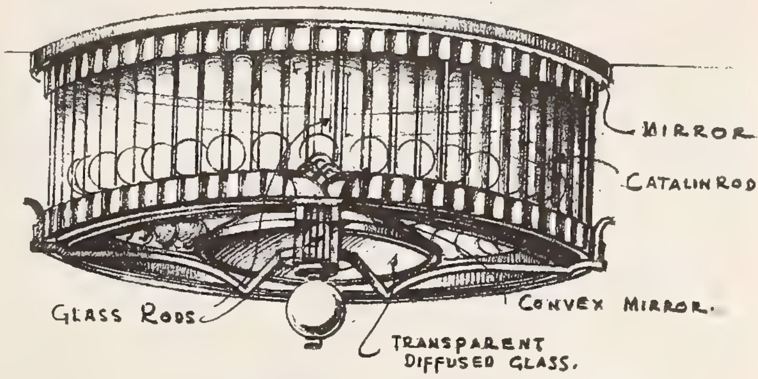


FIGURE 7

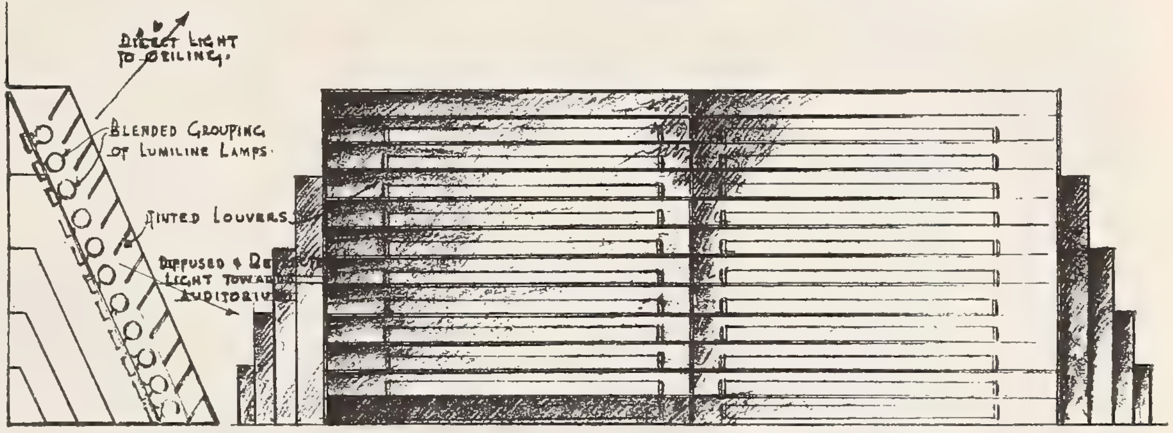


FIGURE 8

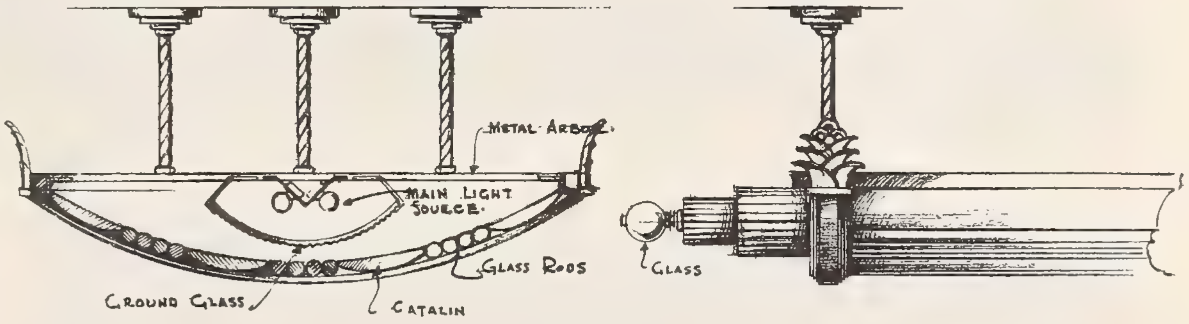


FIGURE 9

Designs by
JOHN EBERSON

Executed by
CHARLES WEINSTEIN

Drawings by
R. F. SCHLEICHER

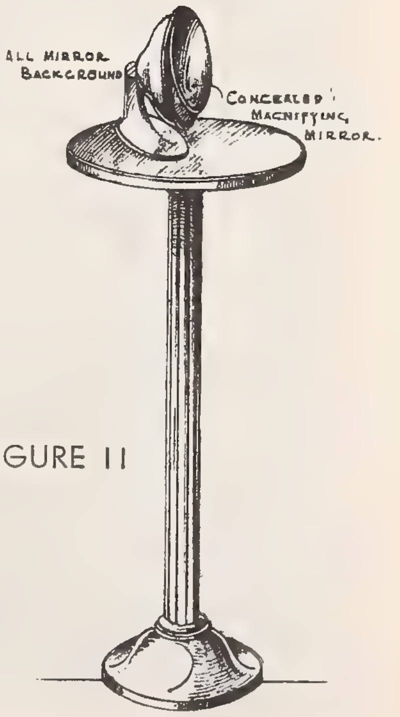


FIGURE 11

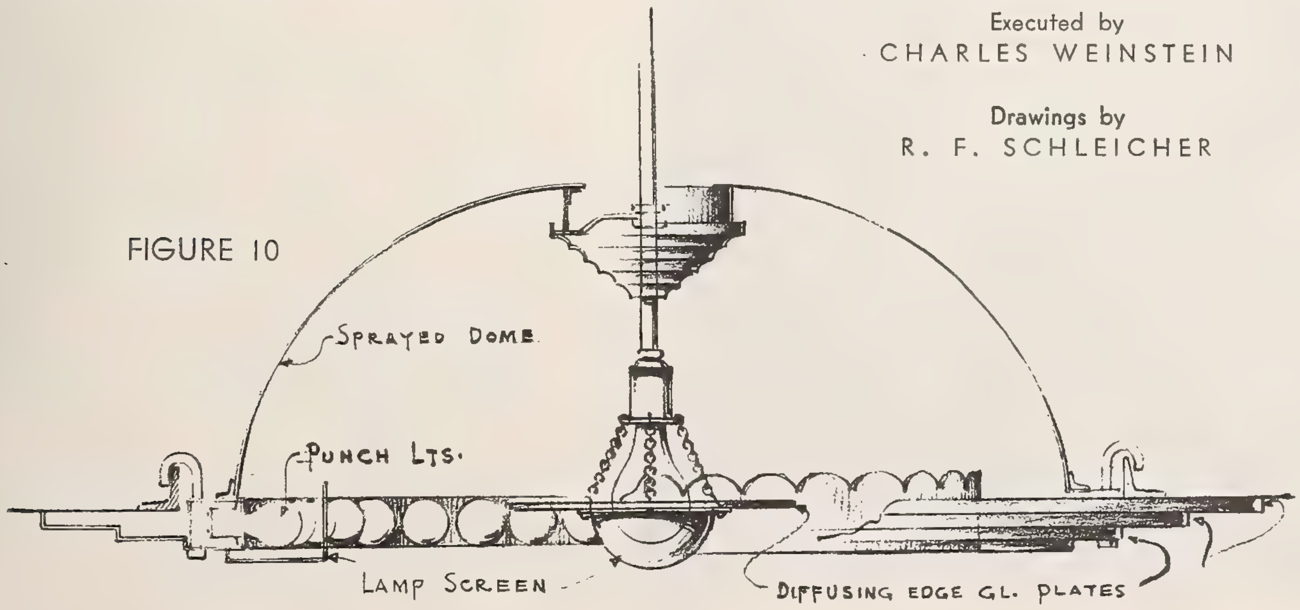
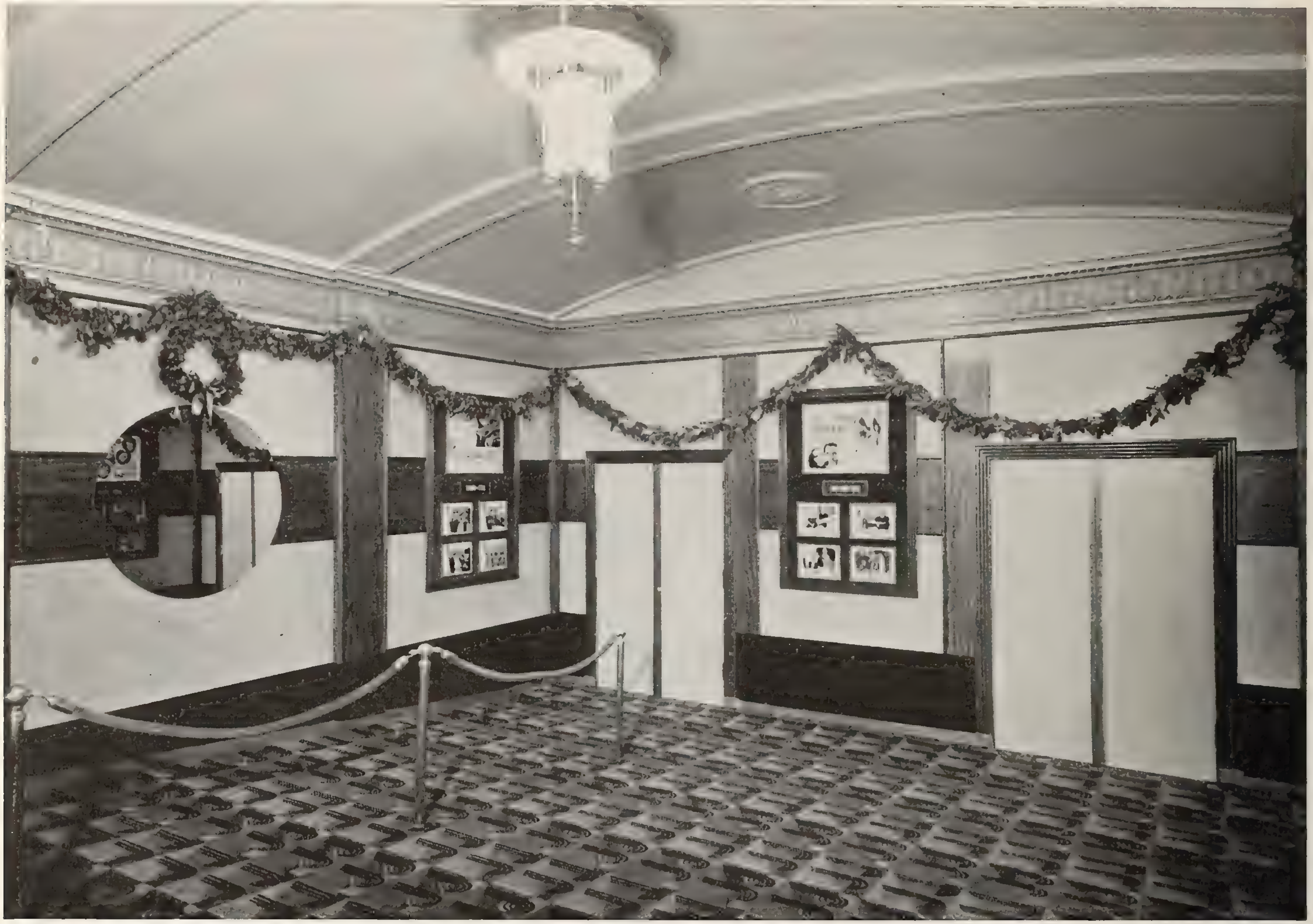
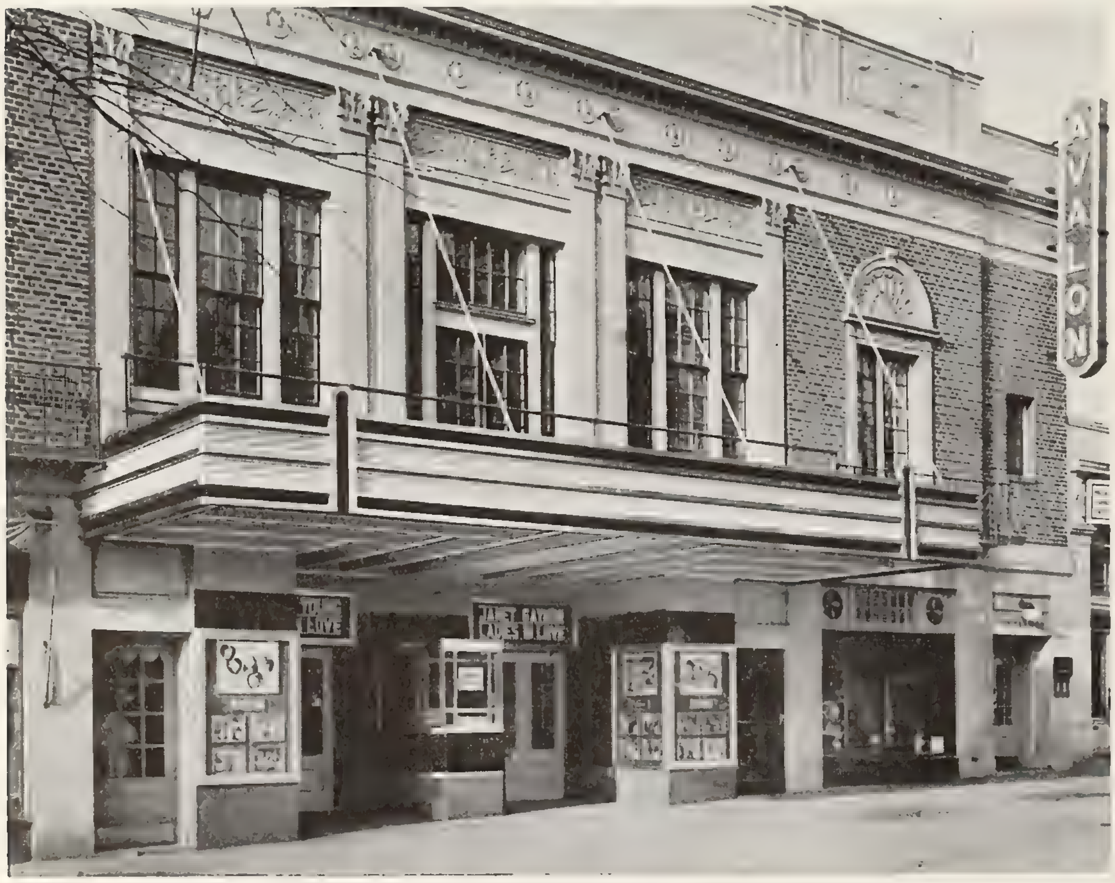


FIGURE 10

A Quick Change in Modern Materials



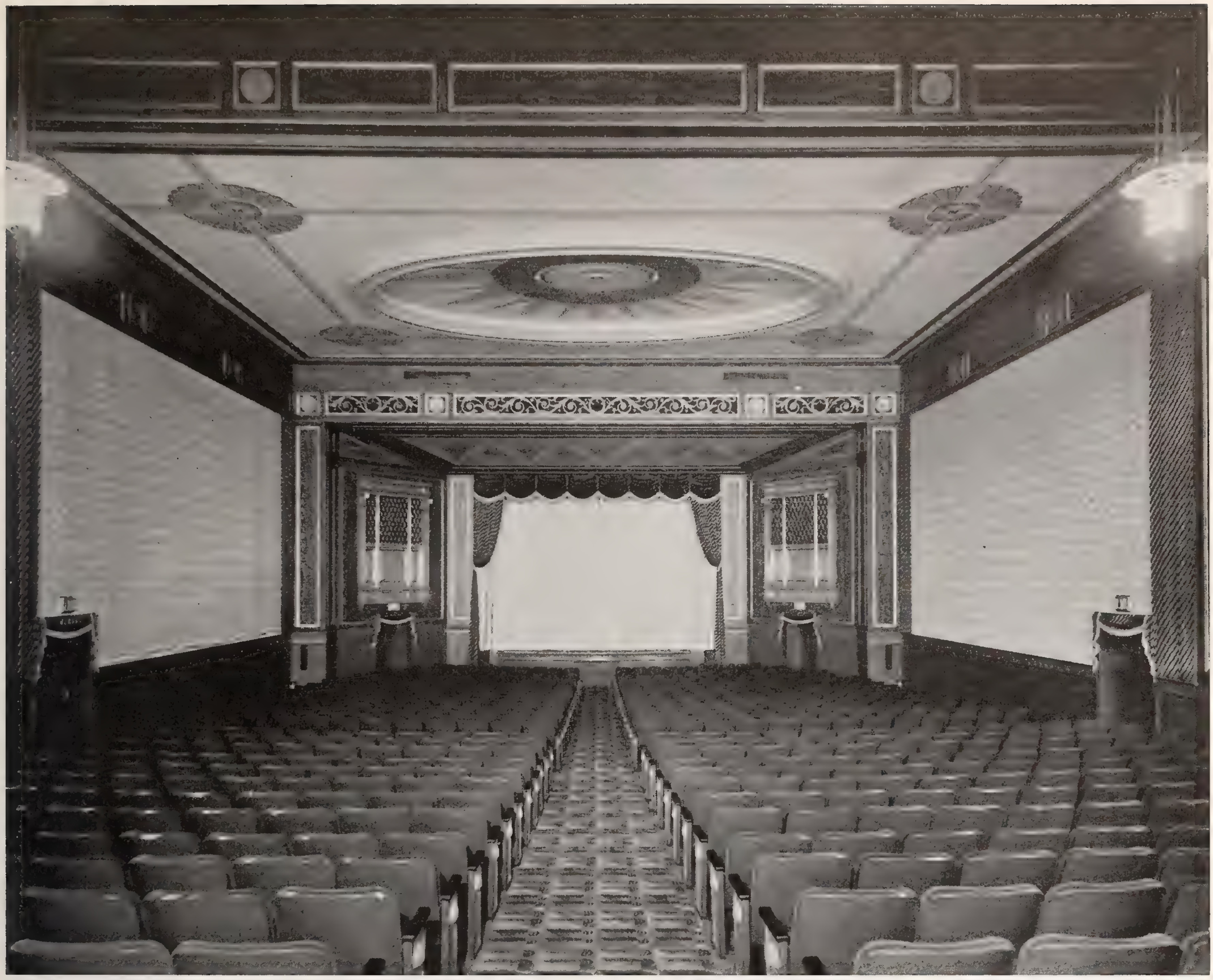
Below: Entrance area as refinished in Vitrolite and Formica. Above: the lobby, with walls in wood veneers above a Formica base.



WITH THE theatre actually closed for only a week, a complete transformation of Warners' Avalon in Washington, D. C., has been effected in the new materials, including wood veneers, architectural glass, synthetics and fabrics. The Avalon is one of fifteen Warner theatres in the nation's capital, and the remodeling was conceived and executed under the direction of A. Julian Brylawski, head of the circuit's real estate department in the Washington zone, and Herman Maier, chief of construction.

The erection of a new marquee and front give the Avalon a completely new appearance on the exterior. Vitrolite, in panels of red, black and sun-tan, the latter at the top panel to match the ceiling of the marquee; Formica doors with glass center panels, and a new box office made of Formica and stainless steel; and stainless steel 40x60-inch frames, complete the transformation here.

The lobby is decorated with birdseye maple and walnut, with walnut frames and trim. A black Formica panel, 1½ feet in height, runs around the base. The new



Forward (above) and rear views of the auditorium, showing the wall treatment in fabric, and wood effect given the plaster and pilasters.

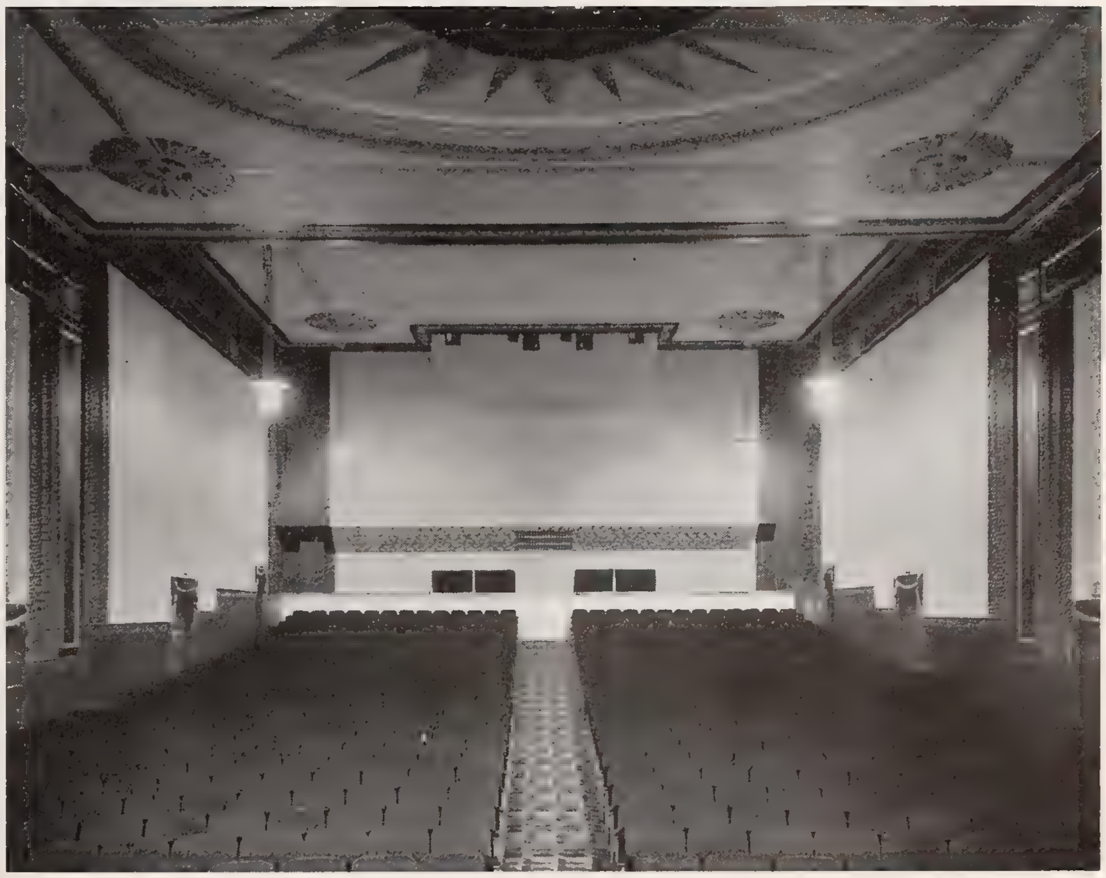
carpet is in an attractive design of black and red figures on a gray field. The display frames in the lobby are of walnut with blue velour background. The ceiling is vaulted and of plaster painted in off-white.

Five new lumline fixtures have been installed, four in the auditorium and one in the lobby. They are of the chandelier type.

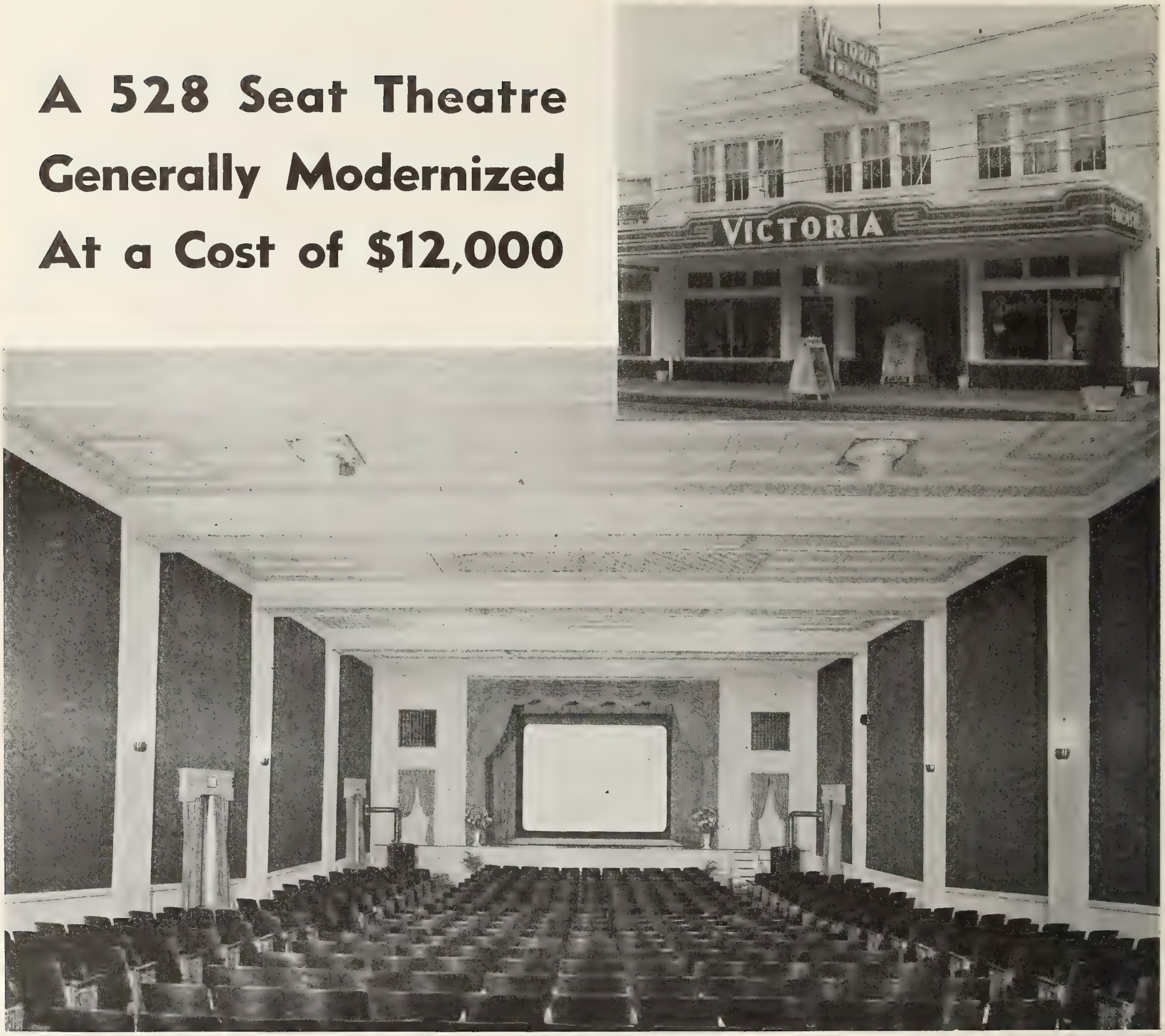
Walls of the auditorium have been covered with ivory damask, with a leaf figure, and with trim of wine-colored damask. A new stage set, of ivory and wine color, and a redecorated ceiling, were also parts of the alterations. Beams and pilasters in the auditorium were treated to give the effect of walnut wood.

The transformation included new seating by the Ideal Seating Company, with blue mohair back and seat. Complete air-conditioning equipment was also installed in the Avalon.

The Avalon, which seats 800, is managed by Lamar Keen. Keen under the supervision of John J. Payette, Warner Brothers Theatres zone manager in the Washington area.



A 528 Seat Theatre Generally Modernized At a Cost of $12,000



View of the new auditorium of the Victoria, and (upper picture) the front as remodeled.

Section of the new foyer.

AS PART OF the extensive program of remodeling being undertaken by the Sparks circuit in Florida, the Victoria in New Smyrna, one of the smaller units, has been modernized in both decoration and equipment. The cost of remodeling and new equipment is placed at $12,000.

At the front, a new marquee was erected, of metal construction with red and blue trim, while a new name was also added (sign work by Flexlume). To further improve the front appearance, bases of Carrara glass were placed beneath the display windows of the stores adjoining the theatre entrance area.

Changes in the auditorium, in addition to general refurbishing, consisted in the placing of panels along the side walls for both decorative and acoustical purposes. The panels are surfaced in dark red figured damask, and this fabric conceals balsaam wool acoustic treatment. The auditorium was entirely reseated with 528 spring-bottom chairs (by American Seating Company).

The same material used for the auditorium is employed in the foyer above plaster wals painted light ivory. Entrance lobby walls are painted a two-tone buff, with ivory trim. The box office has been placed well behind the sidewalk because of the presence of store display windows at the inner corners. Carrara glass is also used for the base of the box office, the upper part of which is trimmed with silver and black enamel.

Included in the new equipment are two Artic Nu-Aire blowers, which are installed on each side of the stage, over dressing rooms. Ducts run to two auditorium grilles, which open over heating units. Latest type RCA Photophone sound equipment was also installed.

A British Design Emphasizing Light

A RATHER distinctively British adventure in novelty, but with practical demonstrations of the theatrical value of modern, dynamic lighting, is the Grosvenor cinema in Rayner's Lane, Middlesex, England. The house seats 1250 on two floors and erected at a reported cost of $125,000.

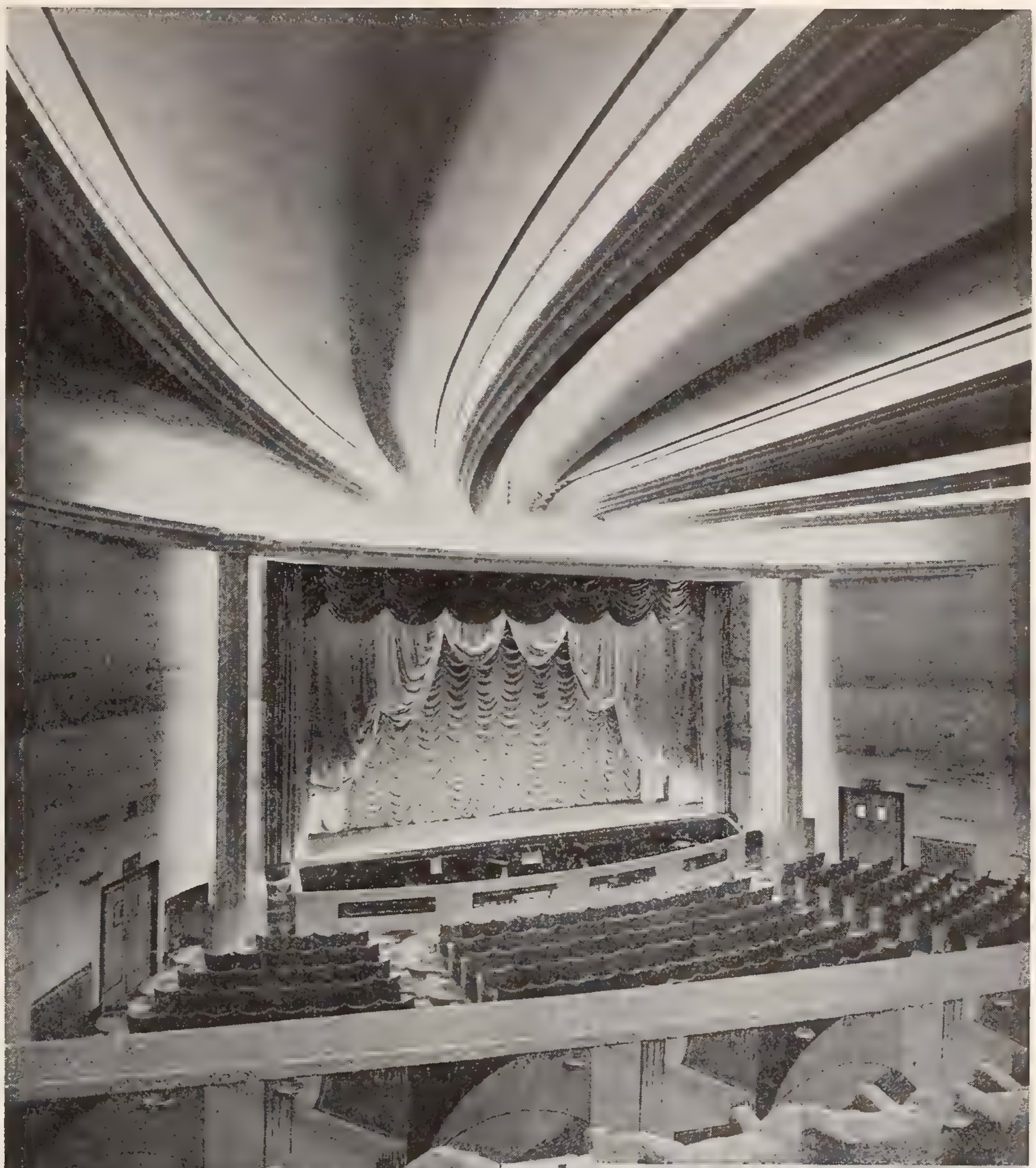
The Grosvenor is strictly of modern feeling throughout all its forms and appointments, but not with any degree of severity. The interior in particular has a warmth that extends even unto an impression of intimacy.

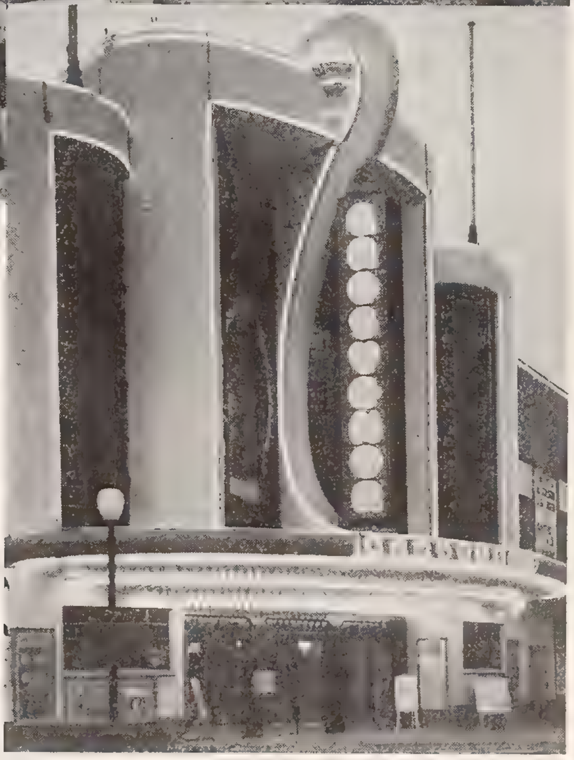
The exterior is in general extremely plain, of brown brick construction with little trim. The facade treatment consists principally in a central pylon, recessed, with a smaller pylon-like element, also recessed, on each side. Theatrical character is lent this portion by a curving central element, a part of the structure, which is traced in luminous tube lighting. The pylon recesses are also outlined in tube lighting.

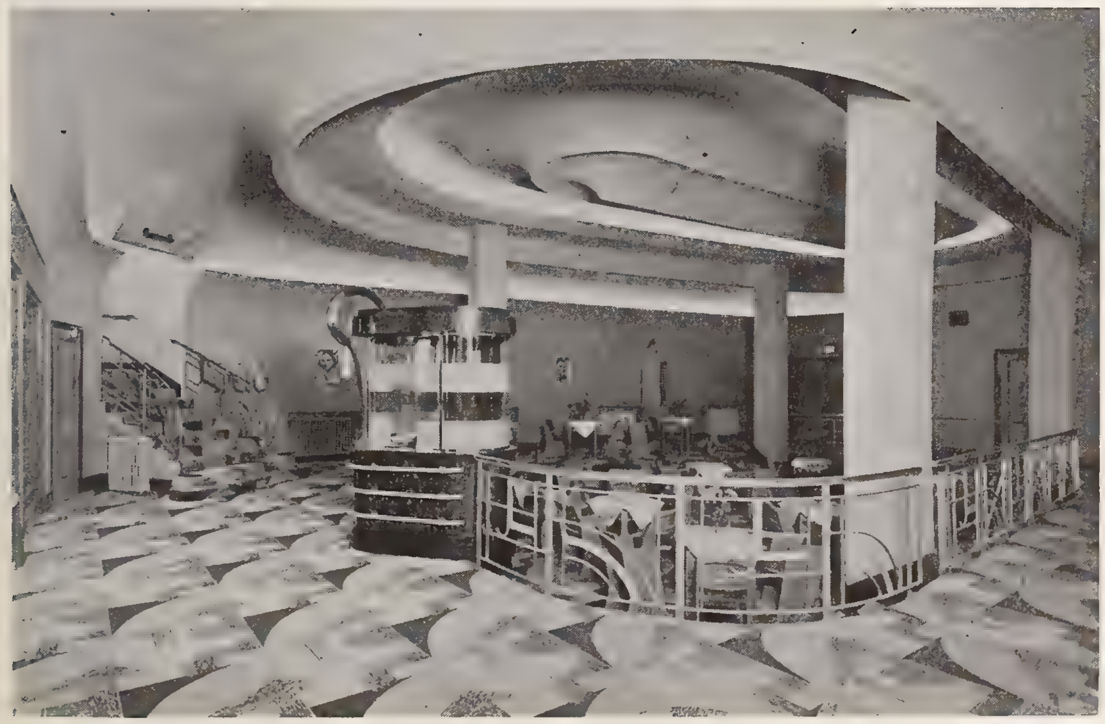
The most striking feature of the foyer, which is quite spacious, is a sunken floor area for tea service, with an oval ceiling treatment above consisting in a series of lighting troughs. The ticket booth is situated in this room, just inside the entrance doors, and it repeats the curve motif of the facade. The main foyer staircase leads to an ante-room from which traffic proceeds to the balcony. A women's lounge is on this level.

The auditorium also takes up the curve motif of the facade, particularly in the ceiling lighting, which supplies practically all of the illumination of the auditorium. The ceiling lighting is from plaster troughs concealing 1600 lamps.

The general color scheme of the auditorium consists in tones of cream, green, orange and gold.







Three views of the Grosvenor that indicate the curvilinear character of the lighting scheme. The ceiling coves running centrally in the auditorium provide the illumination for this area. The facade pattern (shown immediately above) is repeated, in motif, in the interior. At left is pictured the foyer with its central sunken "tea room" area.

How to Avoid Liability in Dealing With Disorderly Theatre Patrons

● Setting forth procedure indicated in the rulings of the higher courts in damage suits brought by persons claiming physical or moral abuse

By LEO T. PARKER

EXHIBITORS and theatre managers and their house staffs not infrequently have to contend with unruly or disorderly patrons. The method of doing so is extremely important. The price of not knowing the rights of patrons and the legal limits to which theatre representatives may go in dealing with such situations may be a dear one, either in damages or loss of good-will.

To guide them, fortunately, the courts have laid down certain well settled rules which, if carefully followed, go far to indicate how to avoid any liability in handling disorderly and otherwise undesirable patrons.

Obviously, it is by far best to explain to a disorderly patron the necessity for quietness, because other patrons insist upon it, but in cases where explanations are not effective it may be necessary to deal firmly with such patrons. And there the danger lies. If a manager or member of the staff who has authority to eject patrons, fails to be diplomatic and publicly remonstrates with a patron who is innocent of creating disorder, the humiliated patron may recover damages. However, if the patron is quietly and gently requested to refrain from further disturbance, the incident may pass unnoticed and the patron cannot recover damages.

LAWFUL DEGREE OF FORCE

THE COURTS have consistently held that a person is deemed *to know the exact consequence of his acts.* Therefore, where a theatre proprietor has just cause to eject a disorderly, drunken, or otherwise undesirable patron, he may exercise reasonable judgment and request the patron to leave, after which the proprietor is justified in using *sufficient force* to eject the patron who refuses to leave quietly. However, irrespective of the degree of force required to eject a patron or to start to eject him, the theatre representative *must remove his hands from the patron* as soon as he is (a) off the theatre premises, or (b) states that he will leave quietly. In other words, care and prudence must be exercised to avoid using more force than actually is necessary.

On the other hand, if a theatre proprietor or his employe desists from using force when a disorderly patron is ejected, or being ejected, and the patron attacks the proprietor or his employe, the patron is liable for damages to the extent of the injuries sustained by the proprietor or his employe. Furthermore, the theatre owner or his employe may use great force to protect himself against injury.

"REASONABLE RULES"

Still another important, well established point of the law is that a theatre owner has a legal right to eject any patron who persists in violating *reasonable* rules and regulations. In one case a patron violated a theatre rule against protruding feet in the aisles. The court held that under these circumstances the proprietor's duty is to request the man to obey the rules and then, if he persists, he should be requested to leave, after offering to return the admission paid, and if he refuses to go, the theatre owner or his employe, may use the necessary force to eject him, without incurring liability.

FOLLOW THESE RULES IN EJECTING PATRONS

In order to avoid liability, when ejecting a patron, follow these rules: (1) Approach the patron in an orderly and quiet manner and explain to him in a low tone the reason why he is being requested to leave the theatre.

(2) If the patron refuses to leave, then a sufficient amount of force may be used to eject him from the theatre, bearing in mind that no liability exists unless undue and unnecessary force is used to eject the patron.

(3) While the patron is being ejected he should not be cursed or otherwise abused.

(4) If, while he is being ejected, he plainly states that he will leave in an orderly manner, give him a chance to do so.

In fact, the various courts have held that a theatre ticket is merely *a license* issued to a patron, and without explanation the theatre owner may refund the price of admission and request the patron to leave.

There are, of course, certain liabilities, in view of State laws, which will not be discussed here, as to a theatre owner's liability for refusing to permit a theatre patron to enjoy an exhibition because of color, race or religion. In many states, including New York, Pennsylvania, Ohio and Illinois, the courts do not approve of theatre owners refunding the admission price and compelling patrons to leave because of color, race or religion. On the other hand, it is *not* unlawful in *any* State *to refuse to admit* patrons into a theatre, or for ejecting those who refuse to obey rules. For example, a theatre owner was held not liable when he refused to sell a ticket to a person who was unclean (158 N. Y. S. 867). In another case, a proprietor was held not liable when he refused to admit a person who had no collar (78 N. Y. S. 1109). Obviously, a theatre owner cannot escape liability where he refuses to permit one person to enter who is unclean, or who does not wear a collar, when others of this classification are permitted to enter, if such may be proved.

LIABILITY FOR FORCEFUL EJECTION

IN ORDER that readers who are up against these problems regularly may have before them actual illustrations of acts which result in theatre owners being liable for using too much force in ejecting patrons, we shall review the facts of a few recent and leading higher court cases in which theatre owners actually have been held liable.

CHARGES ASSAULT

In one case (Shramek v. Walker, 149 S. E. 331), it was disclosed that a proprietor struck and seriously injured a patron who refused to leave when the former merely requested him to go. In view of this testimony the court held the injured person entitled to $3500 damages stating the following important law:

"If a man strikes another and inflicts a battery upon another, and can show a law-

(*Continued on page* 50)

Soliciting Feminine Patronage With Lounges and Trained Maids

• In the RKO theatres in Cincinnati, the women's lounge has been made a featured service, with a maid especially schooled. And the service has paid, says Mr. Goetz, division manager

Lounge attendants of RKO theatres in Cincinnati, with Mrs. Dorothy Rader, supervisor.

THE LOUNGE facilities for women patrons is a much more important adjunct to the theatre than the average manager is wont to regard it, is the opinion of Joe Goetz, assistant division manager of RKO Midwest in the Cincinnati area. The average woman patron visits the lounge at least once, and sometimes oftener, when attending the theatre, he found, and forthwith decided that this division of the theatre is capable of influencing a favorable or unfavorable reaction to the theatre as a whole, in proportion to the way the lounge is equipped and maintained.

"No matter how attractive and well kept the front of a theatre, the lobby or the auditorium may be," he told this writer, "an indifferently maintained lounge can quickly counteract, if not destroy, the good impressions gained in other sections of the house, and this reacts against the entire house."

And in accordance with these views, he has made a feature of the lounge in every RKO house under his jurisdiction in Cincinnati. A first step was to refurbish, in some cases to remodel, these lounges. The second was to provide maid service.

But merely stationing a maid in a lounge to wait upon milady (and what woman doesn't crave that sort of thing?) was not enough. Even though instructed in their duties by the managers, they were more or less inclined to be mere automatons, and although creating "atmosphere," given to performing their duties in a perfunctory or routine manner, which Mr. Goetz regards as being really worse than not having anyone in charge of the lounge. Women are quick to resent indifference, and thus the service would prove a boomerang.

Untutored maids, as experience has proved by reports filtering through from managers, have been guilty of inattention, impertinence, curiosity, eavesdropping on patrons' conversations, and in some cases, even unsolicited participation therein; arguments have occurred, and other unbecoming conduct practiced, obviously, through clination, habit or impulse.

To eliminate such conditions, Mr. Goetz organized a regular school for the staff of colored maids in order that they might attain the highest degree of efficiency in the discharge of their duties, and carry on with the utmost tact, diplomacy, dignity and reserve. The maids were placed in charge of a white supervisor, Mrs. Dorothy Rader. They meet once a week in regular class sessions. Talks are given by the supervisor, theatre managers and others on the most effective ways and means of serving and dealing with women patrons.

One maid is on duty in each lounge from the opening of the theatre until 6 p.m., when she is relieved by another who stays until closing. The supervisor visits each lounge daily at unexpected times to check up on the maids and thoroughly inspect the department. This, obviously, is something which the managers could not do with propriety. The supervisor makes periodical reports to the division office, thus placing the lounge on a par with other theatre departments.

The net result is that now when a

(*Continued on page* 49)

Two lounges in RKO Cincinnati theatres which typify the dignified, home-like elegance sought in all the appointments. Above is the women's lounge of the Palace; at right is women's lounge of the Albee.

About People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Joseph A. Lurie of Hartford, and Samuel Miriam of Providence, have acquired the lease of the Strand theatre in Wallingford, Conn., from John Kata. Both of the former are newcomers to the business in Connecticut. Mr. Kata operates the State in New Britain.

David Flexer, operator of the Varsity theatre in Columbus, Miss., has purchased the Ritz at New Albany, Miss.

Ted Emerson, manager of the Paramount theatre in Omaha, which has been closed by Tri-States, has been named publicity director for the circuit's 14 Nebraska houses. He succeeds Charles Schlaifer, who resigned to become publicist for the United Artists theatre in San Francisco. Assistant Manager Breck Fagin of the Paramount, goes to the Orpheum as assistant, while Assistant Manager Oscar Peck of the Orpheum goes to the Omaha as assistant. In other changes, Treasurer Leroy Voorhees of the Paramount, goes to the Omaha as treasurer, and Assistant Manager Jack Kolbo of the Omaha, returns to the Orpheum as treasurer.

The Park in Boston, managed by Max Michaels, is in line for remodeling and renovation within the next few weeks. Estimates are already being asked.

Oscar C. Johnson, who owns three theatres at Falls City, Neb., has been elected a director of the Chamber of Commerce of that city.

Robert Word has opened his new Ritz theatre in Scottsboro, Ala. The house was built at a reported cost of $10,000 and seats 500.

Boyd B. Horton, owner and manager of the State in Concord, N. C., has installed new lighting fixtures, supplied by Roman Art Company, Inc., of St. Louis.

The engagement has been announced of Newell B. Kurson, Graphic Theatres Circuit owner, and Miss Eleanor J. Wallerstein, daughter of a New York attorney. The wedding will take place in New York sometime in February. Mr. Kurson's headquarters are in Bangor, Me.

Western Electric sound equipment will be installed in the ten Standard Circuit theatres in Oklahoma City, Okla., according to Pat McGee, general manager, who has been in New York making the arrangements. The theatres include the Criterion, Midwest, Liberty, Capitol and Warner, downtown. The others are suburban situations.

Nathan Lampert, operator of theatres in Colchester, East Hampton and Moodus, Conn., has purchased a theatre site in Glastonbury, Conn.

The Princess in Jacksonville, Ala., has been renovated at a cost of $2,000, the new equipment including seats and floor covering. J. L. Townley is owner and manager.

Theatre openings have been running ahead of closing in New England during recent weeks. J. L. Thayer has shut Leddy's in Epping, N. H. George Roberts has sold the Vergennes in Vergennes, Vt., to Interstate. M. Lerner has opened the Premier in Gilbertville. Watt Hall in Thomaston, Me., has been opened by Ella Andrews. The Armory in Eastport, Me., has been closed by Mrs. W. Shea. J. D. Santamore has shut the Mansfield in Underhill, Vt. The Pepperill in East Pepperill has been opened by Gerald Swaebe. The State in Farmington, Me., formerly operated by H. H. Paul, has been reopened.

ALL'S WELL—THAT ENDS WELL

It was like this, insists Francis Gooch, manager of M & P's Columbia theatre at Bath, up in Maine:

He had scheduled a special morning performance. But the feature picture didn't arrive. So he borrowed some shorts. Then the feature did arrive—only it was the wrong one. So o-o-o-o—

He got up on the stage to announce that patrons could get refunds or passes. Whereupon the lights went out—breakdown in the power company's plant.

Well, there was power again for the evening show—only it proved too little for projection. Again Mr. Gooch ascended to the stage, this time to ask for volunteers for an impromptu amateur show. Two patrons responded. A phonograph was borrowed, but there weren't any records. So a radio was borrowed. But it wouldn't work.

In the meantime the house was filling up. Eventually there was enough juice for projection, and without any advance billing whatever, Mr. Gooch ran the films he had in the house to an all-time record audience!

It only goes to show. . .

The Kayton, now under construction in Montgomery, W. Va., by E. W. and T. S. Kelly, will be opened in March, according to present plans. The house has been leased to Kayton Theatres, Inc., of which P. V. McKay and T. L. Houghton are the controlling factors. The company also operates houses in Grove City and Franklin, Pa.

The Schine circuit has taken over the Moose theatre at Norwalk, Ohio, heretofore operated by the Moose Lodge. The house will be remodeled. The company also operates the Forum in Norwalk. William K. Selman is in charge of both houses.

Clifford L. Niles will open a theatre at Anamosa, Ia., about May 1. An existing building will be remodeled and made into the Circle theatre as the new member of the Niles group.

Wayne Talkington of Harrington, Wash., who operates a circuit of houses in that state, has purchased the Family theatre in Endicott from Mrs. Anna Green.

M. M. Buchanan, district manager of Malco Theatres, Inc., of Memphis, Tenn., has announced the leasing of the May theatre, which will be remodeled.

Kermit High, manager of the Carolina theatre at Wilson, N. C., for the past five years, has been transferred to the Carolina at Burlington, N. C. Spencer Wester of Greensboro, succeeds him at Wilson.

D. J. Foley, who recently closed the Mida at Sweet Springs, Mo., due to adverse weather conditions, has joined M-G-M's staff of checkers.

A. A. Richards, operator of the Neptune Palace in Alameda, Calif., has transferred the house to Abe Markowitz of San Francisco.

Glen W. Dickinson has disposed of his interests in the State theatre at Larned, Kan., to H. L. Reed, Larned banker and owner of the State building. Mr. Reed will operate the house.

Willis M. Reeves, aged 64, operator of the Highland theatre in Little Rock, Ark., died recently. He is survived by a son and daughter.

The new Rena theatre has been opened in Kellogg, Ida., by Fred F. Moe.

A. V. Jecminek, owner and operator of the Empress theatre in Verdegre, Neb., has installed a single channel boom socket amplifier and speaker combination. The equipment was supplied by the Goodall Electric Manufacturing Company.

The State, a new theatre, has opened in Hertford, N. C., under the supervision of W. T. CULPEPPER of Elizabeth City.

M. & P. Theatres has taken over the Hyde Park, which M. SPERO formerly operated in Boston, and the Bayside, which DANIEL MURPHY previously ran in Nantasket.

MRS. C. CASHEN has leased the West Bend (Ia.) theatre to GAIL PETTIT of Algona. Mr. Pettit also operates the State in Algona.

The Kingsbridge theatre in the Bronx, New York, owned by Consolidated Amusement Enterprises, Inc., has installed a portable public address system using Amperite microphones. Provision is made for two mikes and radio or phonograph input. The equipment was installed by Temple Sound Equipment Company.

S. H. LYLE, who has operated the Macon theatre at Franklin, N. C., for the past ten years, has sold the theatre to GARLAND L. TOMLIN and associates of Clayton, Ga. CHARLES INGRAM will be house manager.

The mother of J. A. KAIRIS, manager of the Auditorium in Waterbury, Conn., died recently.

HARRY DORSEY has reopened the Gaity theatre at Santa Maria, Calif.

WYLIE R. and BURGESS CONLEY plan to erect a theatre in Reedley, Calif.

JAMES EDWARDS, JR., will shortly open the Garvey theatre at Alhambra, Calif.

The Twilight theatre in Greensburg, Kan., has been equipped with new lighting fixtures, supplied by the Roman Art Company. LAWRENCE JUSTICE is manager of the house.

R. L. BUSBY of Washington, D. C., and MARVIN SMITH of White Stone, Va., have opened their new Dixie theatre in Kilmarnock, Va., operated for negroes. The Dixie seats 300.

WILLIAM MCCOURT, former chief-of-staff at Keith's Memorial in Boston, has been transferred to that house from the Albee in Providence. He is acting as assistant manager.

KENNETH POWELL, owner of the Oliver theatre in Palisade, Neb., has installed a low-type intensity rectifier, supplied by the Goodall Electric Manufacturing Co.

The Trans-Lux theatre being constructed in Washington, D. C., will be ready for the public between February 15

ANNOUNCEMENT EXTRAORDINARY

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Francis M. Falge (Nela Park Engineering Department, General Electric Co.) says: "A clear lamp in your reflector has its end candlepower increased 3-fold. Thus . . . 6 watts bcomes almost as effective as 25."

The Atkraft Zephyr Pre-Fabricated Marquee can now be equipped with *recessed* Climax Reflector Borders, making *flush construction*. Easy to clean—no breakage.

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and 20, according to Major L. E. Thompson, president of Trans-Lux. Roland S. Robbins will manage the new house.

Willard Seale has purchased the Rialto in Hillyard, Wash. Mr. Seale formerly was assistant manager at the Orpheum in Spokane. He plans to remodel the Rialto and install new equipment. James Keefe, assistant manager at the Fox in Spokane, has been named to take Seale's place at the Orpheum. James Ashlock moves to the Fox from the Liberty. Dick Reed moves up to assistant manager from doorman at the Liberty.

Harry Luft has assumed full ownership of the Diluf theatre in Spokane, Wash., from H. Dillingham, and has changed the name to Rainbo.

Max Conniff, owner of the Avalon theatre, at Pass Christian, Miss., has taken over the Majestic at Newton, and the Lyric at Bay Spring.

Joseph S. Griggs, former manager of the Lyric in Columbus, Ohio, and Myer Rothstein of Downers Grove, have purchased the old Star theatre, a Columbus suburban house, which is being modernized. The house will be renamed the Florence in honor of Grigg's mother.

Gore Brothers have arranged for installation of new type RCA Photophone sound equipment in their two houses, El Rey and Lido, now under construction in Beverly Hills and Los Angeles, respectively.

William A. E. Drescher, vice president of the Bausch & Lomb Optical Company, Rochester, N. Y., who died recently, after a brief illness, was associated with that company more than 60 years. He is survived by two daughters, Mrs. Joseph F. Taylor and Mrs. Gordon C. Baird; a son, Theodore Bausch Drescher, and eight grandchildren.

R. D. Stallings, formerly connected with the booking department of North Carolina Theatres, Inc., Charlotte, has been appointed manager of the Palace theatre in Raleigh, N. C., succeeding Al Barber.

The Harvey Amusement Company, headed by J. A. Harvey, Sr., has plans for the remodeling of the Glas theatre in Madera, Calif. The seating capacity will be increased to 800.

The Tamalpais theatre in San Anselmo, Calif., owned by Blumenfeld Theatres, will be remodeled throughout at an estimated cost of $30,000. Plans for the remodeling are by S. Charles Lee.

C. E. Mosher is the new manager of the Casino and Chieftan at Sac City, Ia. He was located at Rockford for the last year.

W. D. Sears, operator of the Palace theatre in Taylorville, N. C., has installed latest type RCA photophone sound equipment.

The Legion theatre in Ruthven, Ia., will be opened the last of February under the direction of Lyle Naland, who operated the old Legion theatre, which was destroyed by fire.

The Noe, new 1000-seat suburban theatre in San Francisco, has been opened by R. A. McNeill, Mike Naify and Mark Keller, owners of the Golden State circuit. Some $200,000 was expended on the house. Deichman & Jorgenson were the architects. The Palmer theatre, 400-seat Golden State theatre in the same district, will be kept dark until the lease on it expires in some five months.

John Callopy, who operates the Dora at Turon, Kan., is opening a house at Cunningham, Kan.

A. C. Wooten, formerly manager of Glen W. Dickinson's Booth at Independence, Kan., is planning a new house at Paola.

The Ocilla theatre in Ocilla, Ga., was opened late in January by Mr. and Mrs. Gammon.

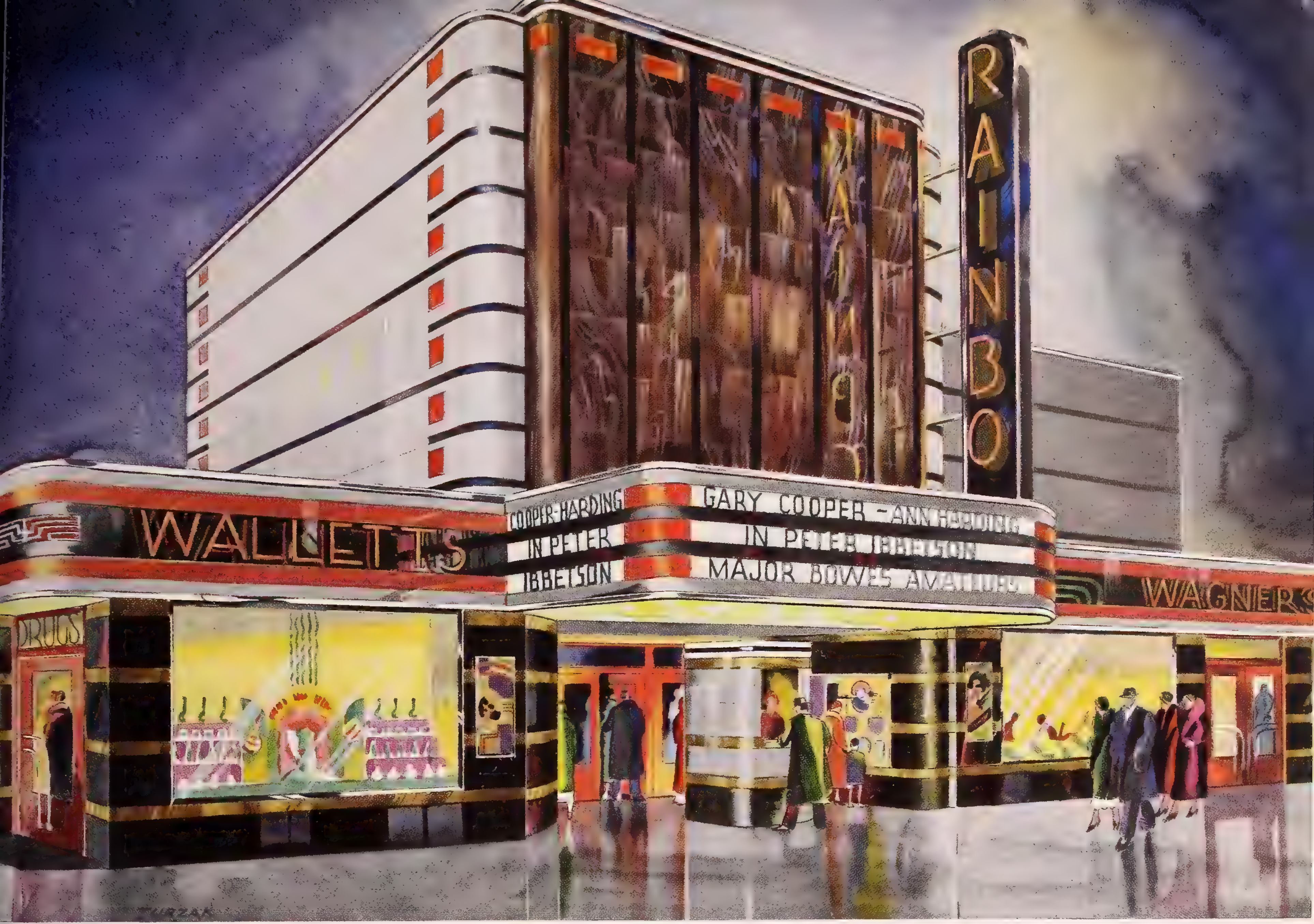
Mrs. Arthur K. Howard, wife of the New England manager for Allied Theatres, won second place in the annual New England Women's Bridge Tournament, held by the Boston Chess Club. Only one point separated her from the winner. Mr. Howard is a former New England bridge champion.

A new ticket register, General Register Corporation three-unit type, has been installed in the Venus theatre, Neighborhood Theatres house in Richmond, Va., by the National Theatre Supply Company.

Wilbur J. Vachon of the Strand in Portland, Me., has been named president of the projectionists' local union there. Morris Eaton was elected vice president, Leslie Way secretary, and Earle G. Hamm treasurer. Warren Moore was made executive officer, and Irving Robbins sergeant-at-arms. Selwyn Blanchard was installed on the board of trustees. C. A. Waldron is business manager for the ensuing year.

C. W. Bunn, general sales manager of Electrical Research Products, Inc., has left New York for the coast for conferences with Erpi representatives. His itinerary includes stop overs at Chicago, Kansas City and other important key centers. He expects to return to New York by way of the Southern states about March 1.

Bob Oliver and Mrs. Muriel Frandsen plan to open their new $25,000 theatre, tentatively named the King, at Onawa, Ia., about March 1.



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NEXT ISSUE APRIL, 1937

QUIGLEY PUBLICATIONS

NEW YORK • HOLLYWOOD • CHICAGO • LONDON

EQUIPMENT and OPERATION

A DEPARTMENT OF PRACTICAL COUNSEL AND TIMELY INFORMATION

● ● CONDUCTED BY J. T. KNIGHT, JR. ●

The Argument for Lower Electricity Costs to Theatres

● Power factor, power load, peak demand—with such terms the power company too often succeeds in convincing the theatre operator. So let's see what they're really all about in the final check-up

WITH THE tremendous increase in the connected electrical load of the theatres of this country, due primarily to the large number of air-conditioning jobs that are being installed, the question of electrical rates becomes one of greatest importance.

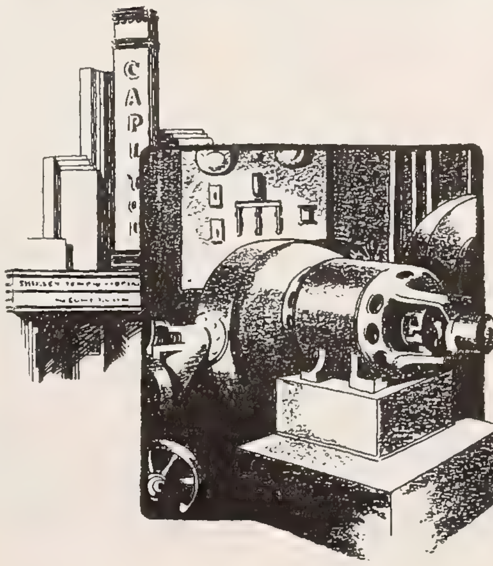
The increase in the electric power bill after air-conditioning is installed represents the largest single item in the operating expense of the plant. There are many theatres that can afford the initial investment for air-conditioning, but are deterred by that ghost of upkeep and operating costs. Something must be done to reduce the electrical operating costs to theatres if we are to continue the progressive campaign for theatre improvement throughout the country.

This is definitely a problem of the *entire* industry and not just the responsibility of any one individual or circuit. Because of the lack of concerted effort on the part of the *industry,* the power companies in most instances are indifferent to the scattered demands made to them.

In order to approach this problem of electrical costs from all angles, I am going to classify the industry into three groups, as determined by the attitude and interest of the individuals in those groups:

In the first group are those individuals or companies who have recognized the fact that a problem does exist, and who have employed the services of a so-called expert to analyze their contracts and check their bills. This expert is sometimes placed on the payroll, but frequently he is reimbursed on the basis of savings. Fifty per cent is the general fee—a rather handsome consideration when you realize that he obtains for the customer only those benefits which they are rightfully entitled to under any circumstances!

When we employ an architect to build a new theatre, we may pay him anywhere from 4% to 15% (the prescribed fee is 6%), and for that we expect and generally do get a building that complies with all the laws, regulations and codes in existence. In addition we gain a lot of useful knowledge and experience in our contact with him. Why then should we pay the rate expert 50% of the savings? Most of these experts' training consists in previous employment by a power company; therefore they "know the other side of the picture." *They know that every contract held by any power company is not an equitable contract, and they know that errors in billing exist in many instances which have continued for years.* But I have never yet heard of any new or more favorable *rate* which has been created as the direct result of the efforts of any of the so-called experts.



The rate expert can do little more than any other intelligent individual can do if he would take the time to study the rate problem. Yes, of course, the years that the expert spent in the utilities business has given him a circle of friends and acquaintances that makes his work somewhat easier! But in summarizing, this first group is composed of individuals who recognize the problem and are satisfied with half a loaf when they are justly entitled to the whole loaf.

The second group is composed of individuals who recognize the problem, sense the apparent futility of trying to alter the situation and bend their efforts toward analyzing each of their specific situations—improving load factors, power factors and operating schedules, and reducing wattage, so that they can make the most of a bad situation.

The third group is composed of exhibitors who are entirely indifferent to the situation, either through ignorance or because they are too busy to be bothered. In this group we find the exhibitor who spends his time blaming Hollywood for all the evils of the business. His usual reply to a question about electrical rates is, "If Hollywood would turn out better box office pictures, we would not care what the electrical rates were." Despite this shortsightedness, our business is a good business. It is a good business because we can make so many mistakes and still make money!

ANSWERING POWER COMPANY ARGUMENTS

NOW LET US look into the few stock arguments which all power company executives pass out in answer to our pleas for new rate consideration:

The first is, "But consider the poor power factor of the equipment in the Blank theatre!" Now, just what is this thing called *power factor?*

The power factor can be simply expressed as *the ratio of the power-producing current to the electrical total of the power-producing current, plus the magnetizing current.* This power factor may be expressed as a percentage; if it is low, we must pay for a greater amount of current than we

HOW IMPROVED VENTILATION WAS OBTAINED WITH EXISTING FANS

THERE WAS a comparatively new theatre which was equipped for ventilation only. It had two fans of ample capacity located above the stage and delivering air through four grilles, all at the same height, above the auditorium floor. The total grille area for each fan was three and a half times the size of the fan discharge opening. The distance of the fan discharge to the grilles was about 12 feet. The management stated that they never had anything approaching adequate ventilation.

On two previous occasions mechanics or engineers had been called in to correct the condition. What they did was to put elbows on the grilles, making them very unsightly, and speeding up the fans to such an extent that additional money had to be spent to line the short ducts with sound-absorbing material.

Finally, the problem was assigned to me, and this is what I did to make the installation satisfactory:

Calculations and measurements indicated that the fans were of ample size for the theatre. With both fans running at the increased speed, there should be more than 127 cubic feet of fresh air per minute for each seat in the auditorium, or an air change of the total cubic content of the theatre every minute and a half. But a check of the air escaping from the theatre showed that the air could only change every twelve and a half minutes, because after the pressure has been created, as determined by the characteristics of the specific fans, the fans cannot put any more air into the theatre than the amount which escapes or is released from the theatre. Consequently, the fans were just making a pressure chamber out of the auditorium. This condition indicated two things:

First, that the stepping up of the speed of the fans, which was previously done, was in error and accomplished nothing except to increase the operating cost, as 10-horsepower motors were required instead of the original 7½-h.p. motors.

Secondly, that the theatre needed a mechanical exhaust system in order to permit the air change within the theatre, which was expected when fans of that size were selected to do the job.

So the 10-h.p. motors were turned in for some 7½-h.p. motors, and the fans reduced in speed to their original capacity. Then a second-hand blower of about 60% capacity of the two combined delivery fans was procured and installed with ducts to the balcony, the main floor under the balcony and the foyer. Fans were also installed to exhaust air from the toilets. This still left about 35% of the total air to be lost, or to escape through the lobby.

These changes were so effective that the manager wanted to stop right there. However, the job was not completed. The air from the delivery grilles was coming in at too low a velocity owing to the fact that the short duct run increased in size from the size of the fan discharge to the combined grille sizes, which, as earlier stated, was some three and a half times.

The duct system was reduced in size and so were the grilles reduced in size, making the appearance from the auditorium very much more attractive. These new ducts were made so that the two having the shorter throw had a velocity of about 450 feet a minute, and the two that were smaller and directed toward the small balcony (the longer throw) had velocities of about 800 feet a minute. With this done, there was not a seat in the house which did not receive its proper amount of air; there were no stagnant spots and every person benefited from the apparent cooling effect of air motion.

The entire job cost less than the amount of money which had previously been spent in trying to correct the unsatisfactory condition.

It pays to get the advice of an air conditioning engineer rather than rely on the suggestions of the sheet metal contractor or ventilating contractor.—J. T. K.

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actually can convert to lighting or power use.

Because of low power factor, a large percentage of the theatres of the country are actually buying much more current than is required for the kilowatt hours which are used in the theatre. In buying electrical energy for the operation of equipment such as any induction type motor, we buy actually two kinds of current, i. e., power-producing current, which is converted by our equipment into useful work. This is the current that is registered on the meters. After that we are penalized for *magnetizing* current, which our equipment requires. This current is ***not*** converted into useful work. Although we must have it with certain kinds of equipment (and this is generally the older motors and generator sets), it might be considered as loss in the operation. However, as we must have this magnetizing current, and it must be provided by the power company, we must pay for it—and pay for it we certainly do!

We may as well concede this point of bad power factor to the power companies, because even a hurried study of a few situations will indicate the truth of this contention. But I question just how serious the power companies do consider this factor to be. Perhaps their argument about bad power factor is just a smoke screen, because very few theatres are now operating under contracts with a power factor clause in them.

The next time a power company representative gives you this argument, you say, "All right, tell us what the power factor should be in this theatre, and when we bring it up to that, then what are you going to do about reducing my rates?" At that point they will want to change the subject, or else tell you that they won't reduce the rates, but that you will profit by the greater economy of your operation. You *may*, or you may *not*, depending upon your contract for light and power.

IMPROVING POWER FACTOR

Power factor improvement merely means *installing certain equipment to neutralize the effects of the magnetizing current.* Power-factor improvement equipment is available and on the market today. It can be connected directly to the terminals of a motor, or to the incoming distribution lines, and this equipment actually neutralizes partially, or entirely, the magnetizing load effect of all current supplied to the particular motor or to all equipment served from the distribution system.

One of the leading manufacturers of power factor improvement equipment gives the following as the benefits to be derived from the installation of such equipment:

1. Power bills are substantially reduced in cases where a power factor clause is in force.
2. Line-voltage drop is reduced.
3. Lamps will deliver their full quota of light.
4. The load on the transformers is reduced making it possible to supply power to more equipment from the same bank of transformers.
5. Line losses will be reduced in the plant wiring system.

LOAD FACTOR

The next argument that the power company is likely to present is, "But look at your load factor, we must have stand-by equipment to serve your entire connected

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load should you desire to operate all equipment and all your lights." This may sound like a logical argument to everybody, but it isn't to a theatre man. We know that with the policies of operation in vogue today, we never have *everything* on at once. Even in the "good old days" of large stage shows we never had *everything* on. The inherent nature of our business demands a much greater investment in electrical installation than other businesses, and because of that we should receive a classification that would not penalize us for the rest of our life just because we operate theatres.

The load factor is the ratio of the actual horsepower or kilowatt load in the theatre, to the maximum horsepower or kilowatt load *if* every motor and every lamp in the theatre and every light on the stage, both projection machines, all spots and effect machines, Standby generator, all pumps, fans, vacuum cleaners, and all signs and exterior lighting were burning or being used at the same time. I will let anyone answer this one, "Does that condition ever exist?" As a matter of fact, it is an absolute necessity for every power company to have among its users a rather large percentage of low load factor customers.

Let's assume that every customer in a particular community served by a power company had a 100% load factor. What would happen if somone bought an electric fan? The moment the switch is turned on the whole system for the entire town would become overloaded. We know that this does not exist—if it did, the situation would be unbearable. However, in such a situation, the customer who would *promise* the power company not to operate all of his equipment at any one time, in other words, deliberately create a low or bad load factor) would profit handsomely by it.

So the argument of poor load factor is not very convincing. The power company needs low load factor customers, and the fact that theatres, even in the most prosperous times, can never have a 100% load factor, means that the power company will never be called on at one time to furnish current for all lights and equipment connected to our lines.

PEAK DEMAND

Now the third stock argument of the power company goes something like this: "Most of the demand made by theatres is during our peak period, which is between 5:30 and 8:00 p. m. each day." Assuming for a moment that this is true, and reverting to argument No. 2, should they at that time be happy that we have a bad load factor? I am quite sure that if it were possible to see the charts of any power company, they would indicate a peak in the consumption of current between 5:30 and 8:00 p. m. on five days a week, Monday to Friday inclusive, and it would show much less of a peak on Saturdays, Sundays, and holidays. We operate during those off-peak days just as we do on the on-peak days, and because of this fact we should receive some favorable consideration. As it is, we are penalized because we operate on peak periods, but when one figures out the number of Saturdays, Sundays and holidays in the year in relation to 365 days, it is easy to see that during almost half the year we are very satisfactory customers.

Everyone likes to do business at a uniform rate, but they don't tear down the peak business—rather they try to build up

maintenance tabs

By

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CONTRACTOR'S BOND: The premium for a contractor's bond to guarantee the faithful performance of a contract is 1½% of the gross amount of the contract. Such bond is in force for a period of two years, unless sooner released. If released before the expiration of two years, there is no refund of any part of the premium.

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CONTRACTOR'S EQUIPMENT: Every contractor is obliged either to own or to rent considerable equipment. The larger items of equipment, such as concrete mixers, steam shovels, hoists, etc., are rented to the job whether or not they are owned outright or rented by the contractor. Such equipment rental charges go into the cost of the job.

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FREON REFRIGERANT: Contrary to the opinion of many theatre managers, a freon refrigeration compressor is a comparatively simple piece of machinery, and modern units are built to operate without constant care and attention. This does not mean that they are or should be locked up in a room and never looked at. Between now and May I make it your business to understand the operation of the compressors in your theatre.

•

FAN MAINTENANCE consists mostly of bearing repairs, tightening belts, cleaning dirt from the fan blades and electrical work on the motor and starter. If direct drives are used, the flexible coupling may need attention. In most theatres, the winter time is the opportune time for this work.

•

BOILER PROTECTION: Automatic protective devices on boilers, such as water feeders, regulators, motor cutout switches, gas cutoff valves, low water cutoffs, etc., are only of value if they function. When have you, as one in charge of a theatre and responsible for property and the protection of your patrons, made a test of those devices?

business in the hours of the day when there is capacity to do more business. The usual method is to offer some form of inducement to those who will do business at specified hours—hours other than capacity hours. We do the same thing in operating theatres by admission price changes. Why is it unreasonable to ask or expect some favorable consideration along this line from the power companies? It is logical and reasonable, and the only reason we don't get it is because of the franchise which the power company holds—we can't throw out the service and trade elsewhere.

CONSUMPTION RATING

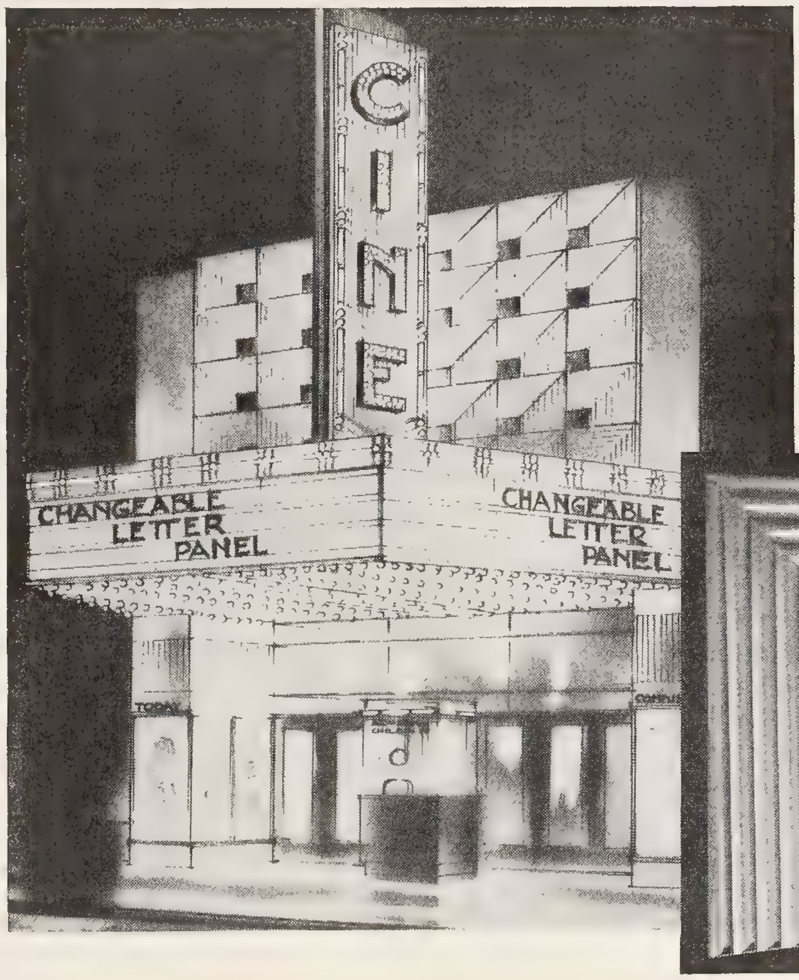
The fourth and last of the stock arguments is, "You know, the theatres are not our largest consumers—look at the Blank department store, the Blank hotel, and the Blank apartment houses. Any one of those pays us more per year than all five of your theatres put together." And that is the only time that our five theatres are put together or even mentioned in the same breath. Now in each separate theatre we pay for our current in the brackets where the per kilowatt rates are highest, *just as if each of our theatres purchased electrical energy from five different power companies.* The power companies are the only people whom we do business with that do not recognize our company as a *company,* but break us down to our component theatre units. No other concern not protected by more or less exclusive franchise could afford to do busines on such a basis.

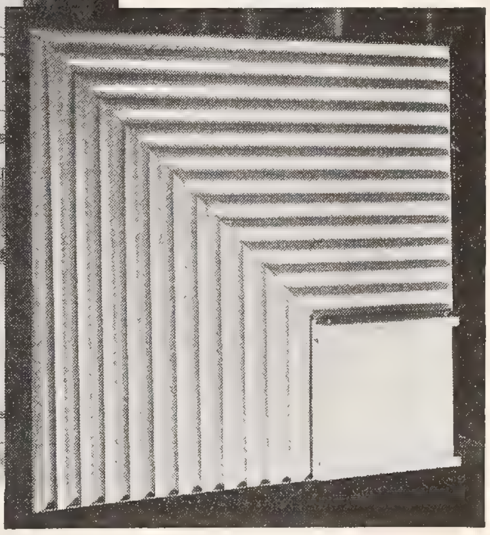
But going back to the comparison of total bills for theatres, as compared with other lines of business: I ask any power man to compare the per-kilowatt rates paid by the hotel, the department store and the apartment house with the per-kilowatt rates of the theatre, and he will see that the differential more than amply makes up for the seemingly large disparity in totals. Furthermore, the small group of large users represents a relatively small proportion of the *total* output of the power company, and in the final analysis it is the mass medium and small users that is the bread and butter of the power company.

It stands to reason that a sub-station with a fixed investment and established operating costs is more profitable if it serves a large number of small consumers paying for their energy in the higher brackets per kilowatt-hour than if a sub-station of the same output capacity serves but five or six customers who pay for their energy in the lower brackets per kilowatt-hour. So again I say that there would be a smaller percentage of profit for the power companies if all of their consumers were in the big user class. The small man and the average account is the backbone of every business, just as the small theatre has proved to be the backbone of the motion picture industry.

Because our smaller theatre operations are of such great importance to our business, the battle with the power companies becomes one of equal importance. There will be more about rate structure in a later article.—J. T. K.

ARE YOU TAKING ADVANTAGE OF THESE NEW LIGHTING IDEAS?





● *A suggested theatre front capitalizing the attraction value of new materials and new lighting methods. Inset shows facade treatment.*

● *One of the many ways to make more efficient and effective use of light for illuminating large areas. These pre-fabricated squares are composed of two triangular pieces of light colored, mat-finished corrugated metal with accents of smaller squares of clear or colored translucent material in the corners lighted from behind.*

Are you taking advantage of today's new building materials, new lighting methods, and modern lighting effects to give your theatre exterior the maximum attraction value with minimum cost?

One of these new lighting ideas is shown here. The luminous front sketched above has a border treatment and vertical sign of specular corrugated metal lighted by inside-frosted MAZDA Lumiline and natural-colored lamps. The exposed lamps or reflector letters are of high brightness.

The facade is made up of blocks of corrugated metal with accents provided by glass panels, as shown in detail in the inset photo. Floodlighting and the light from the sign bring out the texture of the metal. Lamps behind the glass panels give them a delicate coloring or a shimmering sparkle that imparts a jewel-like appearance to the front.

Clip the coupon below for detailed information on these new ideas in theatre lighting. General Electric Company, Dept. 166, Nela Park, Cleveland, O.

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Solid Screen With Perforated Mask For Tweeter Unit

A SCREEN WITH unique provisions for the transmission of sound, under development for some time, has been brought out by the Hurley Screen Company of Long Island City. The picture screen itself is solid. The only perforated area employed is that of a black, unreflecting strip of fabric extending across the top of the screen. It is behind this that the high-frequency speakers or cellular horn is placed, while the reproducer covering the low frequencies is located behind the unperforated screen.

The accompanying diagram, with notations referring to an installation in conjunction with Western Electric speakers, indicates the positions of the speaker units relative to the solid and perforated sections. "Note 4" designated in the area between the low-frequency horn baffle and the high-frequency horn unit, refers to the maximum distance allowable between these elements in order to maintain them in proper phase. This distance is 3 feet.

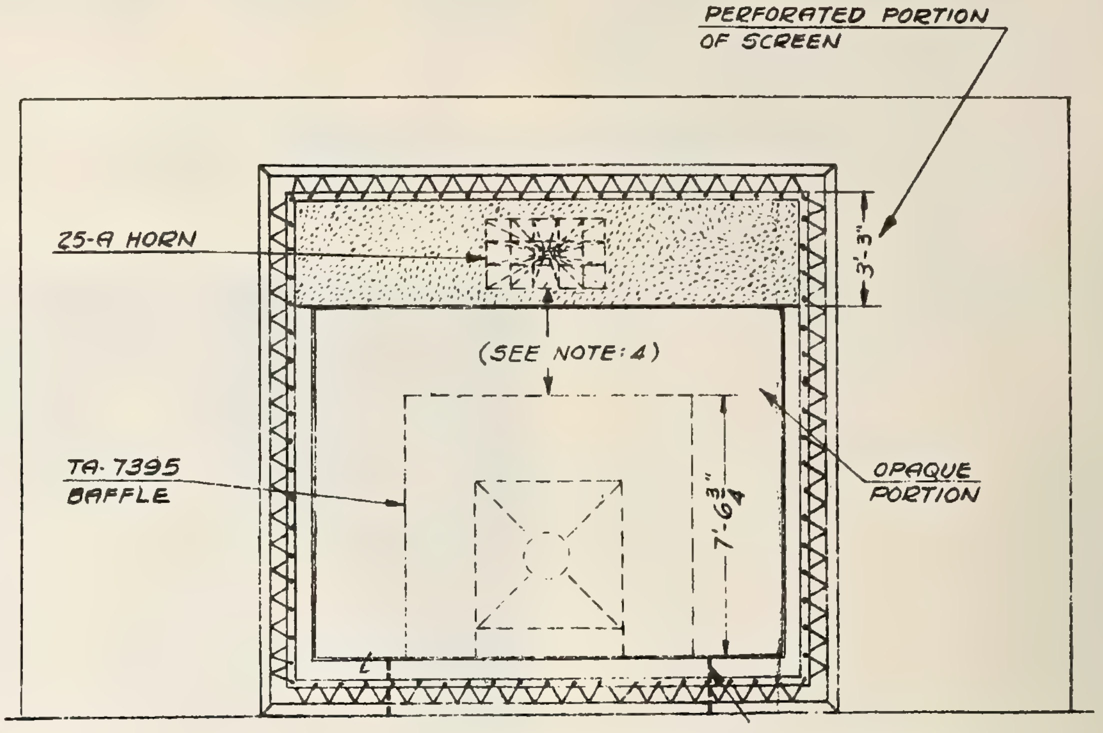

Diagram showing relation of screen elements to horns.

The perforations of the black strip at the top are of standard area. Elimination of all perforations in the screen area proper, of course, reclaims the light loss represented by standard perforations, which has been established at 9%. The sound attenuation of this solid area, as rated by Electrical Research Products, Inc., following tests, is given as 0.5 decibels up to and including 300 cycles. The finished screen employed has a reduced thickness (11/1000 of an inch), with a weight of one ounce per square foot. The reflection factor is given by the manufacturer as 92%.

The perforated strip is sewn to the screen proper, and both sections are attached to the frame as a unit. Use of this type of screen installation in connection with the low- and high-frequency horn units of the type now standard with Western Electric and RCA Photophone reproduction equipment, is limited, because of the phase factor, to theatres requiring an image no more than 14 feet, 10 inches high.

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THE R. K. O. Hamilton at 146th Street and Broadway has reseated with 1777 Heywood Streamline Theatre Chairs.

● A smart, modern combination was selected for this New York house . . . beautiful rust mohair upholstery and silver Ceramite on the streamline backs. Thus, another popular house is added to the long list of Heywood Streamline installations. These swanky modern chairs are mighty practical because they prevent soiling by patrons' hands . . . eliminate chances of upholstery wearing or cutting through. They are styled and built to take plenty of use and abuse without ever showing it. That's something every operator appreciates. And . . . they have that big advantage of quickening your house traffic because the streamline edge on the backs (chromium or colored Ceramite) makes it easy for patrons to locate their seats. *If you are planning a new house or reseating your present theatre* . . . ask your H-W Sales representative to give you the complete story on these modern swanky, streamline chairs.

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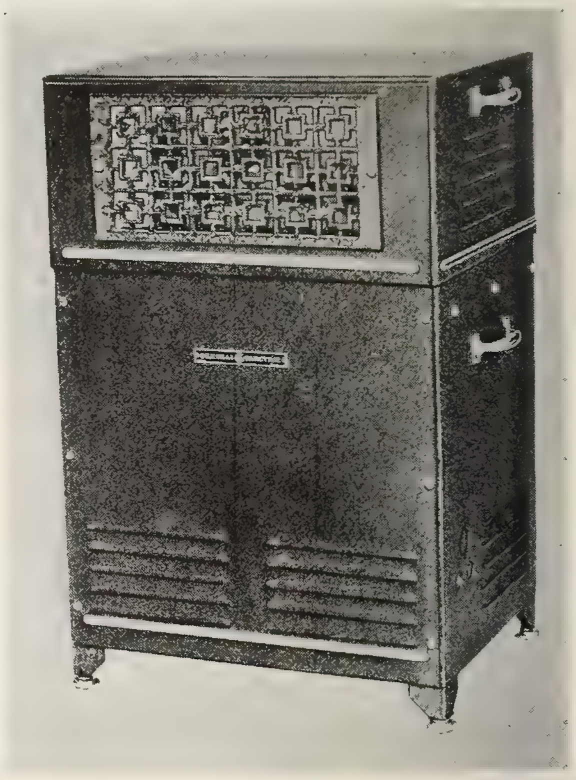
Two-Unit Type Rectifiers for Suprex and L. I.

THREE NEW copper-oxide rectifiers for motion picture projection have been brought out by the General Electric Company's Appliance and Merchandise Department, Bridgeport, Conn. They employ the established principles of rectification used in previous models and feature two-piece construction, simplified steel bracket mounting, cooling system, remote control, and a new system of fusing.



The new units retain the same number of copper-oxide elements for respective ratings as were used in previous units, and the same output ratings have been maintained: a 40-50 ampere unit for the 6-7 mm. Suprex trim; a 40-65 ampere unit suitable for use with either the 6-7 mm. or the 6.5-8 mm. Suprex trim; and a 20-30 ampere, 50-55-volt unit for low-intensity lamps. Stock models are designed for operation on 230-volt, 60-cycle, 3-phase A.C. supply (other A. C. voltages and frequencies, either 2-phase or 3-phase, can be supplied).

The new two-piece construction provides for two assembly sections. The base section contains the copper-oxide elements, the blower system, and the control relays. The top section consists of the transformer assembly and control panel. Separate pack-

In the mounting, individual stacks or units are supported at each end by a heavy steel bracket or hanger, with hangers so arranged that they form the electrical connections to the stacks. The stacks are interconnected by heavy copper bus bars, bolted to the hangers to eliminate multiplicity of connecting wires and soldered joints.

The cooling system forces air through the copper radiating fins of the rectifier unit and maintains the operating temper-

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TO EXCEL
NOT JUST TO
COMPETE
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The reasons for America's leading theatres preferring Ideal Chairs are many . . . their modern, distinctive design . . . the Relaxon deep spring construction cushions . . . the patented full ball bearing, full compensating, self aligning hinges . . . the superior upholstering . . . and various exclusive refinements . . . Write for catalog and name of nearest dealer.

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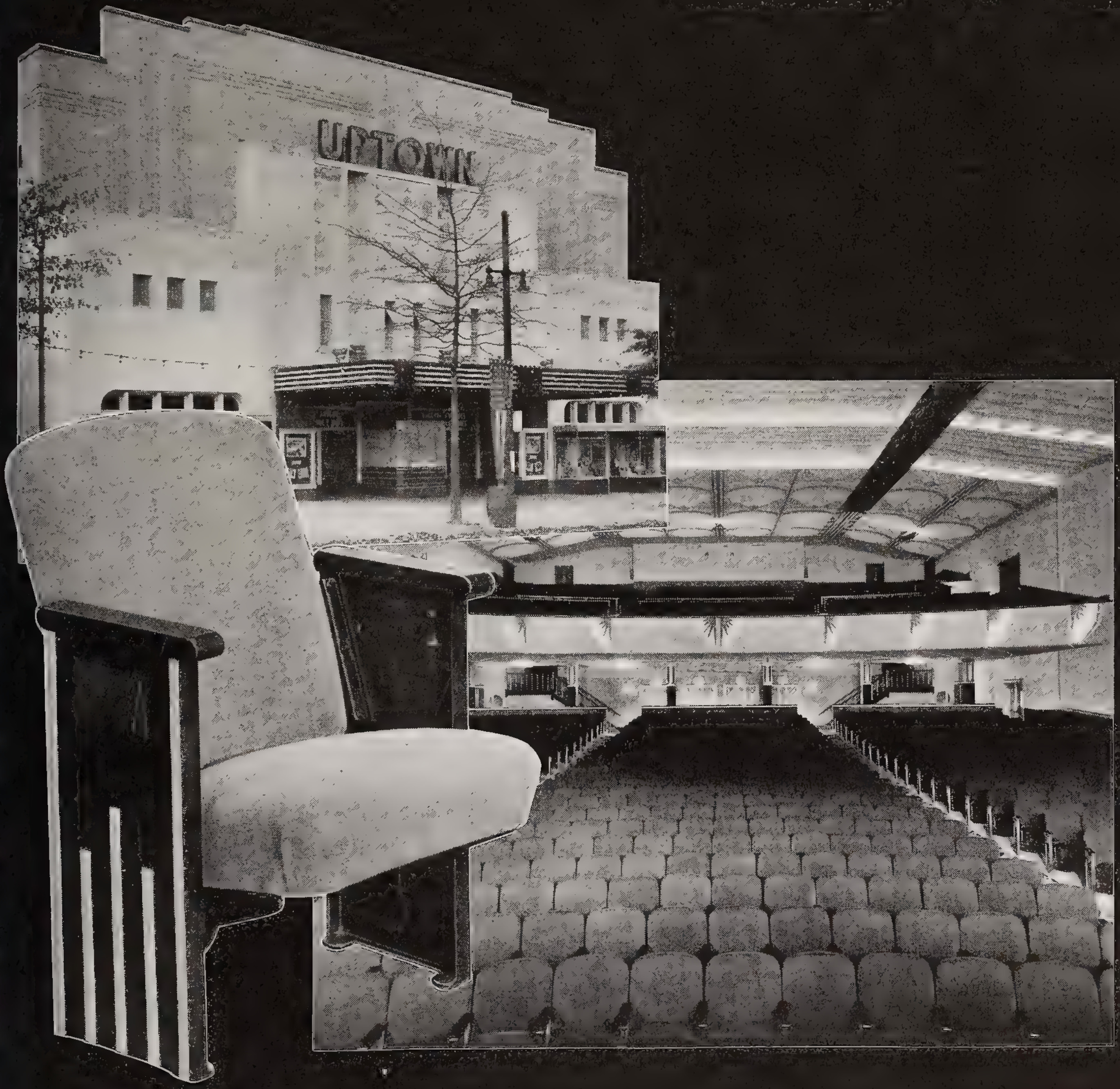

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The striking lobby display depicted above, built by Wardell Jukes of the RKO-Albee Theatre, Providence, R. I., was made with the Cutawl at a construction cost of $4.00.

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Get a Cutawl immediately. Our low payment plan makes buying easy.

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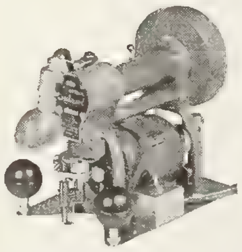

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ature within one or two degrees of room temperature. A cowling integral with the unit assembly encloses the fan and provides air distribution even with the cover off.

A new system of fusing allows each individual section of the unit to be separately fused.

Dimensions of the new rectifiers are: height, 33⅜ inches; width, 21½ inches; depth, 16 inches.

Sound System Amplifier With Hearing Aid Cut-In

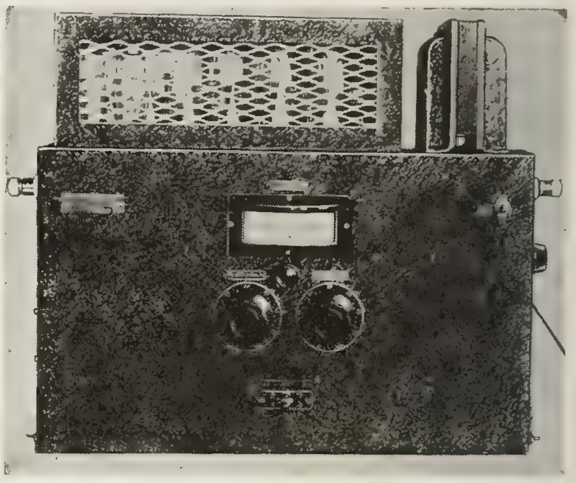
AN AMPLIFIER for theatre sound systems designed to cover the full available frequency band, and with special provision for functioning as a hearing-aid system amplifier, has been developed by the Gates Radio & Supply Company of Quincy, Ill.

The amplifier uses audio-transformers with high permeability cores, low-loss hum resisting windings, built into heavy cast metal cases to prevent electrostatic or magnetic coupling. It has four stages for the sound film, and four stages for the pickup, with separate mixer tubes for each purpose. Provision is made for phonograph pickup (200 ohms), and also a cut-in for either a crystal or high-impedance microphone. Output is variable at 50, 125, 250, 333 or 500 ohms.

Photocell connections to the two projectors are made through special locking type and removable plugs on each side of the amplifier, and the microphone also connects in a like manner. Projector balancing controls are provided on the side of the amplifier. Phono pickup connects to a terminal strip provided, and its volume, as well as the microphone, is controlled by a volume dial, another dial controlling the sound volume.

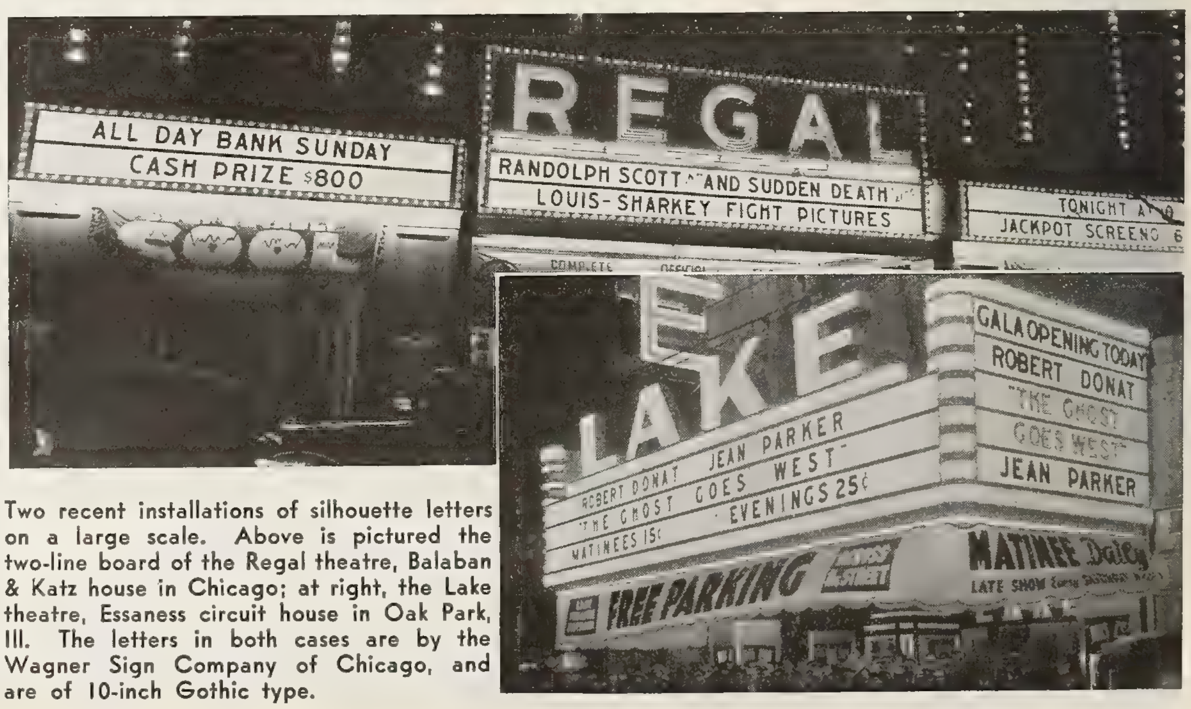
Exciter lamp voltage is supplied for either 10-volt, 7½-ampere, or 10-volt 5-ampere lamps with changeover switch provided. The hearing aid attachment is brought directly out of the amplifier so that headphones, if desired, may be connected to equip from one to ten seats.

A visual volume indicator is a feature of the design consisting in a meter device with an arrow which swings back and forth over a calibrated scale. When the arrow swings too high, it means the volume is too high; and when too low, it means the volume is low, and the operator may at once adjust the volume until it is correct, which is so indicated on the meter. This meter may also be used for balancing projectors, exciter lamps, etc.



Tubes used are two 6C6's, one 76, one 6A6, two 2A3's, and one 5Z3. Normal output is 12 watts, with a peak rating of 15. Line consumption is 250 watts. Current for exciter lamps, 10 volts a.c., with 7½ or 5 amperes and variable. The response rating from 30 to 12,000 cycles is given as uniform within 1½ decibels.

The amplifier has a casing finish of black crackle. Exclusive of tube cover, it is 12 inches high, 20 inches long and 5 inches deep. The tube cover adds 5 inches.



Two recent installations of silhouette letters on a large scale. Above is pictured the two-line board of the Regal theatre, Balaban & Katz house in Chicago; at right, the Lake theatre, Essaness circuit house in Oak Park, Ill. The letters in both cases are by the Wagner Sign Company of Chicago, and are of 10-inch Gothic type.

News Notes on the • THEATRE EQUIPMENT MARKET •

• Air Beam Circulator Company, New York, reports that 24-inch wall bracket type Roto-Beam fans have been installed in the Strand theatre, Brooklyn, N. Y.

• Theatres recently equipped with new lighting fixtures supplied by the Roman Art Company, Inc., St. Louis, include the Casconade, Owensville, Mo.; Temple, Standish, Mich.; O'Fallon, St. Louis; Sourwine, Brazil, Ind.; Roxy, St. Louis; Oblong, Oblong, Ind.; Ritz, Rockville, Ind.; New Clark, Matoon, Ill.; Rialto, Beatrice, Neb., and the Baden, Lindell, Yale and Red Wing, all in St. Louis.

• Goodall Electric Manufacturing Company, Ogallala, Neb., reports shipping to Anderson & Sandrew, Stockholm, Sweden, nine pairs of copper oxide rectifiers (suprex arc type) for installation in Scandinavian theatres.

• Chicago Cinema Products Company, has sold five bases for new RCA sound equipment to Balaban & Katz, two for installation in the Varsity theatre, of Evanston, Ill., and three for the Chicago theatre.

• The Brandeis theatre in Omaha, has installed a Baker 75-ton Freon direct-expansion cooling system.

• Two circuits operating 54 theatres in the Chicago and St. Louis areas have completed arrangements with RCA Photophone whereby all their sound equipments, of competitive makes, will be serviced by RCA engineers, according to F. B. Ostman, Photophone service head. The new contracts include the 28 theatres of the Essaness circuit of Chicago, headed by Sidney Spiegel; and the 26 houses of the Fanchon & Marco circuit of St. Louis. The sound equipment of thirteen houses of the latter circuit, and of five houses in the Essaness circuit, are shortly to be replaced with RCA apparatus.

• Baker Ice Machine Co., Inc., Omaha, has installed 8¼-inch ammonia direct-expansion air conditioning equipment in the Majestic theatre in Little Rock, Ark.

• The Spencer Turbine Company, Hartford, Conn., announces that a central, two-sweeper vacuum cleaner of 5 h.p. has been installed in the Criterion theatre in New York City. The following houses have been equipped with ¾-h.p. portable vacuum cleaners; RKO Columbia and Strand, Far Rockaway, N. Y.; Dyckman, New York; Bell Cinema, Brooklyn, and the Harris and Tribune, in New York City. Portable

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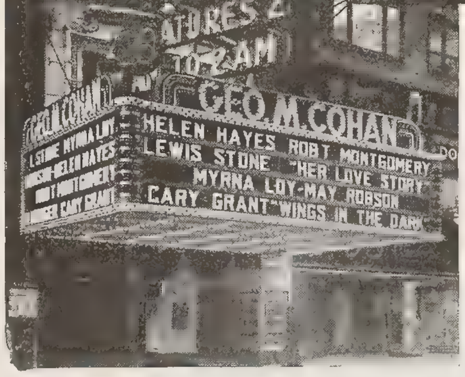
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At Times Square, 42nd St. and Broadway, in the very heart of New York, the brilliantly modernized canopy of the famous Geo. M. Cohan Theatre becomes another outstanding example of the dominance of modern ADLER SILHOUETTE LETTERS in this field. The only change made was to remove the old style glass letters and install the Modern Adler Cast Aluminum Silhouette Letters and Frames. Many signs can be changed over to these new letters at very little cost, without remodeling the sign. Write for information on these as well as ADLER SOLID BACK LETTERS. Guaranteed unbreakable.

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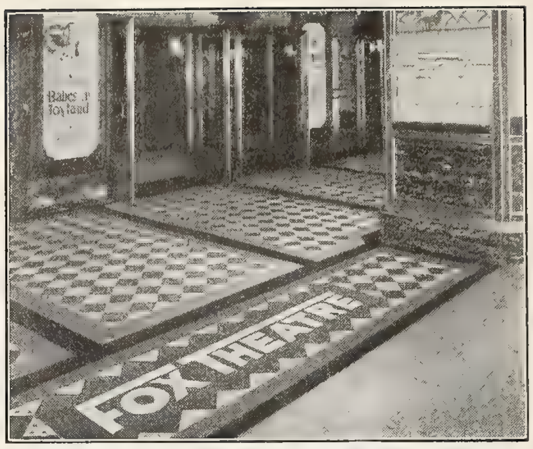

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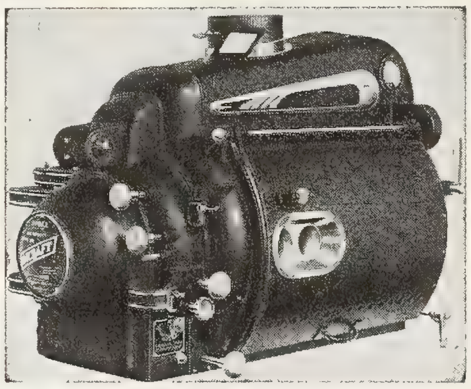

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1770 W. Berteau Av.
Chicago, Ill., U.S.A.

models of ⅓-h.p., have been installed in the Hobart, Woodside, L. I.; the Howard Parkside and Hollywood in Brooklyn, and the Dover, University and Biltmore, in New York City.

- The Scott Ballantyne Company, of Omaha, has appointed S. M. Harper, 53 Park Place, New York City, as New York representative.

- General Register Corporation, New York City, has equipped the Circle theatre of Cleveland with a three-unit Gold Seal ticket register. Four-unit Gold Seal registers have been installed in the Republic, New York City; RKO Madison, Brooklyn, and Lafayette, Buffalo.

- American Mat Corporation of Toledo, O., reports equipping the Princess theatre in Toledo with approximately 200 square feet of corrugated perforated matting, and the Lee theatre of Dixon, Ill., with link matting.

Transformer for A Broad Range of Neon Installations

DESIGN specifications have been released by the Westinghouse Electric & Manufacturing Company on transformers developed for supplying luminous tube signs and ornamentation. The transformers are available for all standard secondary ratings, ranging from 2,000 volts, 18 milliamperes up to 15,000 volts, 60 milliamperes. On units of 6,000 volts and above a mid-point, grounded design is used. This feature reduces the electrical stresses on tubing and cable to one-half.

Primary coils are wound with a special paper-insulated quadruple enameled wire which puts insulation between each turn.

The secondary coils are wound with quadruple enameled wire with glassine paper between layers of wire. Start and finish of coils are space wound.

The transformer cores are made of the same double annealed iron used in large power transformers. When the core and coils are completely assembled in the case, the unit is then filled with "Zerotherm," a special insulating compound. "Zerotherm" will stand temperatures of plus 200° Fahrenheit without cracking.

All cases are constructed of rust-resisting steel and are welded at the joints. Cases are given a black, "crinkle" finish.

Binding posts are mounted on special process porcelain bushings designed to prevent flashovers and corona discharges.

High power-factor transformers with a corrective capacitance incorporated within the case and of advantage where public utilities have established bonus and penalty clauses for power factor in their rate schedules, are also available. These are rated from 15,000 volts, 60 milliamperes to 9,000 volts, 30 milliamperes, and from 9,000 volts, 18 milliamperes to 7,000 volts, 30 milliamperes.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

Maintenance of the Projection System to Insure Good Sound

● Examining the relationship between the sound system and visual projection elements and how faults in the latter affect the quality of sound

By AARON NADELL

WITH NEW developments in sound recording and reproduction making a finer motion picture available to the public, and with widespread replacement of older models of reproduction equipment rapidly taking place as a result of these developments, it is timely to consider—in some respects, yet again—the practical operating relationship of the projection mechanism proper, to the attainment and consistent maintenance of sound quality.

One of the ways in which projection equipment influences sound quality is in its effect upon the steadiness of motion of the film, as it passes the photelectric cell. The importance of smooth motion of the film at that point in its path can readily be understood by looking at any sound track. One type of track consists of a series of changes in the width of the clear area. The other consists of a series of changes in density. In any good sound equipment the motion of the diaphragm of the loudspeaker keeps step, to the minutest degree, with the progress of these changes in sound track appearance as they pass the photoelectric cell.

FILM MOVEMENT

If any condition in the projection room causes the film, even for a moment, to move more rapidly than it should, the diaphragm of the loudspeaker will pump more rapidly than it should. Having moved more rapidly than it should, the film, obedient in the last analysis to a constant-speed driving motor, must in turn move more slowly than it should, since the motor will hold it back, and the loudspeaker behind the screen now compensates for a sound too high in pitch by emitting one too low in pitch. At some tones, especially at high ones, the original note may be lost entirely, and replaced by series of other notes higher and lower than the original. At other tones or frequencies, the original note remains in the sound, but is reduced in volume and accompanied by other, spurious tones higher and lower in pitch, which were never present in the original, and which constitute a form of sound distortion peculiarly displeasing to the human ear.

This type of sound distortion can be divided into two general classes, which differ from each other in accordance with the rapidity with which film speed changes. One of the most common rates of speed variation is, as will be seen below, 96 per second. On the other hand, film speed may slowly increase over a period of a second or so, slowly decrease over a corresponding period, introducing a different and more recognizable, but equally disagreeable distortion into the sound.

To check upon some of the many ways in which projection equipment, as distinct from sound equipment, can cause these forms of distortion, it is only necessary to consider the course of the film as it passes from the upper magazine to the lower one. In any standard theatre projector there are three sprockets—upper, intermittent and lower. The upper sprocket draws the film from the upper magazine. The reel in that magazine rotates slowly at first; more rapidly as the amount of film remaining decreases, but the upper sprocket rotates steadily, and film passing it theoretically moves at constant speed at all times.

The author has been identified with sound and projection for many years. He is the author of a book on sound, and also of the chapters on sound in F. H. Richardson's Bluebook of Projection. — THE EDITOR.

SPROCKETS

The intermittent sprocket of course does not move at constant speed, but starts and stops 24 times a second. In this portion of its path the film also moves and stops 24 times per second. The lower sprocket again moves steadily and restores substantially constant motion to the film. The loops are left in the film between the intermittent sprocket and the two steadily moving sprockets, theoretically absorb all the intermittent motion.

From the lower sprocket the film passes into the soundhead, and thence to the lower magazine. Now in the case of the upper magazine, the film is drawn downward by the upper sprocket, and the reel rotates merely because of the pull on the film, the speed varying with the amount of film.

THE TAKE-UP

The lower magazine reel must also change its speed of rotation in accordance with the amount of film already reeled up. At the beginning of the run, the diameter of the film and hub may mount to 6 inches, and the lower reel revolves approximately once a second. At the end of the run the diameter of film and hub may be perhaps 12 inches, and the reel revolves approximately once in two seconds. This gradual decline in speed is, of course, effected by means of a friction clutch, which drives the reel as fast as the film, coming down from the soundhead, will allow it to turn. Naturally, any roughness, wear, or defect of lubrication in that friction clutch will make the pull of the lower magazine jerky instead of steady.

In examining in detail how this assemblage of mechanism can cause unsteady sound, it is necessary to remember that despite the weight and bulk of the apparatus, it constitutes a machine of extreme delicacy.

Slippage on the part of the film in the order of one one-thousandth of an inch is enough to cause seriously bad sound, and the mechanical parts of the mechanism are built to tolerances of one ten-thousandth of an inch. It takes very little excessive wear, very little carelessness in lubrication, to destroy accuracies of that order.

SPROCKET-HOLE FLUTTER

The form of distortion that has been given most careful study by engineers to date is sprocket-hole flutter, the effects of which have been investigated in great detail, and are very thoroughly known. The pitch of sprocket holes—that is, the spacing on standard film between the center of one hole and the center of the next—is 0.187 inch. The film moves at the rate of 18 inches per second. Dividing 0.187 into 18 shows that 96 sprocket holes engage and disengage in one second's time. If sprocket teeth are undercut, because they have been kept in use after wearing beyond the point where they should have been replaced, the film will slip 96 times per second, because, no matter how many teeth seem to engage simultaneously, actually there is only one tooth that does the driving, except under impossible conditions, in which all teeth, and sprocket holes, are exactly the same in size. Under normal circumstances sprocket hole slippage at the rate of 96 slips per second must be expected.

In every soundhead there are devices designed to keep the film moving steadily at the point where it passes the photocell, and these devices will absorb the normal slippage that is always to be expected because of imperfect sprockets and sprocket holes. When sprockets are undercut, however, slippage may become so great that the filtering devices in the soundhead cannot remove all of it, and the familiar 96-cycle flutter appears in the sound.

Another cause of the same condition is enlarged or torn sprocket holes. In this cause defective equipment in one theatre can spoil the show for many others, and such things do have a wide-spread influence upon the show-going habit of the general public, even though we choose to ignore this effect.

Three other types of defect in the projector mechanism, all resulting in the type of bad sound caused by irregular film speed, may be classified roughly as eccentricity in a rotating part, excessive vibration, and poor takeup action.

It is obvious that sprockets and guide rollers must either sustain wear or wear against the shafts on which they rotate. The result may be that the rotating part comes in time to fit loosely upon its shaft, or its bore becomes egg-shaped instead of truly round. Lastly, the shaft may be sprung in some way. Any of these causes results in eccentric motion of the bearing surface of the sprocket or idler roller.

If the motion of a sprocket is eccentric, the film speed accelerates and declines each time the sprocket revolves. If the effect is not completely filtered out in the soundhead, the pitch of the sound will change approximately five times per second. If the motion of an idler roller bearing upon a sprocket becomes eccentric, the film will be pressed down upon the broad base of the sprocket teeth and allowed to spring back toward the points of the teeth, each time the idler revolves. In consequence, there will be a periodic change in film speed at a rate determined by the diameter of the idler.

VIBRATION

Excessive vibration in the projector mechanism may result from many causes—eccentricity in any of the driving gears, worn intermittent movement, excessive play in the moving parts, etc. Excessive vibration may be heard in the screen speakers as direct noise. For example, the filament of the exciting lamp may be physically shocked into vibration, which of course will be heard. Vibration may also be imparted to the two knife edges that form the slit within the lens tube (spacing, one one-thousandth of an inch). Vibration, either of the edges of the slit or of the filament of the exciting lamp, will result in periodic increase and diminution of the amount of light reaching the photocell, and create a noise of the pitch of the vibration.

Many of the forms of vibration that appear in a projector mechanism are discontinuous; that is, they renew themselves, perhaps several times a second, continuously dying down and coming back. In consequence, the noise in the screen speakers cannot be ignored by the ear; it calls atten-

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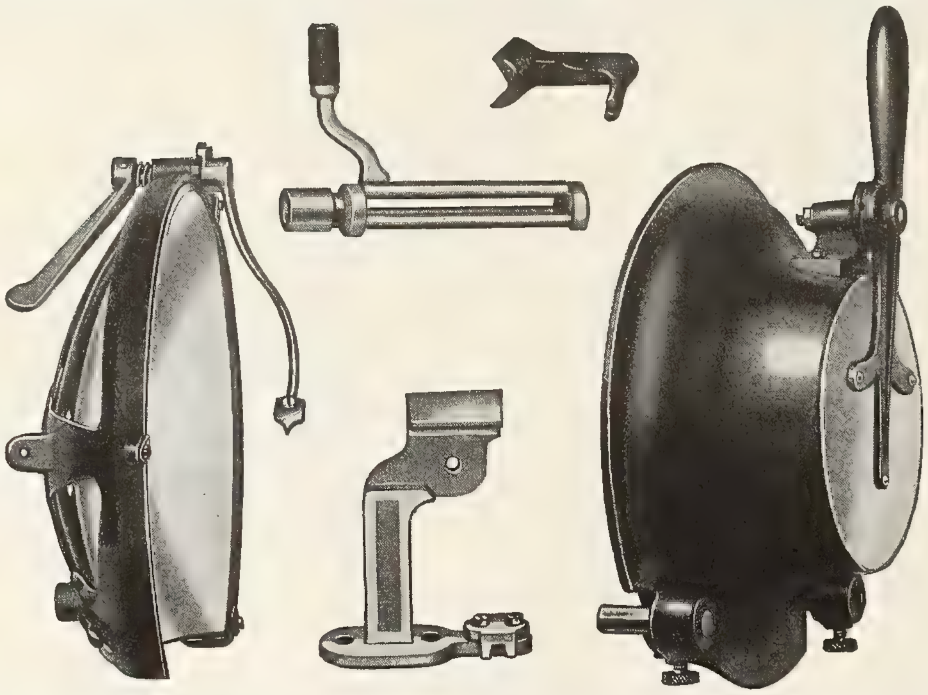

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tion to itself precisely because of its discontinuous nature, and concentration upon the message of the pictures becomes proportionately more difficult.

Flutter caused by the mechanism of the take-up is imparted to the film by jerky action of the lower reel. Like all other forms of irregular film motion, this type of flutter will be absorbed by the filtering arrangements of the soundhead, and by the loops of the soundhead, if it is not excessive. But film loops cannot absorb all disturbances, since film is not infinitely flexible. Nor is any filtering device 100% effective. When the friction clutch of the take-up slips and then holds, the pitch of the sound will decrease at each slip and increase during each new tug upon the film. The effect is strongly accentuated by worn teeth in the "hold-back" sprocket of the soundhead or worn, over-sized sprocket holes in the film.

TRACK INJURIES

Still another way in which defective projection equipment interferes with good sound is by scratching the sound track. The really damaging scratches are, of course, the smaller ones, a succession of which may sound like a simple noise, or like a string of firecrackers.

Oil on the sound track has much the same effect, since it catches minute particles of dust and grit, which create noisy sound partly by scratching the emulsion, and partly by their mere presence. In a properly lubricated machine oil can reach the film, of course, only when worn shafts or bearings admit excessively thick films of oil and allow the lubricant to leak out and spatter.

BUCKLING

Excessive heat at the aperture, of course, is likely to cause the film to buckle to some appreciable extent, and buckled film cannot give good sound. When projectionists try to counterbalance the lowered reflective power of a deteriorated screen by "hiking up" the amperage, excessive aperture heat may be produced, particularly with those projector heads not equipped with rear shutters. Color films usually require greater projection light intensity, and consequently the amperage generally goes up when they are projected, with buckling not uncommonly a consequence. No device is known by which the track of such film can be kept in exact focus and the higher frequencies—which many theatres recently have paid a good deal of money to add to their sound—are necessarily lost. Since buckled film passes from one theatre to another through the exchanges, it is not only the house causing the trouble, but the industry as a whole, that pays the freight.

The lamphouse is also responsible for certain extraneous noises not infrequently heard in the screen speakers. Arc feed motors and feed relay contacts in worn, dirty or otherwise neglected condition, will spark. The electrical disturbances created by sparking are often picked up by the wiring of the sound system, and appear in the speakers as noise.

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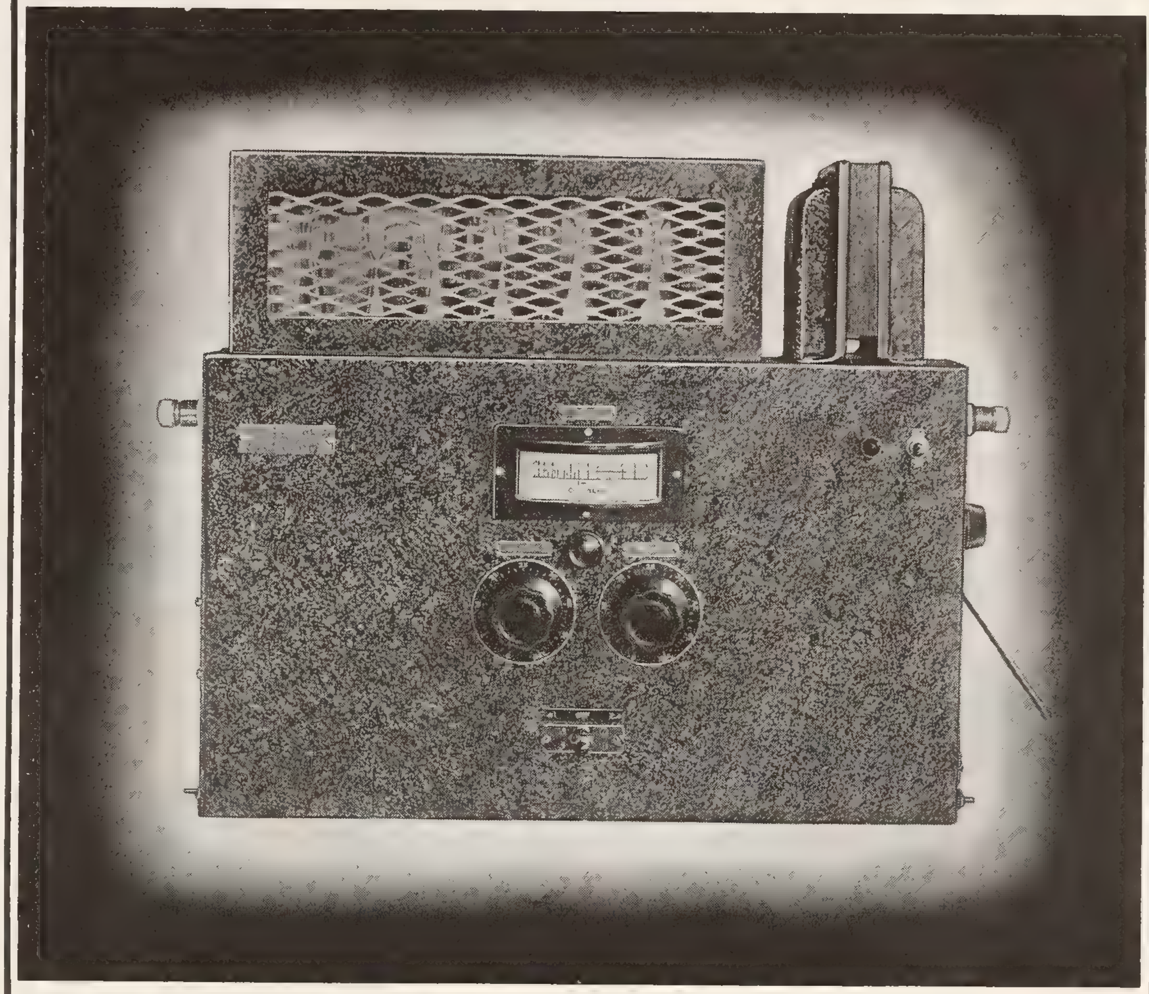

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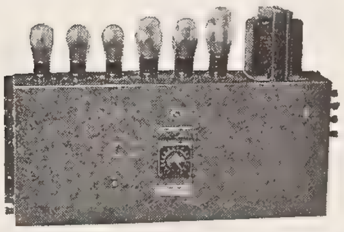

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COMMENT ON PROJECTION AFFAIRS

and answers to inquiries . . . By F. H. RICHARDSON

PROJECTION STANDARDS TODAY— AND THE TERM "PROJECTIONIST"

LOOKING BACK over the years, I am deeply impressed by the vast difference in projection standards, both in technics and personnel, between then and now. During merely the last ten years the improvement has been notable. True, we still have a good distance to travel—particularly in the direction of standardized practices—but the gains so far made are a distinct credit to the technical organizations, theatre management, the equipment manufacturers and the men in the projection room.

When I first took up projection work in 1904, the projectionist—to be more accurate, "operator"—was definitely—well, we may as well be frank about it—a roughneck. He was wholly untrained, and he had absolutely no pride in his work, which was regarded merely as one of various possible means of eking out a living. Projection wasn't even regarded as skilled *labor*.

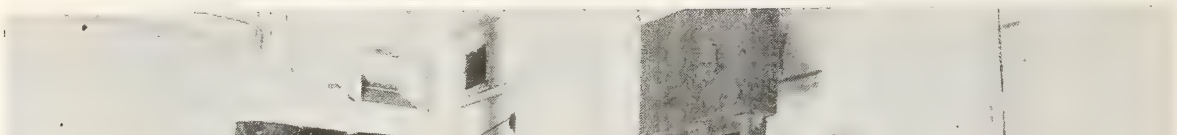
The decision of the *Moving Picture World* in 1910, to begin publication of a projection department, caused some amusement. Matters improved very little during the years immediately ensuing. Although equipment began to be substantially improved along in the later 'teens, the interest of the average projectionist in extending his knowledge of his craft did not loom up very large until sound came. Here was something he was *totally* ignorant of—and it was dumped right in his lap! The necessity to learn was urgent. And in the process of learning about sound, he became aware of his deficiencies with respect to other things in projection.

Today, projection is a highly skilled craft, and the men who represent it are for the most part proudly conscious of the important part they play in the great motion picture scheme. They are no longer "operators"—they are *projectionists*. Which reminds me. . . .

It was in the spring of 1917 that I proposed calling them *projectionists*. It was my idea that the men would not bother to learn if they did not take pride in their work, and the term projectionist seemed to me one that would elevate their work in their own minds. In addition, it of course described their work better than the term "operator." Well, as many know, the new title, which I began to use regularly, was laughed at. For at least five years I was the only one to use it seriously.

Ultimately, however, it began to be used by others, at first by a few and just now and then, but later quite generally. Today it may be said to be the term accepted by the industry for designating a person in charge of the projection equipment.

Therefore, I take this occasion to repeat my hope that the IATSE & MPMO will soon officially change the latter portion of its title, "Moving Picture Machine Operators," to one more in keeping with present terminology, such as "Motion Picture Projectionists." While there are other matters of more importance for IA conventions to deal with, this one seems to me worthy of some attention. It should be seriously considered, I think, for discussion by one of the annual gatherings.



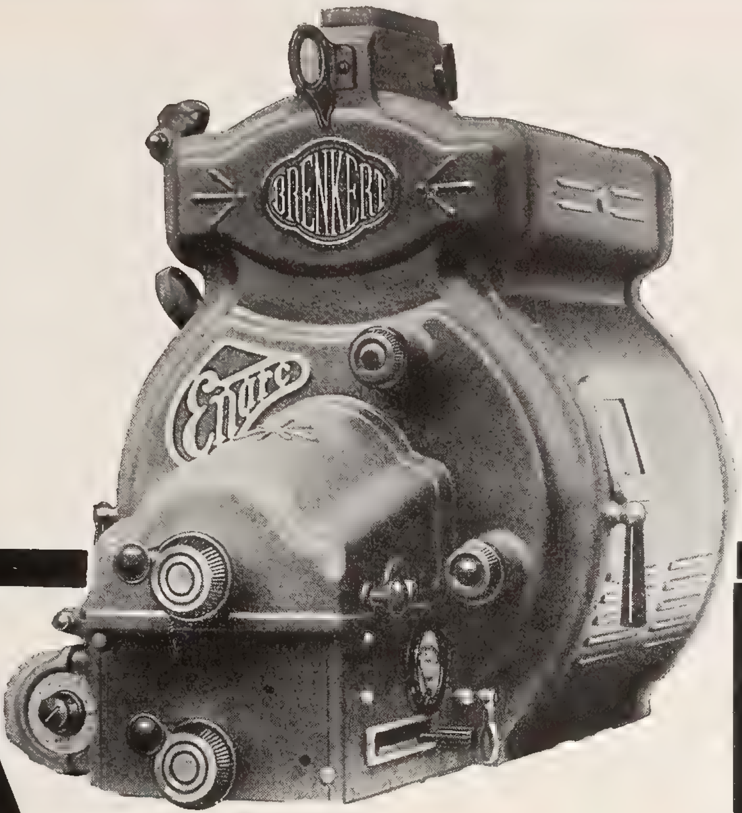
The projection room of the Carolina theatre in Charlotte, N. C., showing new equipment recently installed, including Brenkert Enarc projection lamps and a Brenkert F-7 effect projector, installed by the Wil-Kin Theatre Supply Company. Projectors are Simplex; the sound system, Western Electric. Projection arcs take current from Hertner Transverters, while exciter lamp and speaker field supply is from a Forest rectifier. Projection arcs are operated at 42 amperes. The Carolina is one of the North Carolina Theatres circuit, of which H. F. Kincey is general manager. E. W. Street is manager of the Carolina. The projectionists are W. H. Fowler and S. R. Ellis.

PERSUADING THE PENNY-WISE MANAGER

A LETTER recently received from a New England projectionist brings a familiar complaint. He writes, "What course would you suggest in dealing with a manager who refuses to permit expenditures for badly needed repairs? I am a projectionist in a small city. The theatre seats 400. The projector mechanisms are very old. I do not believe they ever had a complete overhauling—in fact, anything more than new parts installed by the projectionist. It is even a hard fight to get new parts, and the manager either laughs or gets very angry when I try to talk to him about having the mechanisms overhauled.

"I have tried very hard to follow your various instructions. I have not only purchased, but have to the best of my ability, studied, every Bluebook of Projection issued since I commenced as reel boy in 1921. I take pride in my work and try to get the very best possible I can, but frankly I am getting discouraged. The manager is part owner. He is a most friendly gentleman until I try to talk about needed repairs, then it is all off. Nothing doing! You have been my mentor and guide for years. I now ask you: what shall I do?"

Yours is a tough proposition. Your question is one that may only be answered more or less in generalities. From what you have said I am led to suppose your



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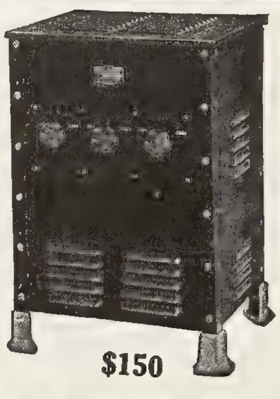

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manager really means well, but has not devoted any portion of his time to studying the effect of screen and sound faults upon box office income. He perhaps has never considered the cumulative effect of several small defects set up or caused by lack of fine precision in the equipments, viewed as a whole. You perhaps call his attention to some worn part, and he says, "Oh, that doesn't do much harm."

Quite true. Its evil effects might pass, for at least a time, almost unnoticed. But if we add to it another small defect in results caused by some other worn part, plus a few others, the effect is no longer invisible. It may indeed be sufficiently obvious to lower the whole effect very noticeably. It may, indeed, be quite enough to make the difference between a snappy, pleasing show and one that is *not*. And if that be the case, as it well may be in your theatre, the box office will suffer just as certainly as night follows the day. Perhaps you can demonstrate to him the relationships of the elements of the equipment in such manner that he will appreciate the significance of each, and realize how the effectiveness of the *whole* depends upon the effectiveness of its *parts*.

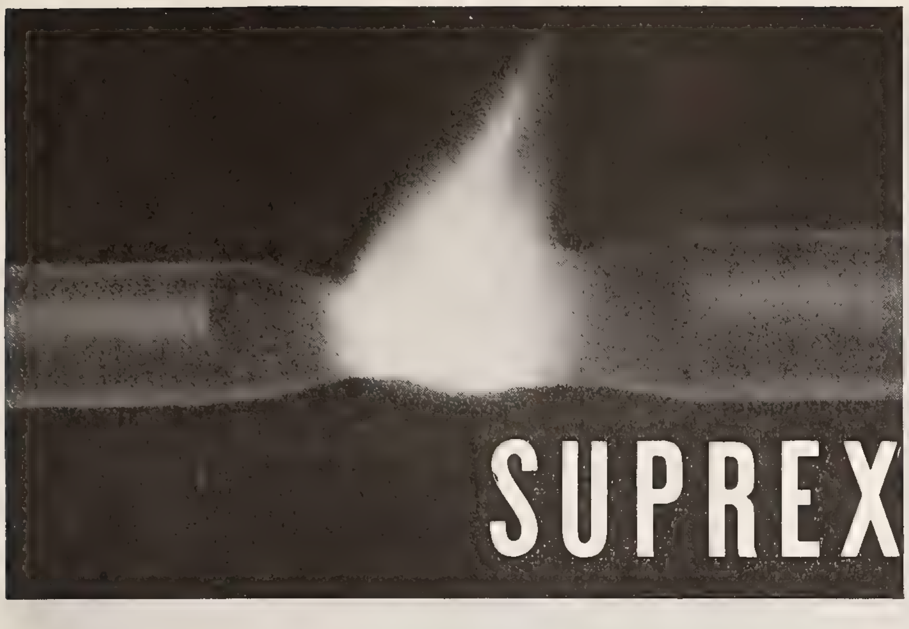
SMOOTH SHOW AND LENS BREAKAGE

FROM THE Rev. H. H. Fowler, chaplain of the Kansas State Penitentiary, comes the following communication: "I have charge of entertainment affairs, including motion pictures, in this institution. The projectionist requests that I submit the following questions to you for adjudication.

"First, what is the proper method of changing from newsreel or short to feature? Should 'The End' title be permitted to show on the screen, or is it better procedure to follow the last short picture frame with the feature title? Would that make a smoother, more continuous show?

"Secondly, we experience much trouble with breakage of the protector glasses we use on the arc side of the collector lenses. One out of a dozen may last for months. Others break in perhaps ten minutes. We have Powers Type E lamps using 6.5-inch condenser lenses. The collector lens itself breaks unless we use the protector glasses. The clamping ring is not screened down tightly. Light source is 3.5 inches from face of protector glass, which distance is required in order to secure proper diameter of light beam at spot. Is this breakage due to faulty adjustment of equipment, or to faulty glasses and lenses? We have your three-volume set of Bluebooks of Projection; also we receive BETTER THEATRES and follow your *Comments* studiously."

The matter of permitting "The End" to appear upon the screen, or not to do so, is a controversial subject. My preference is to permit just a flash of "The End" upon the screen. To me this is the more natural division. It is a definite termination of the subject under view, whereas jumping from the last frames of one subject to the title of another seems just a bit too abrupt.



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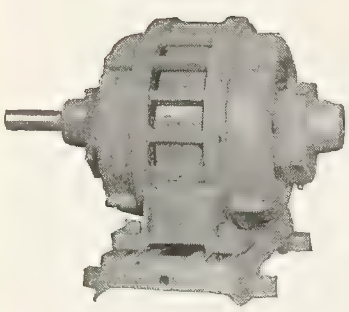

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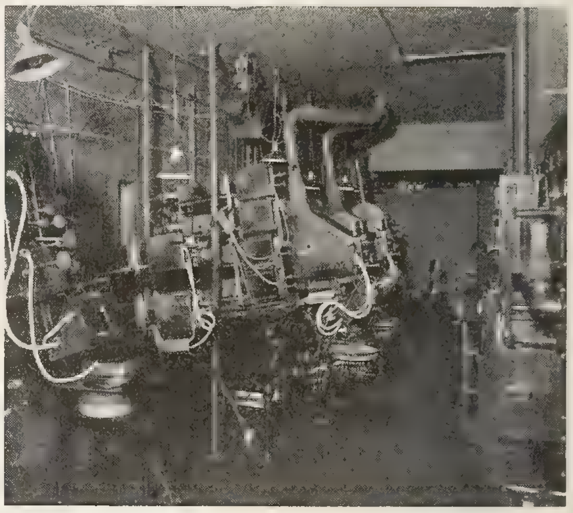
However, there is an honest difference of opinion upon the matter among projectionists and showmen.

As to breakage of protector glasses or collector lenses, it might be due to any one of several things or to a combination of several of them. It often is an *extremely* difficult matter to handle. Sufficient information is not submitted to enable formation of any definite opinion. I should like to know the amperage pulled, what is the voltage at the arc, whether the ventilation of the lamphouse is open and free with all the air passing through that can be permitted, whether or not the projectionist opens the lamphouse door while the lens is still very hot, a draught of air blowing into it. Also, what kind of arc is it? This information is necessary to an understanding of the conditions.

SOME THINGS NOTED DOWN OHIO WAY

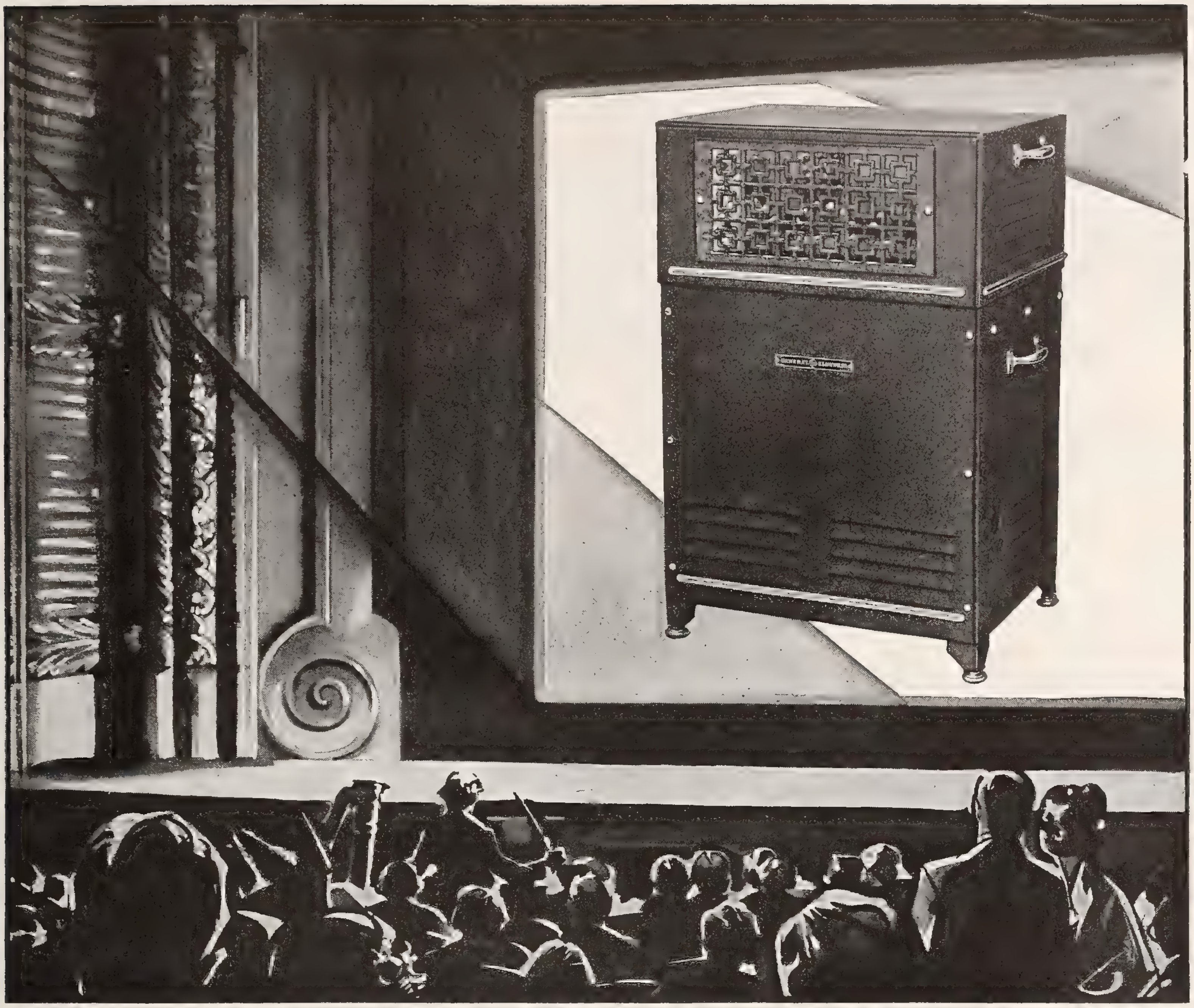
I THINK most of you know of Mr. Otto Nelson, who has for many years directed the projection activities of the National Cash Register Company, at Dayton, Ohio. I present herewith a photograph of the projection room of the 2,240-seat auditorium at the company's factory, where each work day a production is put on, while as many of the employes as may wish are at liberty to enjoy it while partaking of their lunch.



The room is 11 feet from front to back and 34 feet long. It contains three Simplex projectors. The sound system is Western Electric. There is one single- and one double-dissolving stereopticon, and one effect projector; also, a public address system with 16 microphones, and six speakers.

In addition to this great auditorium, there is projection equipment at the company's agent training school, where there is a 400-seat auditorium. Here there are two Simplex-Acme sound projectors, a dissolving stereopticon, two spotlights, and a nine-microphone public address system.

The company also has sales service lecture rooms, three night class room company schools, and two factory lecture rooms, all of which are fully equipped with projection apparatus; there also are several road projection outfits which upon occasion are sent out to educate merchants and others to the value of National cash registers. I might



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Many refinements and improvements have been incorporated in this new line of G-E Copper Oxide Rectifiers for projection service. One noteworthy feature is the two-piece construction. The copper oxide elements are assembled in the base with the blower system and control relays. The top section contains the transformer assembly and central control panel. Installation is greatly facilitated since either section can be handled by one man.

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Output ratings are the same as formerly: a 40 to 50-ampere unit for the 6—7-mm. Suprex trim, a 40 to 65-ampere unit for use with either 6—7-mm. or 6.5—8-mm. trim, and a 20 to 30-ampere, 50 to 55-volt unit for low-intensity lamps. By connecting a pair of G-E Rectifiers in series, a spot light can easily be operated. For detailed specifications on this new G-E Copper Oxide Rectifier, just mail the coupon today.

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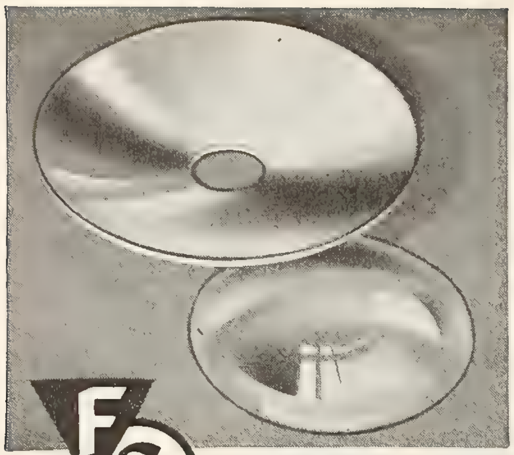

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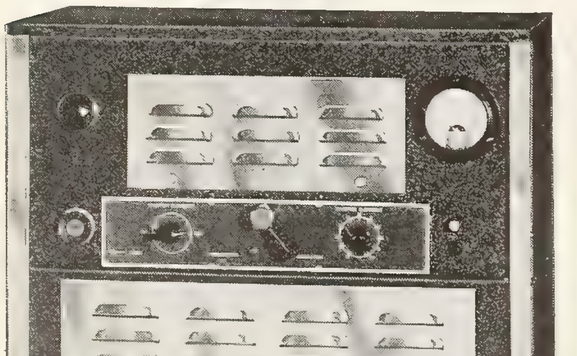

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add that Mr. Nelson has had complete charge of all this work for more than the quarter of a century.

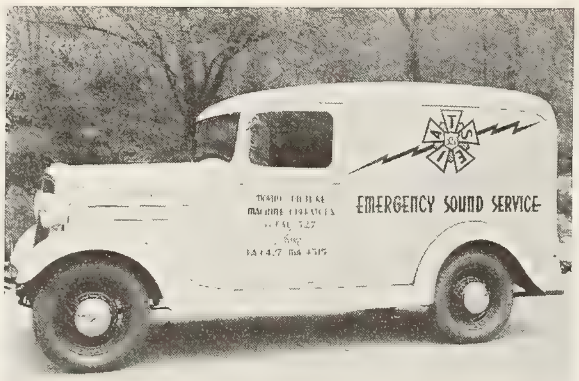
While spending the holidays with Mr. Nelson, I made a short visit to Cincinnati, calling first at the National Theatre Supply Company office, located in what might be styled the Cincinnati "Film Colony," inasmuch as in the immediate vicinity are the offices of many different film companies, and theatre supply dealers. Cincinnati alone has 56 theatres. At the National offices I enjoyed a chat with the manager, Mr. J. Stallings, and one of his lieutenants, Mr. Gelman. Mr. Stallings told me that exhibitors in his territory were beginning to realize the injurious effect that failure to keep equipment in good condition has upon business. They now are rapidly replacing such equipment with new apparatus of latest pattern, he said, and putting equipment not too antique and decrepit into first-class condition.

Mr. Stallings showed me a most interesting, very genuine antique in the form of a projector dating back almost, if not quite, to the very beginning of life-size motion pictures. Its lamphouse is about 6 inches square (arc light) by 10 inches high. The projector, which is in excellent condition throughout, is driven by a crank, the shaft of which passes through the lamphouse, on the other side of which is a large belt wheel. The intermittent movement differs from any I have yet examined.

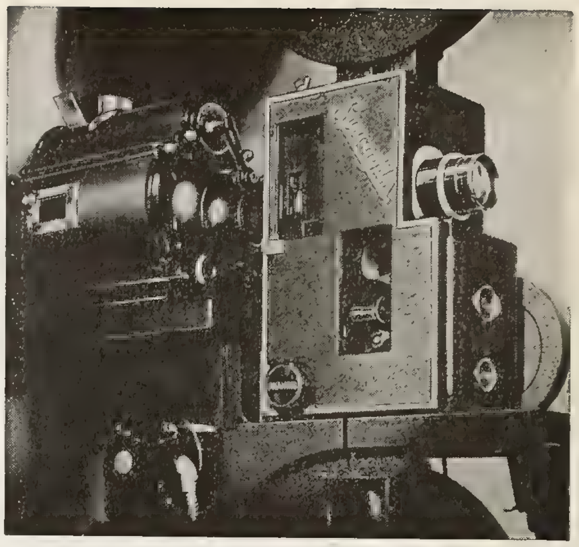
With Mr. Gelman I called at the RKO branch and chatted with Division Manager Arthur Freudenfels, who confirmed Mr. Stallings' report upon present motion picture business conditions in and around Cincinnati.

Next we called at RKO Lyric theatre projection room, where we met Jack Harthorne, president of Local 327, and also Charles Smith, both of whom were then on duty. Arthur M. Fix, business manager of Local 327, was also there.

And now I want to pay a well deserved compliment to Local 327. Time was, and not so long ago, when the organization stood in need of a thorough overhauling. The job was finally undertaken, and from what I was able to see in the short time at my disposal, was well done. The offices, consisting of an executive board room, sound engineer's office, president's and business manager's office, secretary's office and a central office, with which they all connect, are located in a fine downtown build-



Local 327's sound service truck.



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J. T. Knight, Jr., will be glad to answer your questions about equipment, maintenance, operating problems with respect to the physical theatre.

Peter M. Hulsken will be glad to advise concerning the planning of your theatre project or the remodeling of your present theatre.

Merely write:

BETTER THEATRES
ROCKEFELLER CENTER NEW YORK

ing. There also is an auxiliary of the local with nine colored members.

The sound department is a very interesting development in the local's activities. It is in charge of K. A. Pitt, graduate of Lafayette (Pa.) Electrical College. Mr. Pitt has had two years of experience in the Bell Telephone Laboratories in New York City, and served for five years on the Erpi engineering staff. Some while ago Local 327 decided to establish a sound service. A service truck was purchased and Mr. Pitt was employed.

The service has been in operation now for two years. Both President Hawthorne and Business Manager Fix say it is working to the entire satisfaction of both the local union and the theatres under contract.

ANASTIGMAT LENSES FOR PROJECTION

L. J. MICHAELSON of Vancouver, B. C., writes, "I have always understod that what is known as 'anastigmat' lenses are unsuitable for motion picture projection. Is or is not this correct, and why? I cannot understand why so valuable a correction in lenses should not be employed in these lenses."

Anastigmatic correction is now used in the higher grades of projection lenses. Super-Cinephor is an example. I quote from a Bausch & Lomb phamphlet:

"Anastigmats have not heretofore found favor for projection because, for large relative apertures, the correction for astigmatism and curvature of field has been obtained at sacrifice of definition in the center of the field."

I am not, of course, an expert in the making of lenses, but if you will write the Bausch & Lomb Optical Company, Rochester, New York, or any other responsible lens manufacturer, full information, I am sure, will be supplied.

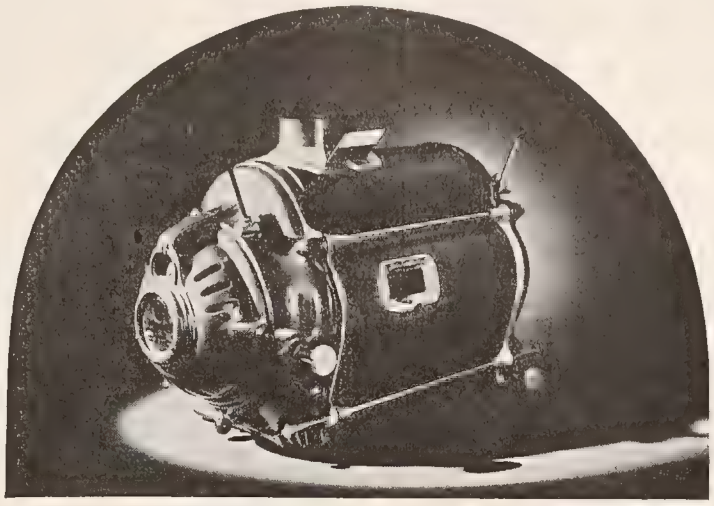
ANSWERING A SPECIAL GROUP OF QUESTIONS

SO MANY questions are received by persons requesting that neither their name nor the town be revealed, that I have decided to set aside space for replying briefly to such inquiries.

BRUSH POSITION

Connecticut asks: "Should brush position of generators ever be altered from that marked by the manufacturer? What is the duty of the projectionist in the matter of film inspection and repair of film received from an exchange?"

Brush position should be in accordance with manufacturer's markings, except it be desired to reverse direction of rotating element, or to connect the machine either in compound or in parallel with another machine. However, this is only a *general* rule. It does not apply strictly to all types of machines. If you have reason to believe the marking is wrong, or if you wish to do something that you believe will require change of brush position, you should consult the manufacturer, sending all name plate data and full description of what is



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Dependability above all things is the prime requisite of a projection lamp. This essential characteristic is dependent on correct design—highest engineering skill — careful manufacture. Strong spares no expense to attain trustworthiness —the ability to render faithful, trouble-free service and to withstand long, continuous use at high amperages.

Strong Lamps are completely manufactured within the Strong factory, where every step in production can be rigidly controlled to comply with the high standard set by Strong.

Strong Lamps are backed by an unconditional guarantee and by the Strong reputation, built on years of specialized projection arc lamp manufacturing experience.

See a demonstration in your own theatre. Any Independent Theatre Equipment Dealer will, without obligation, demonstrate the lamp meeting your requirements. Write today for the new, interesting and instructive catalog.

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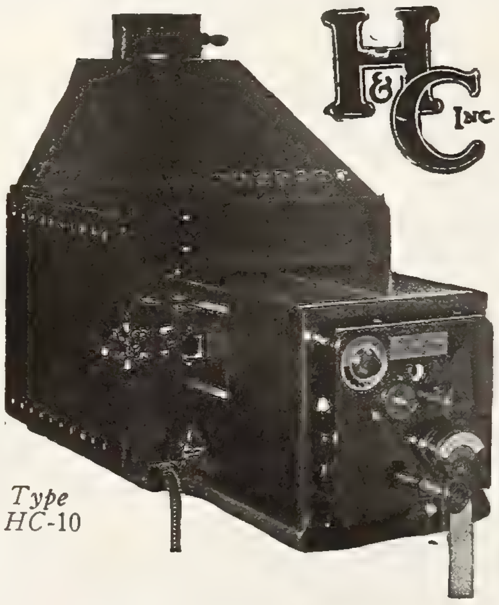
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proposed, or what causes you to think the position marked is wrong. The manufacturer should know all peculiarities of the machine he makes better than anyone else.

As to your question concerning film, if you address Mr. Earl R. Morin, Inspector Connecticut State Police, 23 Robson Street, Fairfield, Conn., asking for a copy of "Rules and Regulations Governing Motion Picture Exhibitions," you will receive a copy, I am sure, and on page 31 will find the following:

"It shall be the duty of projectionists to make thorough examination of all films before each exhibition. No film which shows excessive wear or deterioration, faulty patches, torn sprocket holes or other imperfections shall be run. Whenever a projectionist shall find film that is in such poor physical condition as to create a hazard, he shall immediately report such finding to the Department by telegram."

It will be observed that you must project no film in which are torn sprocket holes or faulty splices; also, that you must examine the film carefully before *each* exhibition, and if such faults are observed, report the matter to the police department by wire. However, while the intent of the paragraph undoubtedly is good, I must say it is not quite as definite in meaning as might be wished. For example, it says all film must be carefully examined "before each exhiibtion," which might be construed to mean either before each show, of which there may be three or four a day, or upon receipt of the films from the exchange. And if the former, may I ask just how, in one-man rooms, this could possibly be done? Then, too, the "report" matter is quite indefinite. As it reads, if two torn sprocket holes or two faulty splices be found in a production, under strict interpretation that production cannot be projected. Probably what is meant is that it shall not be projected *until* it has been competently repaired. But that is not what it *says.*

TOO MUCH TENSION

From New Mexico comes this one: "I am working for an exhibitor who once was a projectionist. He tells me I should know whether or not the aperture and take-up tensions are set at correct values, but refused to tell me how to do it. Just said I should know such things and gave me two weeks to "dig up" (as he put it) the information. I don't know where to look except to you. Will you kindly tell me how to do it?"

If you owned a Bluebook of Projection, asking such questions would be wholly unnecessary. Your employer was exactly right in saying you should know. The aperture tension is for the purpose of stopping the film over the aperture the instant the intermittent sprocket comes to rest. This must be accomplished *exactly,* else the picture upon the screen will be unsteady —will move up and down if the tension be too slight; if it be too much, there will be excessive wear upon the intermittent sprocket teeth, upon the intermittent movement parts, and upon the gear train, as

HAVE YOU NOTICED

how many theatres are purifying the air and eliminating germs, bacteria and rest room odors with

OZONE GENERATORS

No moving parts—no filters necessary. Operation costs less than burning a light bulb. If not more than pleased after ten days return and your money will be cheerfully refunded.

Model 30 for 300-seat theatre.................... $29.75
Model 26 for lavatories (fastens to wall).......... $12.95
Medel 50 for 500-seat theatres $59.50
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Model 90 for 1,000-seat theatres.................. $99.50
(Terms: $32.50 down and $10.00 per month)
(F. O. B. Grand Rapids)

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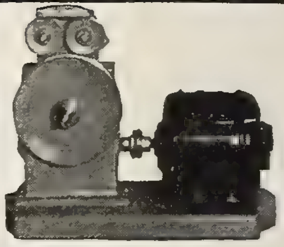
Dependable, smooth, silent, trouble-free performance ALWAYS! No sticking, no slipping, no embarrassment. Positive switch contacts assured by carbon contacts. Sturdily constructed. Rubber cushioned. Fu'ly guaranteed. Including motor, $58.50.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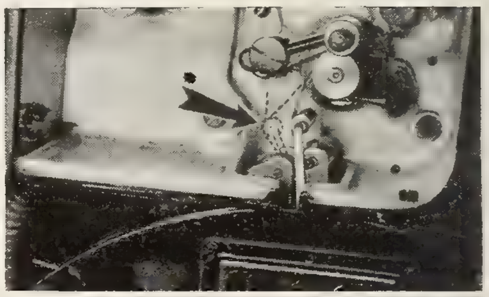
AUDIBLE SIGNAL

Attached on rear of the take-up magazine, controlled by the action of the film between the sound head and take-up. Minimizes film jamings, resulting to film and machine destruction, fire hazards and long stops. Simple to install.

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No Further Cost
Made for all Standard Magazines

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well as an unnecessary load upon the driving motor. All this is obvious and easily understood.

Setting the tension is a hard job and one that takes time. It is a matter of bending the tension springs until (without any audience present) the screen image becomes slightly unsteady, whereupon they must be bent in the other direction until the movement ceases, *being careful to bend both springs exactly the same.* It is an adjustment by "trial and error" that requires great care and good judgment.

Projectors should be provided with a practical means for tension adjustment. Lack of it does huge damage to film in the form of excessive sprocket hole wear and strained holes, as well as excessive wear of intermittent sprocket teeth. If you can crank your projectors, after disconnecting the motors, at 100 feet per minute and so set the springs that the screen image becomes slightly unsteady at that speed, it is, up to now, the most practical method I know of for making correct adjustment. Plans have been formulated for measuring the pull of the film, but up to now none of them are in such form that they are reliable.

As to take-up tension, it should be adjusted to just the value that will insure rewinding all the film each time. There must of course be some little excess to insure complete rewinding, but the general tendency is to have abnormal excess, which not only wears the hold-back sprocket unduly, but also produces unnecesary scratch marks in the emulsion.

CLICK TEST

Montana asks: "Will you please advise what is meant by the 'click test,' and how it is made? I have this trouble: The manager employs two ushers and has told each of them to ring a bell which he has installed in the projection room ceiling, once when the sound volume is too low, and twice when it is too high. They drive me nuts! One will ring the bell *once,* and when I raise the volume level, the other immediately rings it *twice,* and I must raise it again! They seem unable to agree as to what the level should be. What is the answer to that one Dad?"

The *click test* is to show that the sound systems is functioning. It is made by moving the finger, a pencil or other narrow, opaque object up or down through the exciter light beam just in front of the sound gate aperture. If the system is functioning, there will be a click or noise from the speakers, failure of which calls for immediate investigation.

As to the usher observers, they have not been drilled by the manager as to what is acceptable volume level, or they are stationed in different parts of the theatre where conditions call for different sound levels, or one or the other of them has a more acute sense of hearing than the other. The manager should readjust matters.

BRUSH SPARKING

Iowa inquires: "Will you be good enough to name the various causes of commutator brush sparking? Also, what causes a commutator to rise above its usual normal operating temperature?"

There are many possible causes for brush sparking, as follows: (1) Machine overloaded. (2) Brushes have either not enough or too much pressure, or are not properly fitted to the curve of the commutator. (3) Commutating-pole field gap may not be right, though this should never occur, as it is fixed at the factory and ordinarily not thereafter altered. In any event it is not a fault projectionists are likely to be able to rectify. (4) Brushes not of suitable grade. (5) Mica between commutator bars too high. (6) Loose commutator bar. (7) Brush too tight in holder or worn down to end of its travel. (8) Rough or dirty commutator. (9) Brush angle not right, or incorrect position (with respect to circumference) of brushes. (10) Unequal pressure that causes one or more brushes to be overloaded—to take more than the fair share of current. (11) Brush dirty or burned on contact end. (12) A loose connection or open armature circuit, either of which faults will cause a bright ring of fire extending either partly or wholly round the commutator.

A commutator may heat because of overload, too much brush pressure, excessive sparking, a roughened surface causing poor contact; also, it may heat because of too little lubrication, which is a matter taken care of by many types of brushes which contain a lubrication element.

"WHY HELLO, JIM. WHAT ARE YOU DOING AT THE MOVIES? I THOUGHT YOU NEVER WENT ANY MORE"
"SAY BILL – SINCE THEY'VE INSTALLED THESE WARD HEARING AIDS I COME HERE ALL THE TIME"
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PLANNING THE THEATRE

A SERVICE DEPARTMENT DEALING WITH ARCHITECTURAL DESIGN AND MATERIALS, DECORATION AND FURNISHINGS

ANSWERS TO INQUIRIES: One of the principal functions of this department is to answer inquiries pertaining to preliminary considerations in the planning of a new theatre or the remodeling of an existing one. All questions receive the personal attention of Peter M. Hulsken, A.I.A., contributing editor of this department and a practicing architect who long has specialized in theatre design. He will be ***glad to offer advice, suggestions and criticism. Working plans, however, cannot be supplied. All communications intended for this department*** **should be addressed to Better Theatres, Rockefeller Center, New York. In publishing replies, only initials are used for identification.**

THE QUESTION:

We want to remodel our theatre and would appreciate any help that you can give us. This building is an old style brick opera house with opera boxes both down stairs and in balcony. High ceiling, plastered walls, large stage and auditorium has round back walls.

The front of building has two large plate glass windows, one on right side to entrance to lobby, and other on left in express office. This extends across front. We want to change balcony steps and have them go up from right side of lobby.—J. A.

THE ANSWER:

I suggest that you remove the boxes on each side of proscenium arch; if ceiling in auditorium is too high, suspend it and use sound absorbing tiles or boards cemented to a scratch coat of plaster. An interesting design may be obtained by laying these tiles in different patterns.

Your sketch indicates that there is a foyer between lobby and auditorium (this space is where you show the steps). If my presumption is not correct, a foyer should be provided. It should be easy to change the stairs to the balcony, but it would be better to have this stairway start from the foyer than from the lobby.

I also notice that there are steps in front of building at sidewalk line—this is bad. Can the floor in the lobby be lowered flush with sidewalk level and give the lobby floor an incline? If some more steps are needed, add them to the foyer steps. I also suggest that you place the ticket booth in front at the sidewalk, with entrance doors on each side. By the use of, say, structural glass and the installation of some poster frames, an attractive modern design may be obtained.

After the boxes have been removed, plan for a drape panel in these spaces. Install some new modern electric light fixtures on each side of drape panel; after the walls have been redecorated, you will have quite a transformation.

THE QUESTION:

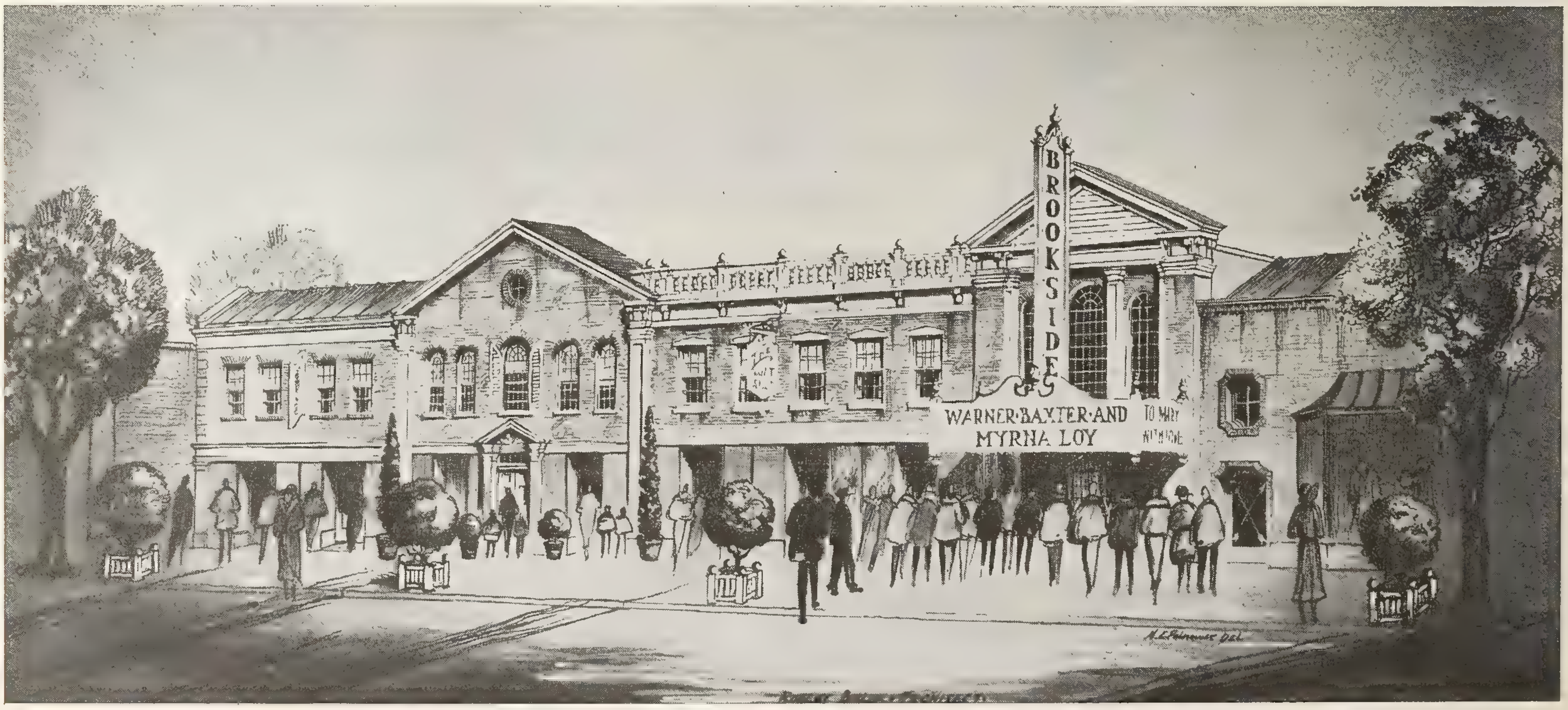
I have in mind erecting a theatre on a lot 30 x 120. I would like to make this property accommodate a seating capacity of about 495. Would you suggest a balcony?

What seating arrangement would you suggest with and without balcony? What would be the seating capacity without balcony and what measurements would you suggest for lobby, foyer and screen and stage? Heating and ventilating plant to be placed under stage.—I. J. C.

THE ANSWER:

It will be impossible to obtain a seating capacity of 495 in a theatre of 30 x 120′ on one floor. The maximum seating capacity on one floor will be 390 seats, so it will be necessary to provide for a balcony of 105 seats.

Under these conditions, I suggest a seating arrangement with thirteen seats across the width of the auditorium and with a



An early American style for a modern theatre in Kansas City. This architect's sketch shows the front of the Brookside theatre under construction in the Brookside section of the Western Missouri metropolis, not far from historic Westport Landing, one of the last outposts of civilization in the days of '49. The building is of dry-pressed brick laid in white mortar, with all trim and ornamental work in white, similar to the materials and treatment used in early Westport mansions. The vestibule and lobby continue the simple dignity of the facade, while foyer and auditorium are treated in a style typical of the prairie country along the Santa Fe trail. Side murals will tell a story of covered wagon days. The theatre is being constructed by Louis Dolgenow and Stanley H. Schwartz and associates, and will be leased by W. D. Fulton and Mr. Schwartz, Kansas City operators. Robert Boller of Kansas City, is the architect.

wall aisle on each side. The depth of the lobby should be 12′ minimum, foyer 8′, stage or platform, 12′.

●

THE QUESTION:

WOULD LIKE to receive from you approximate cost to build a theatre with tile completely fireproof, having a store on each side regulation size 30 x 100 feet, with lobby entrance 15 feet. In other words the front of the building to be 75 feet.

The theatre is to be large enough to seat 600. Seats to be spaced 32 inches, with standing room for 200. The stage is to be large enough to put on a stageshow such as a town of 1100 would be able to have, with dressing rooms on each side. The building to be air-conditioned. The price of the building not to include fixtures, seats, sound equipment, etc.

Would appreciate a sketch of a building you would recommend that would be suited to my needs at the lowest possible price to construct.—C. S. W.

THE ANSWER:

ACCORDING TO your description, the lobby of the theatre will be of the same length as the store rooms on each side, namely 100′. Behind these stores and lobby will be the location of the theatre proper. As you may require right-of-way for each store room, I suggest you make the auditorium 46′ wide, the center line of auditorium to be the same as the center of lobby.

The seating arrangement should have a center section of thirteen seats across, with aisle on each side and two wall sections each with 4 seats across. A stage 20 feet deep will answer your requirements, so the area of the foyer, auditorium and stage would be 46 x 122 feet. The minimum cost of such a building would be $40,000.

●

THE QUESTION:

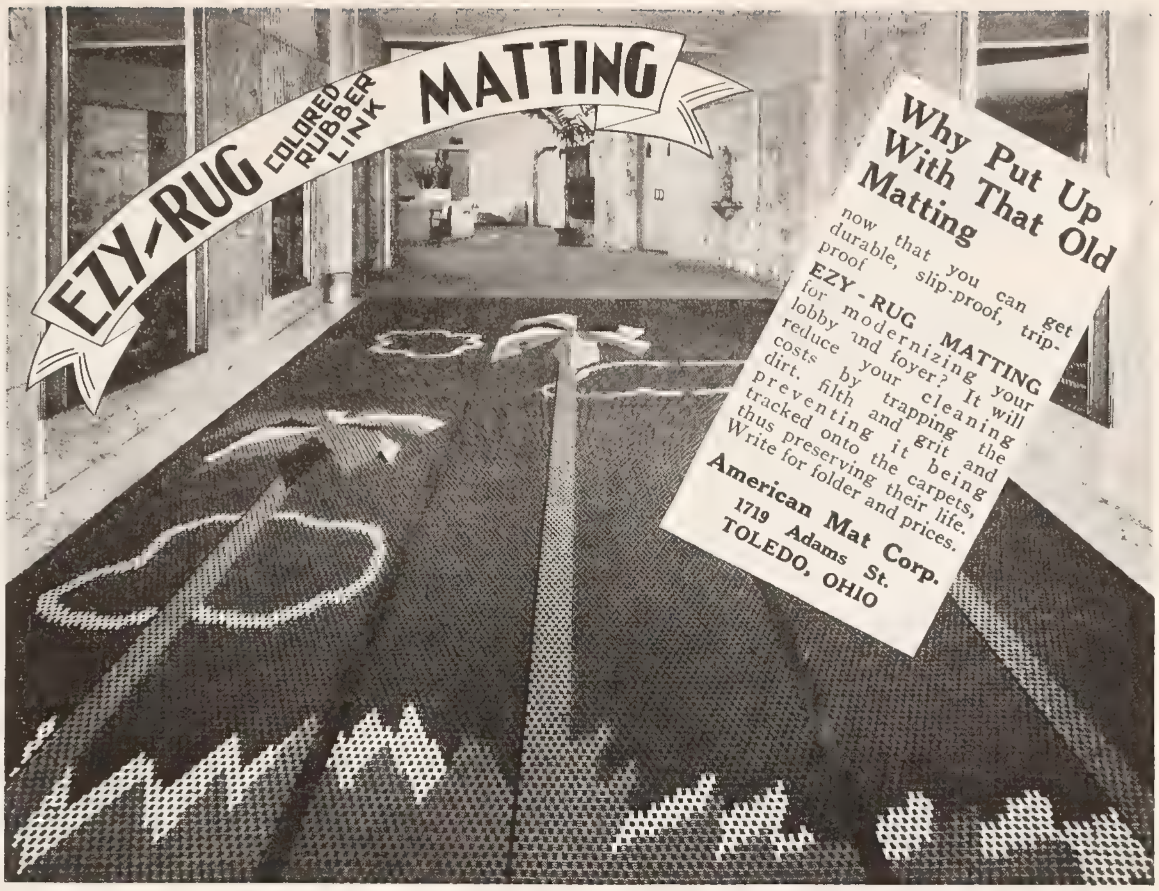
I HAVE A lot 60 x 123 feet and am planning on building a theatre to seat 350 to 375. The lot has plenty of slope and will not require much excavating to make a basement under the entire building. I plan on making two store rooms on each side of the lobby. Will you kindly advise how this should be laid out to get the best results?

This is a small town and I don't want to spend too much money. Do you think I can build this for $15,000, including plumbing, wiring and heating plant? Kindly advise building material to use.
—J. D.

THE ANSWER:

THE WIDTH of your lot, 60′, is ideal for a theatre with the minimum amount of aisles. For the seating layout, I suggest a center bank of 14 seats across, with a 4½ foot aisle on each side, and two wall banks of seven seats across each. With such an arrangement there will not be any waste space.

The depth of the building will allow for a larger seating capacity than you re-



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quire. According to the suggested seating arrangement, it will only require fourteen rows of seats and I am afraid that the auditorium will look out of proportion. If no larger seating capacity is required, it may be well to consider reduction of the width of the theatre so that there will be at least 25 rows of seats.

If you expect to build a building large enough to cover the entire lot, $15,000 will be far below the actual cost of the various contracts; and even for a building to accommodate 375 seats, you should not figure on less than $18,000.

For building material, I suggest a foundation of concrete; auditorium floor, concrete; exterior walls, brick with hollow tile backing or reinforced concrete; roof, steel trusses with either steel deck or steel joists, and concrete; ceiling of auditorium, acoustical plaster; walls, plaster or wood-grained sheets.

●

THE QUESTION:

WE ARE inclosing herewith rough sketches of a theatre which we have purchased, and which we plan to remodel. We wish to increase the seating capacity, add rest rooms, completely redecorate same, all at the lowest possible cost.

We originally planned to tear out the center wall between the theatre and the empty store room, but feel that this will run into more expense than we care to put into this theatre. As a second choice, we have decided to use this section of the building for lobby, lounge, rest rooms and a shop, and lengthen the auditorium to secure the increased seating capacity.

We plan to use stucco on the outside to cover the present stone walls, and plan to use Celotex on the walls and ceiling inside the auditorium, lobby, foyers and loung.—M. M. W.

THE ANSWER:

AFTER GIVING your sketches careful study, I find that you have solved your problem very satisfactorily. Removing the center wall would have been a costly proposition.

One item which, according to my opinion, could be improved upon, is the location of the stairway in the lobby leading to the men's room in basement. It may be difficult for patrons to reach this stairway when the foyer and lobby are filled with standees. If there is enough space available in basement, I suggest that you plan for a stairway 5′ wide in the lounge along side wall, this stair to lead to a lounge in the basement; the individual men's and women's rooms could then be located as remotely as possible on opposite sides of the stairs.

The ticket counter is a very good innovation, but I question if the location of same is practical relative to the entrance doors to foyer. Do you not think that it might be better to place this counter in the center of the wall between lobby and lounge, and locate two sets of doors between lobby and foyer? This is merely a suggestion. Place some attractive poster frames on each side of the entrance doors; and by the use of some structural glass, you will obtain quite a modern effect.

Materials mentioned in your inquiry are inexpensive and satisfactory, but suggest the use of hard plaster wainscoting in places where patrons might lean against walls.

The treatment of steps in front of screen is also very nice, especially if the screen is placed directly inside of proscenium arch without a cyclorama or drapes.

●

THE QUESTION:

DUE TO FIRE which destroyed our theatre, we are confronted with the unthought of proposition of building a new theatre immediately. We realize that if we go ahead and build according to our own ideas or those of the first architect who happens to come along, that in the end we might have a job which would not be the best in design or the most for our money. Information from you which will put us on the right track for a correct start will be greatly appreciated. The following is idea of what we have in mind.

House to seat approximately 485. To be of fireproof construction—that is, with concrete foundation and floor—tile walls, brick front or something of the sort. Design to be along ultra-modern lines but not fantastic or overdone. Cost of building, with heat, necessary ventilation and lighting but less all other equipment. not to exceed $15,000.—L. W. B.

THE ANSWER:

THE MOST economic seating plan for a theatre with a capacity of 485 would have a center section of 12 seats across, with aisle on each side, and two wall sections, each with four seats across, making the total amount of seats across the width of the auditorium, 20. This requires an overall width of 46′ for the building.

Even with this plan, it will be impossible to build such a building of fireproof construction for $15,000. Exercising the greatest economy in design and construction, you should not figure less than $20,000, and it would be very difficult to get the general, plumbing, heating, and electric wiring contracts awarded for that amount of money.

●

THE QUESTION:

I AM WRITING to ask for some information in regard to building a theatre, so when I do go to an architect to do business I can talk to him in his own language.

What size plot would I need for a theatre of 2500 seats with stage, back wall to footlights, 35′; elevator pit for 40 men, 12′; orchestra seating length, 60′; standing room, 20′; lobby (with box office as in Roxy theatre) 30′

The upper floor I leave to you for the size. What size booth for two projectors and four spots? Now would you advise using Lumar-Luminous marble for the entire face of the building?

What would the cost be on the above,

including everything, no extras to the builder, also architect fee for same. Now can you tell me where I can see the plans and specifications of the Ziegfeld theatre and the Earl Carroll theatre, now called the French Casino?—S. W.

THE ANSWER:

THE SIZE of a lot for a 2500-seat theatre depends a great deal on the seating arrangement of lower floor and balcony, and on the provision or omission of more than one balcony.

Suppose you were planning for a theatre with 1800 seats on the lower floor, and 700 seats in a balcony. The dimension of the auditorium should be at least 90′ wide and 120′ long (this is from orchestra railing to rear wall). Add to this the dimension you have in mind for the other parts of the theatre, providing for exit courts on each side. The minimum size of such a lot should be 110 x 220′. The dimensions you gave in your inquiry for the different parts of the building are all right, with the exception of orchestra seating depth. I presume that by "standing room" you mean a foyer.

Relative to the material you name for the exterior, I am not familiar enough with it to recommend it, but you could obtain an alternate figure for its use from the contractors.

The minimum cost of such a building, including equipment, architects fee, etc., would be $300,000. Architects' fee is generally calculated at 6% of the total cost of the building.

The projection room for your requirements should not be less than 12′ wide and 25′ long.

The Ziegfeld theatre was designed by the late Joseph Urban, but it has since been changed somewhat. You might be able to get the information you seek by writing Loew's, Inc., 1540 Broadway, New York. The decorative treatment of the original Earl Carroll theatre was by John Eberson, 1560 Broadway, New York. The present restaurant was designed by Thomas W. Lamb, Mayfair Theatre Bulding, New York.

Soliciting Feminine Patronage with Lounges

(*Continued from page* 15)

woman patron visits the lounge, she has at her command what might be likened to a hostess—someone to help her off and on with her wraps, hold her packages, mind the baby, if necessary, light her cigarette, see that she is entirely comfortable, and render a number of other courtesies and attentions with due discretion and restraint. The maids have the scheduled starting time of features, are posted on highlights of current programs, and have data on coming attractions. This and other information is graciously imparted to the patron when requested. They also have been schooled by Red Cross and other recognized authorities in first aid work and know how to take care of an emergency which might arise in connection with the patron on the premises.

Typical of the various weekly talks to the classes by managers is one recently given by Joe Alexander, manager of the Palace theatre.

"It is neither possible nor necessary to instruct you on the physical side of maintaining the lounge," he told the staff of maids. "Your own common sense will at once show you whether everything is as it should be, and you act accordingly. The average lady patron spends from 15 to 25 minutes in the lounge when attending the theatre. The effect of a good show can be very quickly spoiled if she is not properly taken care of in the lounge. She may become a disgruntled instead of a satisfied patron, and the theatre gets a 'black eye' through her comments to others.

"By the same token, your proper attention to the patron builds good-will for the theatre. Never argue with a patron under any circumstances. Speak only when you are spoken to, and then in a quiet, reserved manner. In case a patron is inclined to argue with you or find fault, refer her to the manager or the assistant.

"Women occasionally resent it when a woman brings a small son into the ladies' room when other ladies are present. This is a very delicate situation to handle. Explain the matter in a nice way and with reason, and offer to send an usher with the boy to the men's room. But use tact. As a rule, the patron will gladly comply.

"Keep your first aid cabinet properly supplied. Always have a quantity of matches, buttons, needles and thread, pins, etc., ready for use. Have a supply of change in various denominations always on hand for use in the telephone and other vending devices in the lounge. At all times see that supplies of towels, soap, tissue, napkins and other essentials are kept replenished. Make frequent inspections of mirrors, dressing tables, lounge chairs, ash containers, wall fixtures, carpeting, booths, waste receptacles, shelves and the general condition of the room. Always be on the floor at the 'break' of a show. This is the time when the lounge is frequented most."

These matters are of great importance—which recalls a humorous incident at one of the meetings. The speaker referred to a matter as being of paramount importance. One of the maids immediately inquired whether it was not just as important to the other theatres as it was to the Paramount. The maids have been outfitted with attractive uniforms, alike in all houses. The lounges have been artistically redecorated, and in some instances, refurnished, at least in part. Some idea of the general appearance may be gained from the photograph showing a partial view of the large Albee lounge. This is typical of the others, though, of course, each treatment har-

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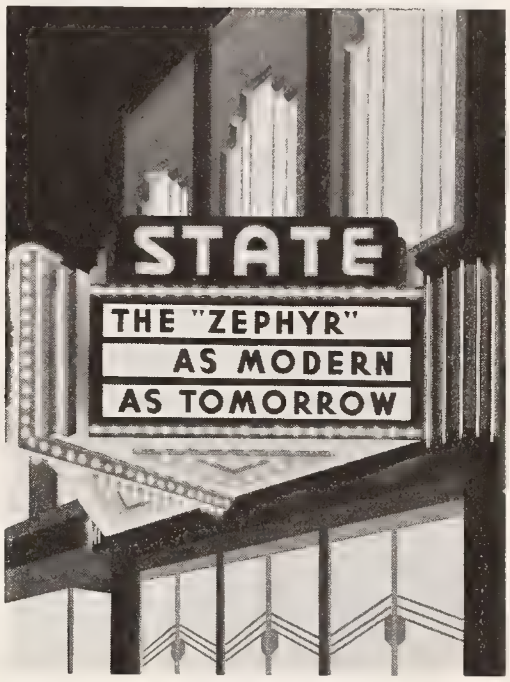

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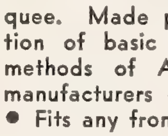

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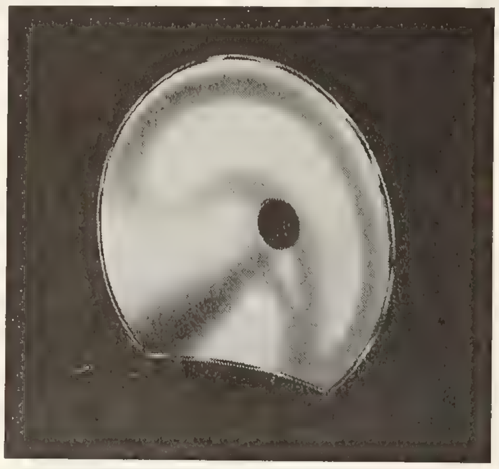

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monizes with the style of the theatre. The walls and woodwork in the Albee lounge are tinted in a dull ivory, with heavy gold drapes to harmonize. Carpets, upholstery and wall decoration of the stairway are in a subdued shade of red. Frames of the furniture are in gold, table tops of marble, and lamp shades in tan (a color scheme harmonizing with that throughout the lobby and auditorium). Sections of the lounge not shown in the photograph contain extra wide mirrors in appropriate frames and extending almost to the floor.

Although the school has been in operation but a comparatively short time, it is producing excellent results, according to Mr. Goetz. That the new plan is finding high favor among Cincinnati women is evidenced by the fact that many have gone out of their way to express appreciation to the management of the treatment received in the lounge, and to pay compliments to the general appearance of the rooms. This, in the final analysis, substantiates Mr. Goetz's original deduction—that to cater to the whims, vanity, and above all, to the comfort and convenience of the women attending the theatre pays handsome dividends, for after all, the feminine element constitutes an important factor in influencing theatre patronage, both in the home and in social affairs.—E. H. MAYER.

How to Deal With Disorderly Patrons

(*Continued from page* 14)

ful excuse for it, he is not *liable. Now, it is also a principle of law that words are* never *a sufficient or lawful excuse for a battery;* it does not matter how insulting *or opprobrious the language may be, the law does* not *recognize that words are sufficient provocation to justify an assault. . . . If, however, one goes to a place of that character on a lawful mission, and he so conducts himself as to become offensive to the proprietor of that establishment, the proprietor has the right to eject. Now how must he eject him? He must proceed, first, by ordering him to leave the premises; if he declines to go, and does not go, he must first use gentle means, and lay his hands upon him gently;* if he resents and refuses to go, *the proprietor of the establishment may use whatever force is necessary to eject the tresspasser; but he must not use more force than is necessary."*

LACK OF CAUSE

In still another instructive case (Planchard v. Klain Theatres Company, 117 So. 132), it was disclosed that a theatre patron sued the proprietor because without good reason he was forcibly ejected from a theatre. During the trial testimony was given that a lady occupying a seat near this patron fainted. The patron went to her and began to fan her with a newspaper, when another lady in the audience attempted to open a window. Soon afterward an usher approached and said: "You have no right to open it, sit down, or I will put you out of this theatre." A policeman stationed at the theatre was called, and at the resquest of the usher, took the patron from the theatre.

The usher of the theatre contended that he had the patron put out because the latter was disturbing the audience by throwing paper airplanes from the pit into the orchestra below. However, witnesses who were near the patron testified that this was false, as the latter was only trying to help one who was in distress and none saw him throwing any paper. The patron filed suit for damages. The higher court held the theatre owner liable for $500 damages explaining the law, as follows:

"There can be no doubt that, as a legal proposition, it is the duty of the managers of a theatre to maintain proper order in and about the theatre during the performance, and while the people are assembling or leaving the theatre. And whenever such managers or those charged with the duty of maintaining order have reason to believe one in the audience guilty of improper conduct, calculated to alarm or disturb the audience, they are justified in taking such reasonable steps as will be necessary to put an end to the disturbance, even to the extent of ejecting the offenders. On the other hand, people who visit such places of amusement and entertainment, and who are not guilty of any unseemly conduct, wrongdoing, or disturbance, are entitled to full protection at the hand of the managers of the theatre in the enjoyment of the privilege for which they have paid their money. And where, as in this case, a patron of a theatre is insulted, maltreated, and caused to leave the theatre by an employe of such theatre without just, reasonable, or probable cause, such theatre will be held liable in damages."

LIABILITY FOR ACTS OF EMPLOYEES

IT IS QUITE generally held by the higher courts that where a theatre owner puts the management of his business in the hands of an employe, the owner is responsible for the acts of the employe committed within the scope of employment, and in furtherance of the business. This law is applicable although the act was committed through lack of discretion or judgment, or loss of temper occasioned by the circumstances of the occasion.

A theatre owner, therefore, is liable to patrons for frauds, deceits, concealments, misrepresentations, torts, negligences and other misfeasances and omissions of duty of his manager in the course of his employment, although the owner did not authorize, or justify, or participate in, or indeed, know of, such misconduct, or even if he forbade them, or disapproved of them.

This rule of the law is founded on public policy and in no other way could there be any safety to third persons in their dealing, either directly with employers or indirectly.

Obviously, however, these established rules of the law do not apply to common employes such as ushers, cleaners, picture machine operators, or other persons who are employed to perform *specific* duties not related to or connected with the injury upon which a suit against a theatre owner is based.

In Nees v. Goldman (154 S. E. 769) a manager struck a patron while arguing over money which the manager claimed was due his employer. The injured patron sued for $7,500. It was contended by the proprietor that the manager was not acting within the scope of his authority or duties when he committed the assault. However, the higher court held the employer liable.

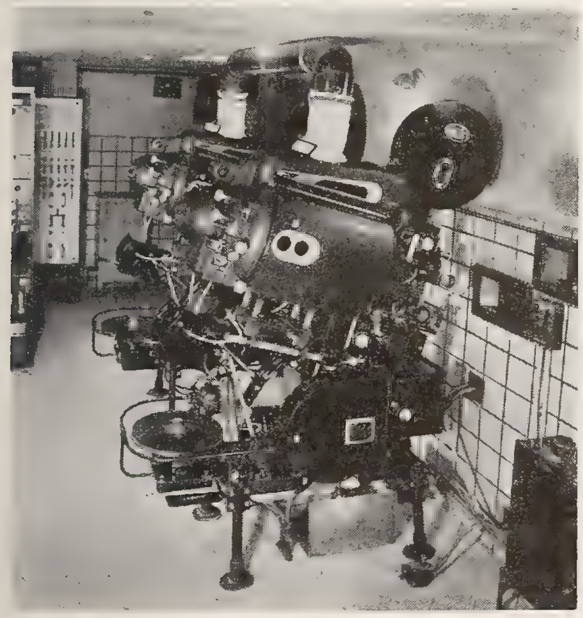
ABUSIVE LANGUAGE

In still another very significant case (64 S. W. [2d]163) an employe said in a loud voice, "I'll put every one of you damn fellows out of here." The employe was authorized to eject patrons and the higher court held the employer liable, saying:

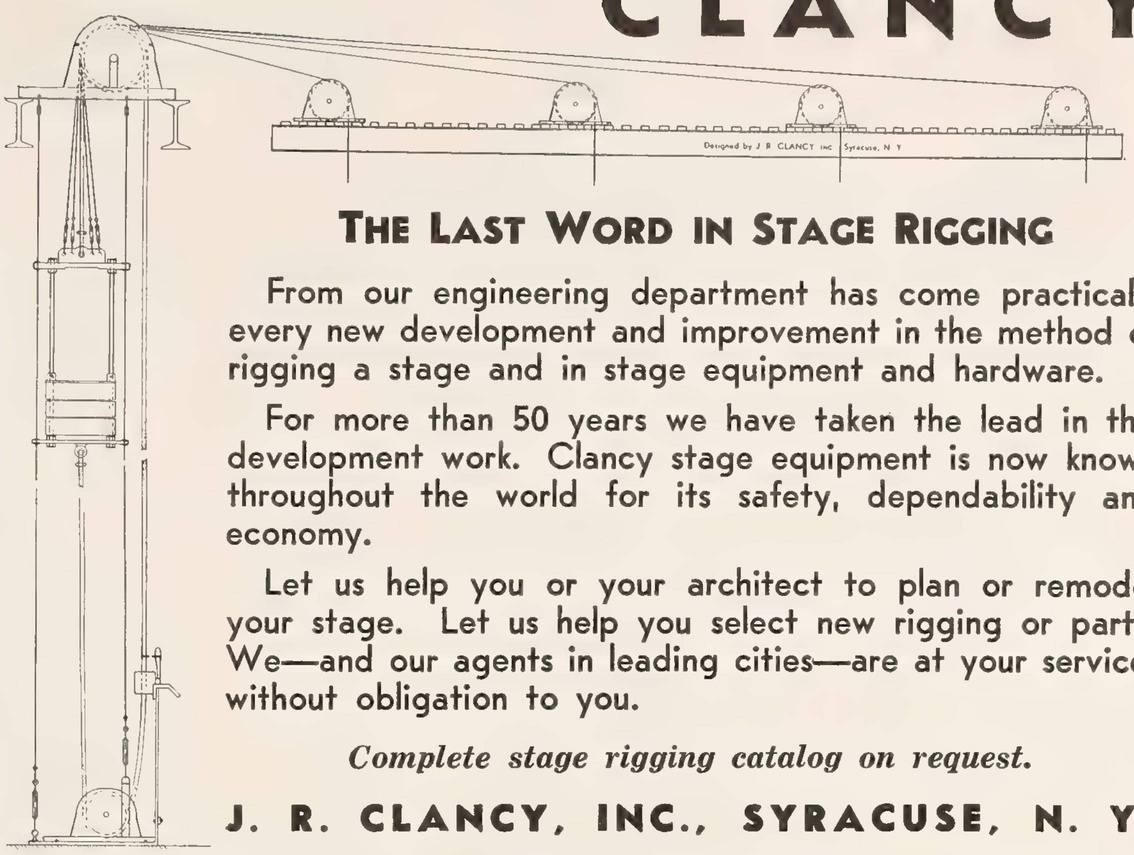
"Since, in view of this language, which was spoken in the presence of others and is clearly abusive and insulting, appellee was entitled to recover for mortification and humiliation of feeling."

Also, in 148 S. W. 46, where there was no wrongful ejection, but the manager cursed and abused a patron, the employer was held liable for $600 damages.

It is therefore quite apparent that a theatre owner may be liable in damages where a patron is rightfully ejected from the theatre, *but is cursed and abused* by the theatre owner or his authorized employes. This is true notwithstanding the fact that no greater force than was necessary was used when ejecting the patron.



A recently modernized projection room in South America, that of the Gran Cine in Buenos Aires—located, it is probably well to add, on the Argentine capital's own Broadway. The projectors are Kalee, of British manufacture. The new projection lamps, however, are of American make, being Ashcraft suprex-arc type lamps. The lamps were supplied through the establishment of Eugenio M. Etchegoin, Ashcraft representative in Argentina and Uruguay, who provided the entire projection and sound equipment for the Gran Cine installation. For new theatres, and in the course of reconditioning existing houses, South American theatre operators, it is reported, are widely adopting the suprex arc for their projection light sources.



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[12-12-36]

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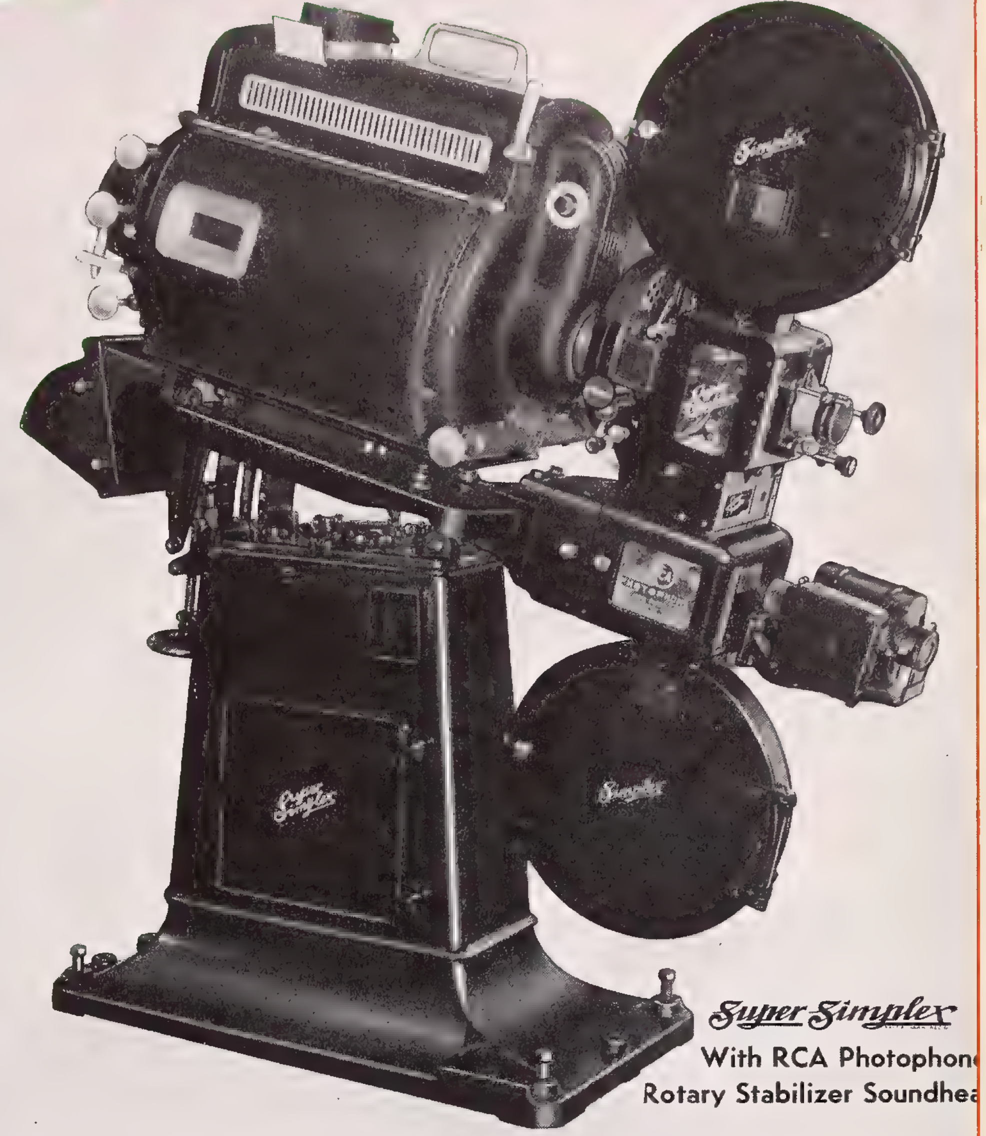

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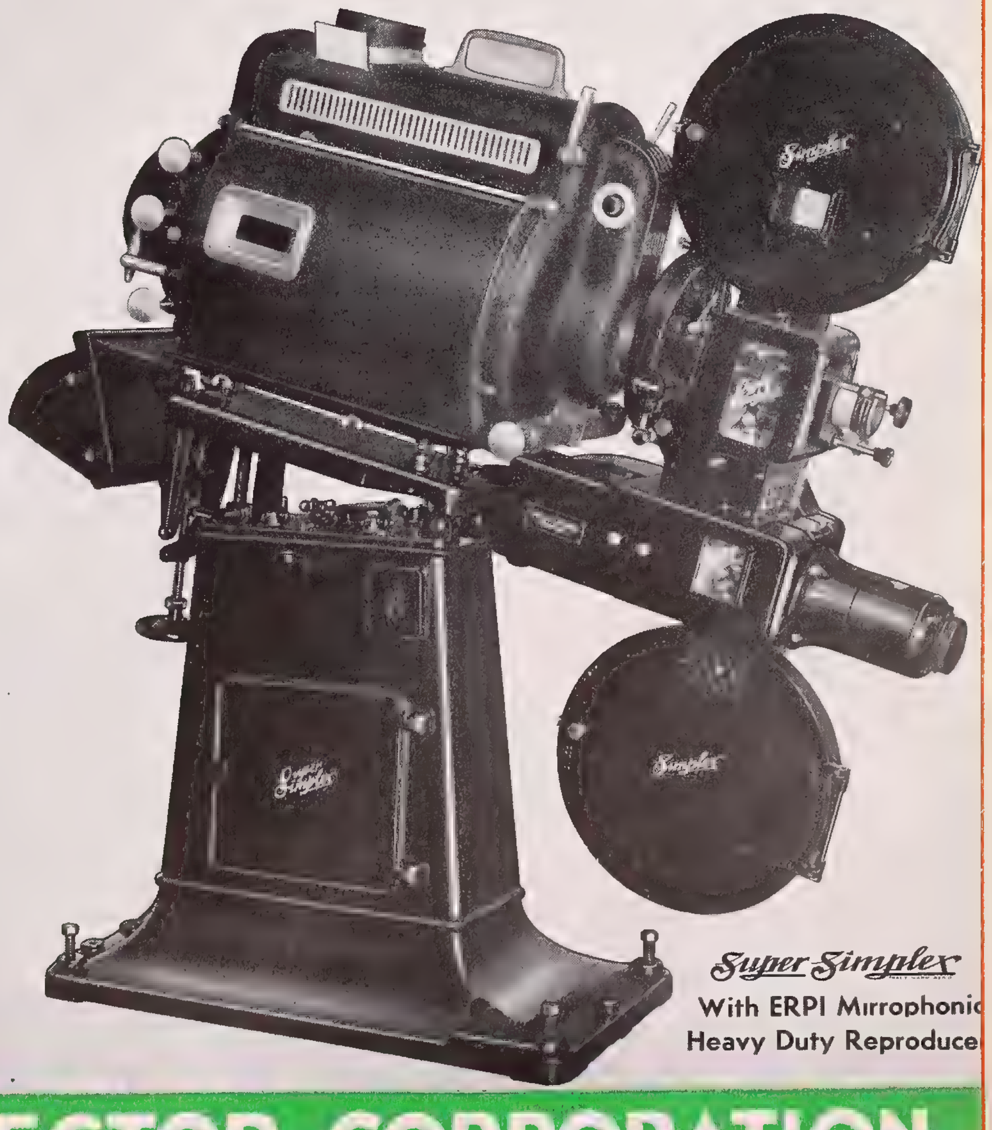

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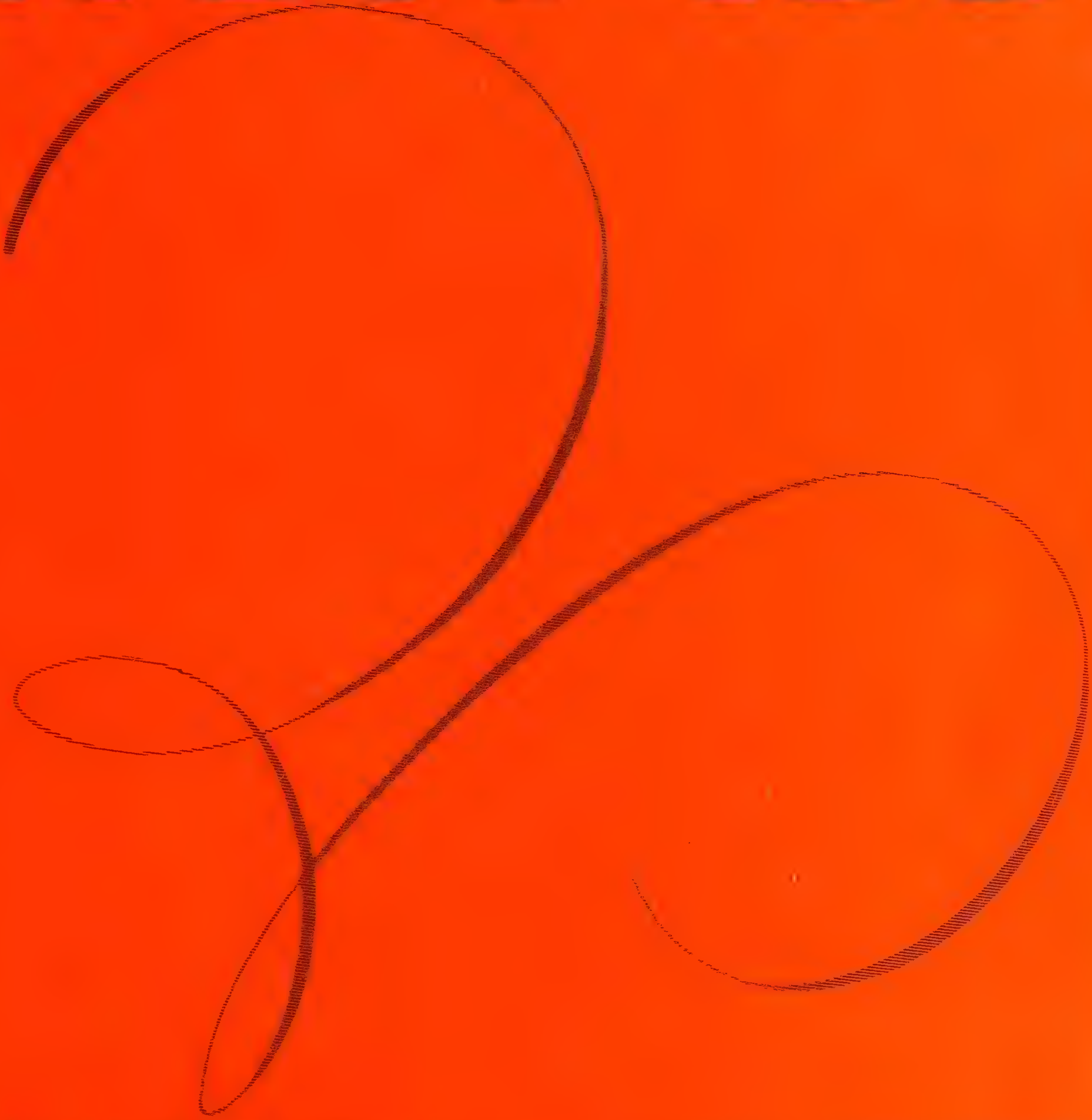
MOTION PICTURE HERALD



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U. S. FINDS WORLD SERVED BY 95,379 SCREEN SHOWS

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VOL. 126, NO. 6 In Two Sections — Section One FEBRUARY 6, 1937

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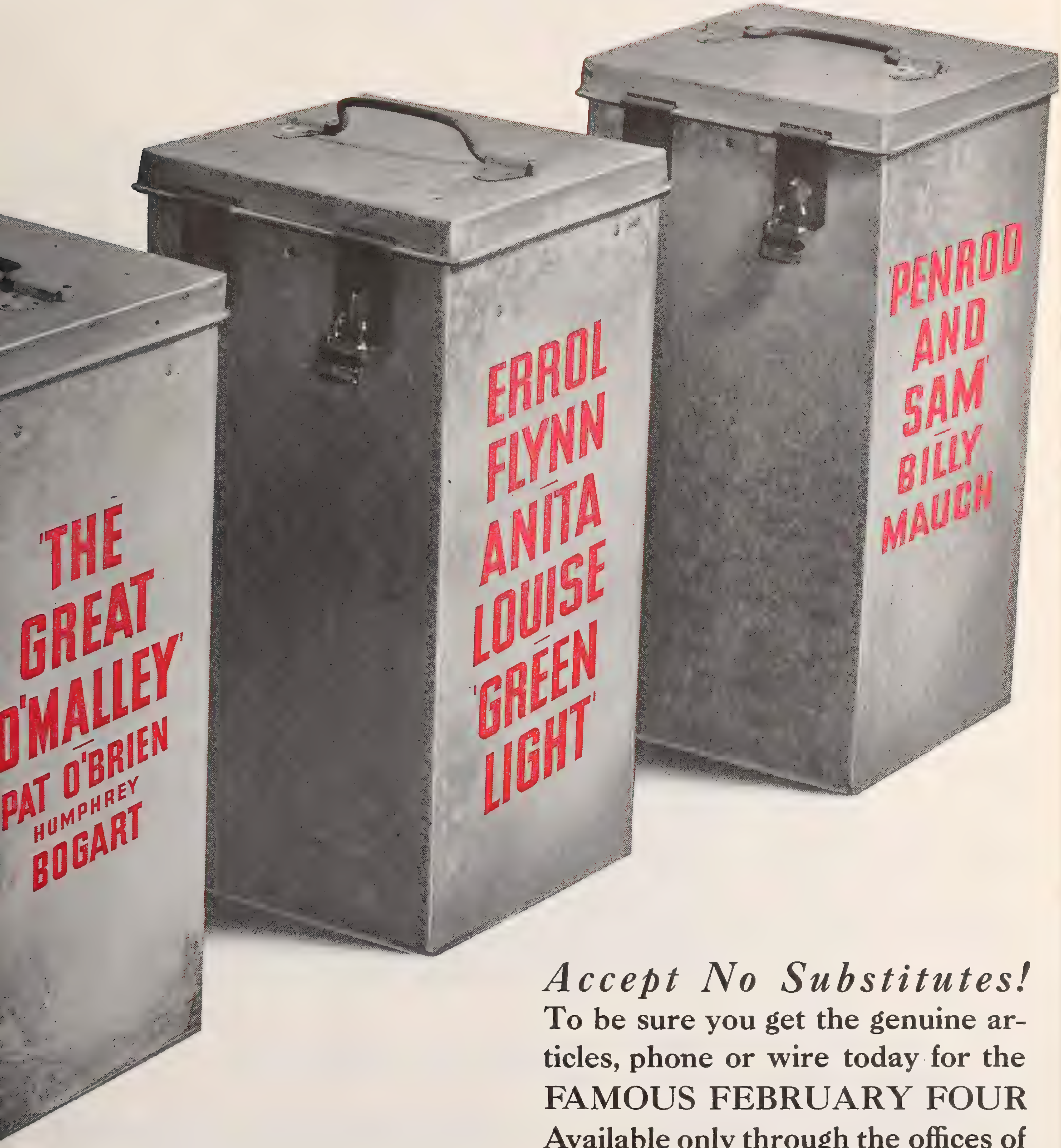

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THE YEAR'S MOST STIRRING SHOW

20th CENTURY FOX
THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 126, No. 6

February 6, 1937

HERE AND "OVER THERE"

THE issues and unending problems of the motion picture industry of these United States, at home and within itself, are so many, so strenuous and so considerable that it is not surprising that we are not ever conscious of both the world problems of the screen and their involvement of the whole of American trade in a troubled world.

Information which still stands in the "off-the-record"—and damn that phrase—category, indicates anew and strongly that the wares of Hollywood are intensely important in the foreign trade picture, with bearings on the sum total effect of trade treaties and many ramifications of American industry in no manner directly related.

Everywhere the walls of nationalism are being raised against the American motion picture to the highest practical point. Practicality in this instance means the adjustment between the overseas exhibitor who wants all the American film he can get, on the one side, and against him governments which want the screen for propaganda, direct and indirect, and patriots who would like to prosper making films for their government aligned against the exhibitor and his customers.

The result is inevitably increasing restriction of imports of American film, which in turn means more and more intensive selection of hit material by the importers, putting new premium on "A" product, new handicaps on mine-run production.

MEANWHILE it is commonly asserted and probably as true as any generalization, that American picture production makes its cost at home and its profits in the foreign market.

That condition, with the influences it bespeaks, would seem to make the world market of the motion picture business a concern of and interesting, exceedingly, to the American exhibitor. It is not clear that he can do anything about it, but it can and does have effects of large importance on the merchandise which he must present. It plainly enough indicates that as the foreign market becomes more and more highly selective under its restrictions of import, Hollywood of necessity must on its major efforts direct itself with ever-growing intensity to the quest of a cosmic general appeal, which by miracle is reasonably approximated.

Meanwhile, admitting miracle, at from a million to two million per miracle, breadth of appeal does not, unfortunately, carry with it depth, and sober Hollywood will admit that to do a better job at home it could do with here and there some depth.

In consequence of this well near incestuous competition with itself, Hollywood, with more intelligence than the intelligentsia knows, is trending again, ever so tentatively.

THE trend begins to shine through in the more casual, intimately unofficial, conversations of such diverse persons of weight as Mr. Sam Briskin of RKO, with his observations of the facts about the success, in terms of "art", of "The Informer", which is in his office not exactly what the critics thought, as of Mr. Frank Capra of Columbia, just at the end of a two-million-dollar project of which he thinks well, and of Mr. Douglas MacLean of Grand National, who incidental to his graver labours is taking a slant-eyed approach at a minority market of intelligence with a native-made Chinese picture. These most practical persons are thinking about product that might be addressed to less than the entire, and cockeyed, world.

It is a casual thought that if this trending keeps on we shall presently be seeing some important experimenting and angling for minority audiences in the "B" production of Hollywood. Since the "B" picture is only a "filler" anyway, it is there that Hollywood may venture away from proved patterns.

* * *

AND now, returning to our considerations of international relations, it is to be asserted that the whole of American industry is a party at interest in the continued access of the products of Hollywood to the world screen.

It may be said without the divulgence of confidences that support of the American motion picture industry's interests abroad has been empowered importantly by the ability of its protagonist to show in influential governmental quarters that Hollywood sells not only pictures but the United States and its goods.

It is an inevitable consequence of this fact that the American film has met with oppositions far beyond any that might have been expressed against its invasive qualities as amusement merchandise. It is then only fair and proper that the American picture, this 35mm. ambassador of industry, purveying by indirection and the persuasion of drama all that America has to sell, should and does receive important, effective official support in high places.

The American motion picture can, if need be, make a very good living for itself, and satisfy its customers at home. It would not be a very good day for American industry, and its workers, if that had to be done.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Newsreels on Floods

The five newsreel companies this week allotted practically their entire footage to a pictorial survey of the floods along the Ohio and Mississippi rivers, supplementing each issue with editorial shots of the stricken areas as they were filmed. In one or two cases a bit of space was given over to the automobile strike in Michigan.

An account of new damages to theatres and the industry's activities in flood relief starts on page 15.

93 Stories Bought

Hollywood's producers started their search for screen material for 1937 by making 93 purchases in January to break an eight-months' record established last May. Some 24 producing companies participated in the January acquisitions, prominent among them being Columbia, with its purchase of the current George Kaufman-Moss Hart Broadway stage hit, "You Can't Take It With You," at a price reported to have been approximately $200,000.

A complete list of stories bought, with all available credits, is found on page 23.

'Way for Melodrama

Hollywood interpretation of public demand is to the effect that there is a rising market for melodrama and producers have arranged studio schedules with a view to supplying that market adequately in the immediate future. The trend is general.

Titles and sponsors of pictures designed to meet the indicated demand are listed on page 39.

Answering Ostrer

Exhibition in Great Britain could not exist, either physically or economically, without American product, practical men in Wardour Street commented following the suggestion of Isidore Ostrer, president of Gaumont British, that American producers be required to spend one-fourth as much by buying British product as they take out of Britain with American pictures.

Details of Mr. Ostrer's proposals and the British trade's reactions are recorded on page 58.

Talent Insurance

Lloyds and other assurance companies have discontinued granting producers policies on talent while pictures are in production. The influenza epidemic, which has held up many pictures, is held accountable for the decision and for increased rates to be assessed on resumption of the practice.

The story is on page 39.

Columbia Accepts

Columbia, answering the trade practice proposals put forward by the Motion Picture Theatre Owners of America, has agreed to eliminate the score charge, cooperate in the establishment of local conciliation boards, grant a ten per cent cancellation privilege on a restricted basis, and aid in overcoming other trade practice evils.

Abe Montague's letter to Edward Kuykendall is quoted on page 27.

◆ ◆

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Technological Page 60

Quigley Luncheon

Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD, was tendered a luncheon in Mexico City Monday at the Hotel Reforma, attended by a number of motion picture executives and newspaper men.

Among those present were Arthur Pratchett, Paramount; Luis Lezama, Radio; Gustave Mohme, Twentieth Century-Fox; Jacob Epstein, Universal; Gordon Dunlap and Frederick Sordo, United Artists; Carlos Niebla, Metro-Goldwyn-Mayer; Felipe Mier, independent distributor; Enrique Zienert of the Film Board of Trade, Watterson R. Rothacker and Walter Howey.

Admission Taxes Up

Admission tax receipts for December as announced by the Bureau of Internal Revenue were $2,194,584, a new high which brings the total for 1936 to $18,457,482, an increase of more than $2,500,000 over the 1935 total of $16,406,021.

The statistics are on page 34.

Young Talent

Efforts of the motion picture companies to discover and encourage new talent and to obtain the rights to good plays without submitting to the terms of the Dramatists' Guild new basic agreement bore their first fruit this week in the announcement of the winners of five fellowships and scholarships and one cash prize in a competition conducted by the Bureau of New Plays, Inc. The bureau, under the directorship of Theresa Helburn, is fostered by seven major producing companies.

The story of the competition is on page 17.

Al Cohn with Selznick

Alfred A. Cohn, United States Collector of Customs of the Port of Los Angeles, has joined the writing staff of Selznick International. Mr. Cohn has been in the writing departments of several studios, most recently with Warner Brothers. He was for years West Coast manager of *Photoplay* under the late James R. Quirk.

Picture on page 10.

Back to the Front

Clubwomen of Chicago have returned to the wars, and are determined to give the quietus to the double feature. Supporting the familiar arguments against the practice they have launched surveys in churches and homes, offices and schools, to find out just how many really want two features in a program.

Further developments in the Chicago situation appear on page —.

Chance Games Truce

Philadelphia exhibitors, forced to abandon chance games last week by the police, have obtained a four weeks' truce during which the games will operate and a test case will be initiated to determine the legal status of the practice. The truce was arranged at a conference with Mayor S. Davis Wilson.

The Philadelphia dispute and other chance game developments are reported on page 34.

Aylesworth Resigns

Merlin Hall Aylesworth on Monday announced his resignation as board chairman of RKO to become associated with the management of the Scripps-Howard newspapers. Thus does Mr. Aylesworth end an eleven-year association with amusements in radio and motion pictures, for the Radio Corporation.

See page 16.

Exhibitor Conventions

Organized exhibitor activity this week was marked by the MPTOA and Allied States setting March 16th and May 12th, respectively, as the dates for their annual national conventions, and by the election of officers in state exhibitor organizations in California, District of Columbia, Missouri, New England, and Maryland.

Exhibitor organization activities are reported on page 30.

Court Review Denied

The supreme court in Washington this week denied the pleas of Archibald Palmer, Louis Boehm and Samuel Zirn to review the action of the New York federal district court in rejecting applications for allowances exceeding $100,000 filed as representatives of security owners in the Paramount reorganization.

Details are on page 54.

Drunkenness Banned

A decision to curtail scenes in motion pictures depicting drinking and drunkenness was reached in Hollywood this week at a meeting of the Motion Picture Producers and Distributors of America, Inc. Will H. Hays, president of the organization, issued a call for the annual meeting of member producers to be held in Hollywood on Thursday.

A letter has been sent by Joseph Breen, director of the Production Code Administration, to all major producers appraising them of the new policy adopted and informing them that the code authority has been authorized to eliminate scenes which, in its judgement, come under the aforementioned category.

French Outlook

With 110 features made by French studios last year, and thirty of them rated of a standard of production to be compared favorably with large foreign subjects, the producers in France are making the customary slow start but hope for an excellent year, starting in March, though they have one eye to the poiltical situation as an important factor.

A list of outstanding French pictures of the past year appears in the article by Pierre Autre, beginning on page 53.

Academy Awards

The Academy of Motion Picture Arts and Sciences in Hollywood has started the machinery for determining the production and talent award winners for outstanding achievements in 1937, establishing a basic list of 383 features from which the selections will be made.

First nominations are listed on page 62.

101 Approved

The Production Code Administration granted seals to 101 features and 64 shorts in the two months from November 21, 1936, to January 23, 1937. Of these only six features and one short were reissues.

The record by companies is on page 62.

Nazi Newsreel Review

The newsreel review of 1936 in Nazi Germany reached the screens of Berlin this week, but only after Dr. Paul Josephs Goebbels, Minister of Propoganda and Public Enlightenment, and his staff, had done a thorough job of editing. So much so, that only three events that occurred outside of Germany reach the screen. Ralph W. Barnes, special correspondent of the New York *Herald-Tribune* in Berlin, reviews the issue in a copyrighted dispatch to his paper.

Excerpts of his review are found on page 54.

Newspapers on the Air

A movement in Congress to check or control newspaper ownership of radio stations has culminated in the introduction of a bill by Representative Wearin of Iowa to require the separation of such interests.

See page 38.

Time's Birthday

With its February issue March of Time marks its second birthday. The first release, in February, 1935, played in 400 theatres and the present issue will be distributed by RKO to 9,982 houses.

See page 54.

Lawmakers

Presentation of the independent appropriations bill in Congress was the occasion for an attack this week by Representative Wigglesworth of Massachusetts on the Federal Communications Commission. Mr. Wigglesworth demanded an investigation. State legislatures in full swing are considering new or increased taxes affecting the motion picture industry.

Legislative news is reviewed on page 38.

Roxy Plan Advanced

Federal Judge Francis G. Caffey this week directed that copies of the Roxy Theatre Corporation reorganization plan be sent out to security holders and creditors with the notice that the court neither has approved nor disapproved of the plan. At the same time it was revealed that the theatre showed earnings of $83,230 for the 26 weeks ending Dec. 10, 1936, which was at the rate of 4.63 per cent on its first mortgage bonds.

Mid-season Sales

Mid-seasonal sales campaigns are on in full blast, ten companies presently engaging in conferences between both coasts to start off their field forces on the second lap of 1936-37.

Meetings and special drives form part of the new sales efforts, as described on page 42.

Salaries

Supplemental salary lists reported to Congress this week by the Treasury Department included a lengthy report from Metro-Goldwyn-Mayer. Greta Garbo was reported as having received $332,500 from that company in 1935.

The list is on page 61.

Production Recedes

Production eased noticeably during the final week of January with but four new pictures going into work as seven finished, netting a total of 51 pictures on the schedule.

Personnel and titles of pictures started and finished are given on page 39.

Unfair Methods Charged

Charging unfair methods of competition in the leasing and renting of advertising motion pictures, the Federal Trade Commission in Washington this week issued a formal complaint against Royal Revues, Inc., West Coast Discount Corporation and their officers, and Royal Film Studio, Hollywood. Later, cancellation of the complaint was announced by the Commission, on the basis of a stipulation under which respondents agree to discontinue the practices complained of.

Details are on page 22.

This Week in Pictures

RECOGNITION. Representatives of the Irish Free State attended the premiere of "The Plough and the Stars" (RKO-Radio) at the Radio City Music Hall. L. to r.: Hon. Leo T. McCauley, Irish Consul General, Erin O'Brien Moore, of the cast, Hon. Sean Nunan, Vice-Consul, and W. G. Van Schmus.

AT LONDON PREMIERE. Sol Lesser, producer, Phil Reisman, RKO-Radio foreign sales chief, and Ralph Hanbury, managing director of Radio Pictures, Ltd., are seen at a reception held at the London Savoy in connection with the premiere of Mr. Lesser's first Bobby Breen production in the British capital.

SIGNED. Alfred A. Cohn, the screen writer who served also as U. S. Collector of Customs at Los Angeles, has joined the staff of Selznick International.

BACK TO WORK. Jessie Matthews, Gaumont-British star, was welcomed back to the studio with appropriate ceremonies by her production staff following her vacation. She is presently to be seen in "Head Over Heels in Love," with a score by Gordon and Revel. Her next film will be "Gangway."

BETWEEN BOSSES. Left to right below are B. P. Schulberg, John Trent, featured in "A Doctor's Diary," Paramount, and Jack Frye, president of the TWA lines, who formerly employed the actor as a pilot.

WINTER HOLIDAY. Mr. and Mrs. Samuel Goldwyn are seen vacationing at the fashionable Sun Valley resort at Ketchum, Idaho, where they spent three weeks in enjoyment of winter sports prior to the producer's return to the studio and a full schedule of films for United Artists distribution,

BELIEVE IT OR NOT. Emphatically "unusual" weather explains this equally unusual picture of Fred MacMurray, Mitchell Leisen, star and director of Paramount's "Swing High, Swing Low," and other members of the unit trying to keep warm on location in Southern California. Mr. Ripley please note.

RENAMED. This is Lynn Carver, who was Virginia Reid, and who returns to films in MGM's "Maytime" after study in preparation for singing roles.

SUPPORTS DRIVE. Sam Ringler, below, executive of the Metropolitan theatre circuit, pledges his support to the George Schaefer Sales Drive in the presence of Moe Streimer, United Artists special representative.

PERSONALITIES MEET. Betty Hester, Ohio State University junior who won a week in Hollywood as first prize in a "Garden of Allah' personality contest, is entertained at the Selznick International studio by Janet Gaynor, whose personality is to be displayed shortly in "A Star Is Born."

Exhibitors signing a testimonial register.

● Two hundred members of the motion picture industry in England attended the Adolph Zukor Jubilee Luncheon in the Empire Rooms of the Trocadero in London on January 20th to honor the pioneer producer on the completion of a quarter century of leadership in the creation of screen entertainment

Bertram Mills, of the Mills Circus, Sir Albert T. Clavering, of Clavering and Rose, and Ernest W. Fredman, editor of the "Daily Film Renter."

Earle St. John, director of exploitation for Paramount Theatres, Ltd.; John Maxwell, head of British International; and Charles B. Cochran, the distinguished British impresario.

A. L. Cranfield, editor of "The Daily Mail," John Gordon, editor of "The Sunday Express," and Earle St. John, Paramount exploitation director.

Mrs. J. N. Walker, whose husband opened the first Paramount branch in England, and Harold Walker.

Montague Goldman, general sales manager of Paramount Service in England, presided. On the dais were Sir William Jury, managing director of Metro-Goldwyn Mayer, Ltd.; Col. A. C. Bromhead, a founder of Gaumont-British; John Maxwell, and Herbert Wilcox.

Arthur Clenstram, editor of "The Daily Express"; Sidney Bernstein, director of Bernstein Theatres, and Herbert Wilcox.

Arthur W. Jarratt, director of Provincial Cinematograph Theatres, and Sir William Jury.

¶ Toastmaster Goldman lauded Mr. Zukor as a builder and a prophet and Sir William Jury reminisced that he had sought to buy "Queen Elizabeth" only to be outbid by Gaumont. John Maxwell recalled a contract made with Mr. Zukor for three pictures from the old British National, the company which served as Mr. Maxwell's introduction to the motion picture business. Sam Eckman, managing director of Metro-Goldwyn-Mayer in England, named the Sarah Bernhardt film from which so much of Mr. Zukor's success is dated as the first feature to be booked by him for a hall with a seating capacity of 299. "Queen Elizabeth" was screened for the guests as a feature of the occasion.

F. W. Baker, of Film Board of Trade, and Capt. R. Norton, of B. & D.

Bruce Allan of Quigley Publications and S. G. Rayment of "Kine Weekly."

CHICAGO TURNS OUT. More than 75 members of the distribution branch of the industry in Chicago attended the dinner given at the Congress Hotel on January 29th in honor of Henry Herbel, Universal sales manager, retiring after four years of service as president of the Chicago Film Board of Trade. Mr. Herbel is seated at center of the speakers' table with Felix Mendelssohn on his left. Mr. Mendelssohn, Clyde Eclhardt and Jack Osserman made up the arrangements committee.

GREETS HIS PUBLIC. Paul Muni, star of "The Good Earth," MGM, is seen addressing the microphone on the occasion of the film's world premiere at the Carthay Circle theatre, Los Angeles, the evening of January 29th. (See story on page 19.)

CAPITAL GUESTS. Accepting invitations arranged by Charles C. Pettijohn, MPPDA legislative expert, Robert Taylor and Jean Harlow, MGM stars, were White House guests entertained by Mrs. Roosevelt on the President's **birthday.**

INDUSTRY RUSHES FLOOD RELIEF; NEWSREELS MAKE RECORD COVERAGE

Theatres in Memphis and St. Louis Areas Closed; Barring of Trucks on Roads Restricts Distribution

Motion picture exhibition and distribution this week were still almost completely demoralized in the inundated areas of the Ohio and Mississippi rivers. While the waters of the Ohio showed some signs of abatement, other towns farther down the Mississippi were threatened. At the same time, the industry was staging benefits and raising donations for the American Red Cross.

Theatres in the Memphis and St. Louis areas began to feel the effect of the floods as high waters forced them to continue closed. Distribution in the affected areas was virtually paralyzed by the refusal of the authorities to allow trucks to operate on the lightless roads. Electrical Research Products, Inc., in New York, announced abatement of service charges to stricken theatres. Film interests in 24 cities led by New York and Hollywood, completed their donation quotas or drew up plans for staging benefits.

While flood refugees continued to pour into Memphis by tens of thousands, theatre business outside the city was reported at virtually a standstill. The city itself was still high and dry and likely to remain so, but busineess has slumped severely in all Memphis theatres.

Theatres Dark in More Towns

Among towns served by Memphis exchanges, in which all theatres were darkened in the emergency were Marked Tree, Monette, Miller, Lepanto, Leachville, Parkin, Earle, Clarendon, Cotton Plant and Holly Grove, in Arkansas; Senth, Mo.; Ridgely and Ripley, Tenn., and Hickman, Ky. Schedules were interrupted or stopped entirely in Owensboro, Henderson, Fulton and Princeton, Ky.; Covington, Obion, Halls, Dyersburg, Newburn and Dyer, Tenn.; Wynne and Brinkley, Ark.; Kennett, Mo., and Shelby, Miss.

Memphis exchanges were reported to have suffered heavy losses in damaged and lost prints.

Up the Mississippi, in the St. Louis territory, breaking levees along the Ohio caused the flooding of Mound City and Mounds, Ill., and back waters were reported in Harrisburg, Ill. The three theatres in these towns were reported to have escaped damage.

Cincinnati Houses Reopening

Farther north, in Cincinnati, all amusement places still were reported closed, but Millard M. Blattner, RKO city manager there, expected to have his suburban theatres opened late this week and other managers hoped to be operating at a normal schedule within another seven days. Theatres in Shawneetown, Equality and Metropolis were forced to close as the lack of power or high waters darkened the Ohio towns of Middletown, East Liverpool, Martin's Ferry, Bridgeport, Bellaire, New Philadelphia, Dover, Newark, Batavia, West Union, Ripley, Woodsville, Wellsville, Pomeroy and Blanchester, and all theatres in northern Kentucky.

In West Virginia, Wheeling, Huntington, Parkersburg, Point Pleasant, Ravenswood, New Martinsville, Kenova and St. Marys continued among the closed situations and many nearby Indiana towns were similarly affected.

BENEFIT CANCELLED ON PROTEST BY MINISTRY

The Altoona, Pa., Ministerium this week came in for severe editorial comment by local newspapers for protesting and bringing about the cancellation of flood benefit motion picture shows scheduled for last Sunday. The clergy, it was said, felt the shows were being used as propaganda for Sunday pictures in the town.

In Pittsburgh damage to the industry was estimated above $20,000. The waters were receding, giving the theatres in the danger zones an opportunity to clear the debris from their flooded lower floors. The Stanley was still closed over the weekend, the management announcing that the noise of the pumps in the basement interfered with the programs.

Double Shifts in Exchanges

Pittsburgh film exchanges for the last 10 days have been taxed to the utmost trying to serve Cincinnati accounts. Double shifts still were being maintained in most of the offices. Film deliveries to seven theatres in Wellsburg, New Cumberland, Wheeling and New Martinsville in West Virginia are being made with difficulty as the roads were crowded with relief trucks and Red Cross cars.

Whitford S. Drake, executive vice-president of Electrical Research Products, Inc., in New York, announced that telegrams had been sent to all its branches which serve theatres in the flooded areas asking them to notify exhibitors that during the emergency and until these houses can reopen, service charges will be abated.

The theatrical division of the American Red Cross will hold a huge benefit show to obtain funds for the relief of flood sufferers, on February 11, probably at the Music Hall, it was anaounced following a meeting called by Theatre Authority, Inc., clearing house of theatrical organizations. The Authority has been designated as the official unit of the Red Cross in charge of all theatrical benefits for flood relief and has waived its usual 15 per cent on the show.

It is planned to start the benefit at 12 midnight, with boxes on a subscription arrangement and regular admissions scaled from $1 to $10. The show is expected to last three hours and a radio arrangement has been made to broadcast the program by 15-minute periods, with a sponsor for each, at $1,000 a period.

The Fabian, Fox theatre in Brooklyn, N. Y., was to hold a benefit on Friday night.

Beetson Heads Committee

At the same time, Fred W. Beetson was named to supervise solicitation of flood relief funds in Hollywood industry by D. C. MacWaters, chairman of the Los Angeles Red Cross. The Motion Picture Producers and Distributors of America, Inc., has already subscribed $5,000 to the fund. A special benefit

(Continued on following page —, column 1)

More Than 100 Men in Crews Shooting River Tragedy; Short Wave Radio Stations Help Make Contacts

The treatment being accorded the flooded states along the Ohio and Mississippi rivers by the combined forces of Paramount News, Universal Newsreel, News of the Day, Pathe and Fox Movietone News, has called for the greatest concentration of men on one assignment in the recent history of newsreels, executives said in New York this week.

More than 100 men are actively engaged in bringing pictures of the disaster to the screens, 20 more than the number who photographed the inauguration of President Roosevelt.

Universal Newsreel is covering the flood with 12 regular cameramen using airplanes, coast guard vessels and rubber boats, and these men are being assisted by freelance cameramen. Charles Ford, editor, has been directing activities from New York through Norman Alley, who is flying an amphibian plane through the flooded areas. Merle Johnson, assignment editor, has been in charge at Paramount, directing 10 regular photographers and many freelance operators. Likewise, the editors of the other reels also have personally directed the filming of the disaster, issuing orders directly to their photographers by telephone, usually the only means of communication.

Meeting the Flood

Most of the newsreels spread their men down the Ohio Valley from Pittsburgh to Cairo and then down the Mississippi to Memphis. The crews operating from Pittsburgh are following the receding waters and the units working out of Memphis have worked north to meet them.

It is estimated that over 100,000 feet of negative was exposed by the combined cameramen in the first week of the disaster.

Robert Butler of Movietone News received a head injury when his car crashed as he was traveling from Indianapolis on an assignment. Jack Barnett, Kansas City staff man of the same reel, was marooned for 20 hours in the Ohio before being rescued by Coast Guardsmen, and a forced landing near New Madrid grounded Mr. Alley for a night.

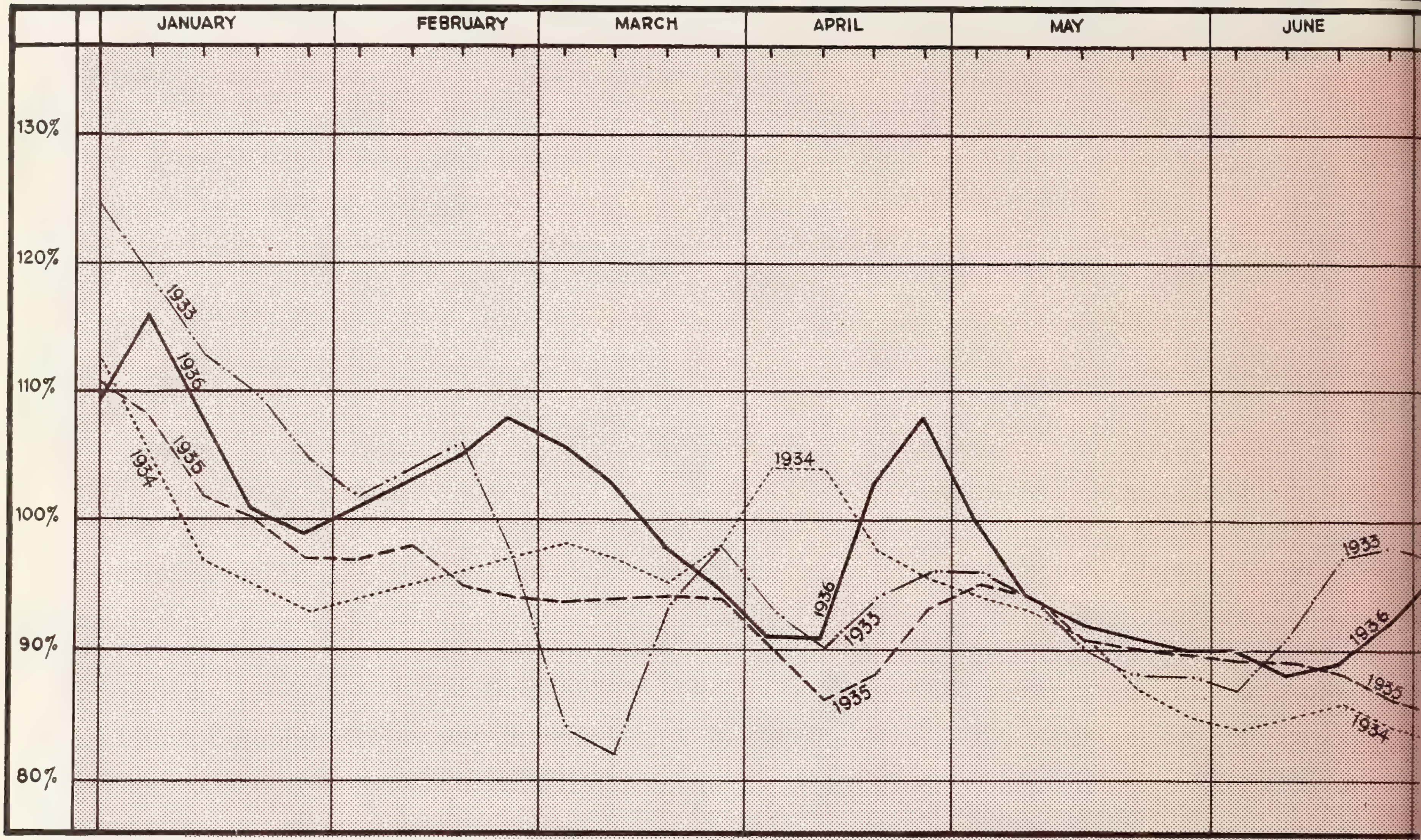
Use Magnesium Flares

No electricity has been available in the stricken areas for night shots and most of the views have been forced use magnesium flares for this type of work and in the few cases where sound was recorded the batteries in the trucks were brought into service.

Radio communication also was utilized by the newsreels to a greater extent than ever before. Two stations, one in Louisville and another in Nashville, cooperated by reading instructions and bulletins to crews in the field, all of whom carried long-wave sets tuned in on the stations' wave lengths. Jack Whipple of News of the Day set up a short-wave receiving set with his unit and listened to the official relief messages for possible photographic material.

All of the reels issued specials over the weekend including the scenes shot as late as Friday night in the St. Louis territory along the Mississippi and it is planned to release another series of specials each week until the waters subside.

FOUR-YEAR COMPARISON OF BOX OFFIC



This chart, based on Motion Picture Herald's tabulation of box office receipts, indicates the trend of business i 100 per cent. The cities used are Boston, Chicago, Cleveland, Hollywood, Kansas City, Los Angeles, Minneapoli and March, represents the period of the socalled bank holiday, when, with the closing of the banks under Gov

AYLESWORTH LEAVES FILMS FOR PUBLISHING

Chairman of Radio-Keith-Orpheum on General Management Staff of Scripps-Howard

Merlin Hall Aylesworth on Monday announced an abrupt termination of an eleven-year, widely diversified association with the amusement interests of the Radio Corporation of America, to join the publishing business of the Scripps-Howard chain of daily newspapers, on or about March 1st.

The conclusion of Mr. Aylesworth's present association, as chairman of the board of Radio-Keith Orpheum Corporation, is considered significant of the proximity of that company's reorganization from receivership. It does, however, interrupt Mr. Aylesworth's ambitions to effect a "marriage" of the motion picture and the radio, a union already well on the way, and credited largely to Mr. Aylesworth's efforts.

Mr. Aylesworth, representing the RCA interests in the RKO production, distribution and exhibition corporations, has been active with the RKO management and the bankers in building the plan for reorganization.

Mr. Aylesworth said the RKO reorganization plan is "intelligent and fair."

He was instrumental in the negotiations with Floyd B. Odlum's Atlas Corporation which resulted in Mr. Odlum's purchase of one-half of the Radio Corporation's holding in Radio-Keith-Orpheum, and also Mr. Odlum's purchase of an option to buy RCA's remaining half. Lehman Brothers participated with the Odlum interests in this transaction. Atlas, however, has not as yet exercised its option for the acquisition of the second half.

After a study of the entire RKO situation, Atlas presented a financial plan for the reorganization. The plan is now before Judge Alfred Bondy, in federal court in New York.

"During the period of Mr. Aylesworth's connection with RKO," said the announcement, "the company has passed from heavy operating losses to substantial profits as reflected by the figures for 1936."

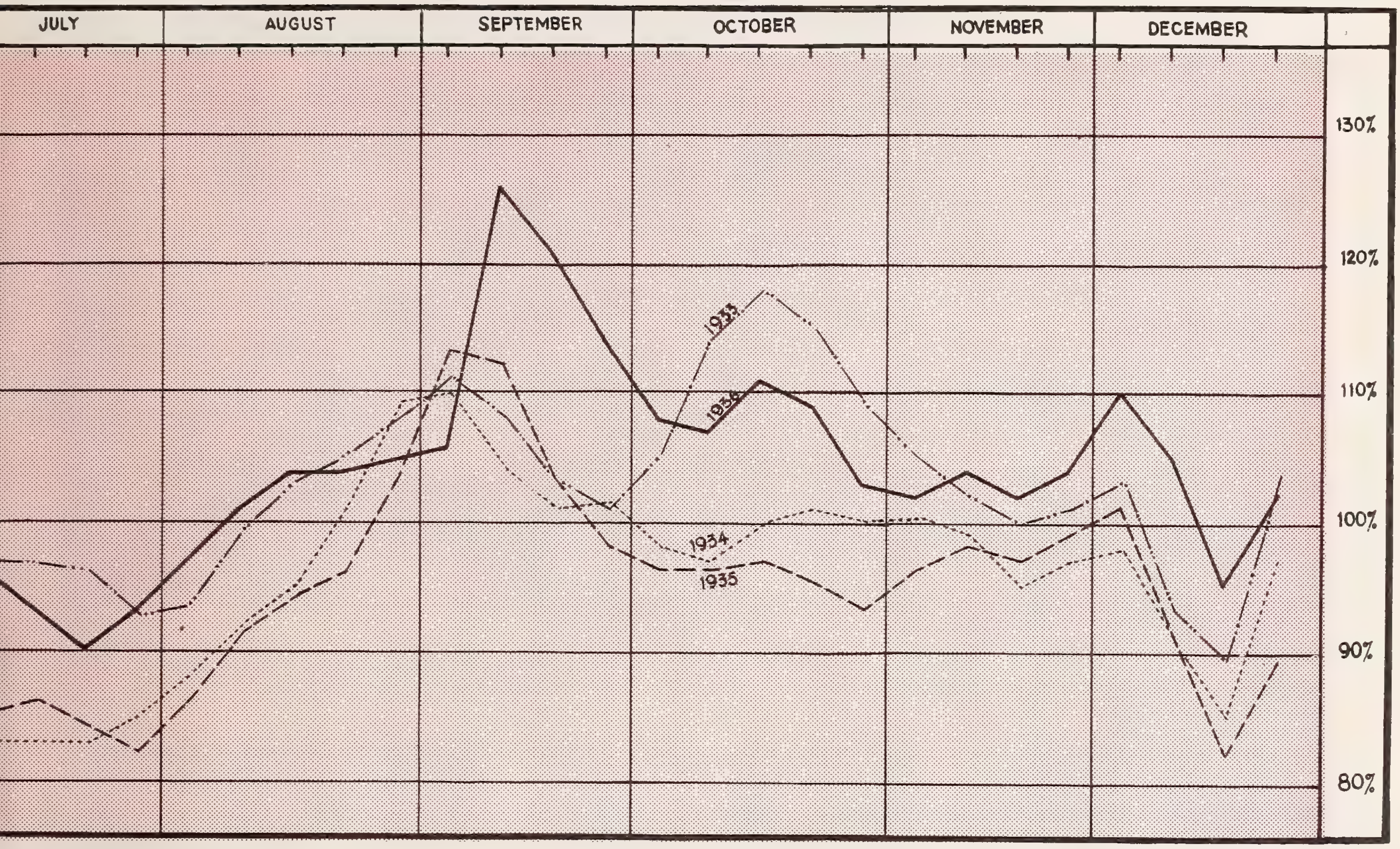
Mr. Aylesworth will become a member of the general management staff of the publications, and in so doing will associate himself with Robert P. Scripps, Roy W. Howard, William W. Hawkins, George B. Parker, William G. Chandler, John H. Sorrells and Paul Peterson.

Merlin Hall Aylesworth, better kown to his intimates as "Deacon," was born 51 years ago, on July 19th, at Cedar Rapids, Iowa. His training in the higher schools was extensive, attending the University of Denver (Bachelor of Literature), Colorado Agriculture College, University of Colorado, University of Wisconsin, Columbia University and Drake University (LL. D.)

He practiced law for a brief period in Fort Collins, Colo., and in 1914 became chairman of the board of the Colorado Public Utilities Commission, a position which he held four years. In 1918 he became associated with the National Electric interests, where he attracted the attention of Owen D. Young, who is said to have been largely responsible for Mr. Aylesworth's being called to New York, in 1926, to organize and establish RCA's National Broadcasting Company, of which Mr. Aylesworth was president for ten years.

The parent RCA, in 1932, induced Mr. Aylesworth to add the presidency of its RKO interests to his NBC position, and in 1936 he was elected chairman of the RKO board. He resigned as president of National Broadcasting on January 1, 1936—Lenox Lohr succeeding him—to devote his entire time to the RKO reorganization with the new Odlum-Atlas-Lehman interests. Leo Spitz subsequently succeeded Mr. Aylesworth as RKO president with the entrance of the Odlum group.

RECEIPTS IN THEATRES OF 12 KEY CITIES



elve key cities during the four-year period from 1933 through 1936. The average weekly gross for 1933 is taken as
w York, Oklahoma City, Omaha, Portland, and San Francisco. The pronounced dip in the line for 1933, February
ment orders, theatre attendance necessarily registered a sharp decline until they reopened.

National Decency Legion Classifies 19 New Films

Of 19 new pictures reviewed and classified by the National Legion of Decency in its listing for the current week 12 were approved for general patronage and seven were noted as unobjectionable for adults. The new pictures and their classification follow:

Class A-1, Unobjectionable for General Patronage: "Arizona Days," "Breezing Home," "Counterfeit Lady," "Dodge City Trail," "Es Gibt Nur Ein Liebe," "Graefin Maritza," "Join the Marines," "Headin' for the Rio Grande," "Holy Terror," "Man of the People," "Secret Valley," "Woman Wise." Class A-2, Unobjectionable for Adults: "Falling in Love," "Masquerade in Vienna," "Nation Aflame," "Radio Bar," "Robber Symphony," "Stolen Holiday," "You Only Live Once."

Dickinson Making Tour

Arthur Dickinson of the Motion Picture Producers and Distributors of America, Inc., is visiting the principal exchange cities throughout the country to inspect the facilities for handling the new 2000-foot reels. Exchange operations in connection with the reels will be studied also with a view of developing maximum efficiency.

FILMS OPEN THEIR OWN STORY TALENT SOURCE

Five Fellowships and Scholarships Awarded in Competition by Bureau of New Plays

Organized efforts by large motion picture companies to discover and encourage new playwriting talent bore their first fruit this week with the award of five fellowships and scholarships totaling $8,750 and one cash prize of $500 to the winners of a playwriting competition conducted by the Bureau of New Plays, Inc., under the sponsorship of seven film producers. Entrants were limited to undergraduate college students and graduate students not more than three years out of college, in line with the Bureau's interest priamrily in promise shown by writers. Guild agreement.

Although the Bureau of New Plays is being fostered at a cost of $50,000 to the motion picture companies, it is possible that some of the scripts submitted will be produced by Broadway managers under the Dramatists' Guild's new minimum basic agreement which the screen industry opposes. The film companies, however, will have first choice of the plays, for which they will draw lots. Concerned in the agreement are Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Twentieth Century-Fox, Universal and Warner Bros.

A motion picture executive who has read some of the scripts received by the bureau said their quality was generally higher than that of the average play submitted to managers. No date has been set for the drawing of lots by the film companies.

A script chosen by one of the seven companies would be presented by a producing company especially set up for the purpose or "farmed out" to a manager who has not signed the Dramatists' Guild's new agreement. Only a play that has been rejected by all the film producers concerned would be offered the legitimate stage under the pact.

MANY FLOOD BENEFIT SHOWS GIVEN

(*Continued from page 15*)

performance is also being arranged with Charles Butterworth in charge. Harold Lloyd has also accepted the chairmanship of a committee to arrange another benefit and the Song Writers Association plans another.

A radio appeal for flood funds was staged by National Broadcasting Company Monday night in conjunction with the Red Cross and motion picture stars in a two-hour broadcast over its Blue network. The program was "picked-up" from Miami, Hollywood, Chicago and New York with more than 50 personalities on the air, including Will H. Hays, president of the Motion Picture Producers and Distributors of America; Irvin S. Cobb, Carole Lombard, Bing Crosby, Amos 'n' Andy, Marion Talley, Stan Laurel, Bob Burns, Lum 'n' Abner, Walter Winchell, Morton Downey, Wayne King, Ted Lewis, Harry Richman, Jane Froman and Jack Pearl. Mr. Hays urged that this "unparalleled disaster must be met by unparalleled generosity."

Radio station WHN, operated by Loew's in New York, received over 100 donations totaling some $3,300 in response to a call of Louis K. Sidney for all Kentucky "Colonels" to contribute to a fund to send to Governor Albert B. Chandler for Kentucky relief.

Distributors offered to make film available without charge to theatres giving the entire proceeds to flood relief agencies.

Many Benefit Shows

In line with the many benefit performances for flood relief, the Fabian theatres in Albany, N. Y., this week presented special shows with the admission price two cans of food. The Ritz in Athens, Ga., ran special performances, as did 30 Schine circuit theatres.

The Buffalo Variety Club was taking donations in every theatre there and expected to raise $50,000. The Adelphi in Chicago distributed over 10,000 tickets for a relief show, and the Cincinnati Variety Club and the WPA Federal Theatre unit there both made contributions. In Cleveland the Variety Club, Motion Picture Exhibitors Association and Associated Theatres all made large donations, and numerous other independent and circuit houses conducted benefits. In Dayton, the Victory turned over last Thursday's receipts to the Red Cross and in Denver more than $2,200 was raised.

Every theatre in the Detroit area was running a special trailer asking for contributions and it is hoped that $75,000 of Detroit's $400,000 quota will be raised in theatres. In Eldora, Ia., Leo F. Wolcott, president of Allied Theatres of Iowa and Nebraska, donated $100 of the theatres' Bank Night prize for relief, and in Elkton, Md., special matinees were being held at the Avalon. Hamilton, Ohio, theatres held midnight benefits and Hartford theatres are cooperating on a gala flood benefit at the State.

About $4,000 was raised this week in Indianapolis at the Indiana and in Kansas City Fox Midwest theatres held special performances as did the 25 houses of the Commonwealth circuit. Manager Raymond Hasselo of the March theatres in LeMars, Ia., held a special performance without admissions but accepting free will offerings. Special showings were being given in Lincoln, Neb., in all theatres.

The board of directors of the Independent Theatre Owners in Los Angeles set February 11 as flood relief day. All theatres in Milwaukee will participate in citywide benefits Saturday in an effort to raise $45,000.

Spokane theatres were donating percentages of receipts to raise $20,000 and in Springfield, Ohio, more than $4,000 was turned over to the Red Cross by Chakeres Theatres, Inc., headed by Phil Chakeres. The Rex and Fountain theatres in Terre Haute announced benefits.

Howard Winner, Universal cameraman, rescues a marooned youngster at Louisville, removing her to safety in his rubber boat. The scene is one of the many similar ones filmed or participated in by newsreel cameramen in the flood area.

Australian Houses Study 20th-Fox Operating Deal

Hoyts and Union Theatres, comprising 125 theatres in Australia, will probably sign a new 20-year operating agreement when the current five-year contract between the two circuits expires January 1, 1938, it was reported this week with the return of Walter J. Hutchinson, Twentieth Century-Fox foreign head, to New York from a six-months trip around the world.

Mr. Hutchinson spent two months in Sydney conferring with Stuart Doyle, head of Union Theatres, and Charles Munroe, in charge of Hoyts for Twentieth Century-Fox. In accordance with the current agreement, Mr. Hutchinson gave formal notice for the cancellation of the present five-year pact and also submitted the new 20-year plan. Before the end of this week Mr. Hutchinson will submit the new plan to Sidney R. Kent, president of his organization, and word is expected also from Mr. Munroe on the latest development in Sydney.

"In the event Union Theatres does not accept the new arrangement," Mr. Hutchinson said, "we will break away and go on our own. Hoyts has about 100 of the 125 units involved in the pooling arrangement, which controls 80 per cent of the buying power in the six most important key centers."

While abroad, Mr. Hutchinson also closed a deal whereby Twentieth Century-Fox purchased an interest in the Amalgamated Circuit of 50 houses in New Zealand.

Nat Levine Quits His Position As Head of Republic

Nat Levine on Tuesday resigned as president of Republic Productions in Hollywood, revealing at the same time that he had disposed of his half interest in the company for a "substantial" sum. He would not reveal who had purchased his holdings, however. His resignation, it is said, comes as the result of differences of opinion with Herbert J. Yates on questions of future company policy. The move was made, Mr. Levine said, under "friendliest conditions."

Mr. Yates, when questioned as to whether he had purchased the former president's holdings in the company, denied making the purchase, although he admitted the sale was "almost completed." He did promise an official statement this week, indicating that final aspects of the negotiations have not been concluded. He said that the executive personnel at Republic will remain practically unchanged, but was silent concerning a successor to Mr. Levine.

The suit of Guarantee Liquidating Corporation against Republic, which is due for a hearing this week, is believed to have some bearing on the friction which developed between the company's executives. Mr. Levine will remain with the organization for the next two months in order to complete productions which have already been started, after which he will leave for a vacation of four months before he considers any future connections.

"GOOD EARTH" OPENS EAST AND WEST AFTER FOUR YEARS IN THE MAKING

Critics' Acclaim Is Posthumous Tribute to Thalberg; Microphones and Lights Bedeck Astor and Carthay Circle

by TERRY RAMSAYE

Premieres in New York's Broadway and in Los Angeles gave MGM's "The Good Earth" a sparkling send-off with microphones, lights and first-nighters. Above is the scene in front of the Astor theatre in New York on Tuesday. Below are shown the roped-off throngs near the Fox Carthay Circle in Los Angeles Friday night.

"The Good Earth," some four years in the making, and one of the most grandiose endeavors of the screen since the coming of sound, has come at last to the public with premieres West and East, at the Carthay Circle in Los Angeles, January 29th, and Tuesday night, four days later, at the Astor in New York's Broadway.

The acclaim of critics, aligned in approval like billiard counters on a wire, adds posthumously to the fame of the late Irving Thalberg, and to the glories of Metro-Goldwyn-Mayer.

Road Showing Indicated

The commercial history of this two-million-dollar address to the amusement market is yet to be written, with more than commonly, a responsibility for the marketeers. No general motion picture release date has been set, and may not be yet for a considerable time in view of the apparent probability of an extended road show exploitation, a course which seems to be definitely indicated by the character of the picture.

Both openings were decorated with the established ritual of microphones, search and flood lights, the parades of personalities in top hats and ermine, the mounted police, the mad-fan fringe, the cliques, clacques and clans, and as many genuine first-night customers as could come by accommodations.

Missing this time was that intense internal drama of Mr. Thalberg, pacing his Hollywood office between telephone reports from the scene of action, anxious as ever was a candidate on election night. The reports, had he been there to hear, would not have disappointed him.

In terms of the personality merchandise of the box office, it seems certain on the morning after that Paul Muni has continued his high status, and that Luise Rainer, already in the top brackets of fame, has added decidedly to her luster in a role which extended to her more opportunity for performance than for automatic glorification.

Man Against Nature

A certain special timeliness, a coincidence of fate, favors "The Good Earth's" premiere, in that it is a story very much of man against nature—just as the United States, emerging from the scourge of drought in the "dust bowl," now suffers the devastation of flood. Understanding for the theme of this romantic tragedy from the plains of China may be had from the experiences of America.

That may, perhaps, be an answer to a certain questioning in the mind of Red Kann, commenting in Wednesday's *Motion Picture Daily*: "The question is: Will audiences feel as deeply as they might over the hardships of two people whose pigment is yellow and whose problems seem and are continents apart from the troubles which bedevil this one? Nobody can foretell. . . ."

Over in MOTION PICTURE HERALD's review pages (see page 46) the reader will discover, on the other hand, the wholesale commitment of Gus McCarthy, head of the reviewing staff in Hollywood, who thinks that "The Good Earth" is to give to exhibitors "the most valuable piece of merchandise with which they have ever had to deal. . . ."

Out in Los Angeles, the critics, including of course the diligent Louella O. Parsons, of the Los Angeles *Examiner*, Eleanor Barnes of the *Daily News*, and the thoughtful Edwin Schallert of the august Los Angeles *Times*, gave the production everything they had.

In New York, the picture enjoyed a great press, with marked enthusiasm from Frank S. Nugent, of the *Times*, at one end of the scale, and Kate Cameron, of the mass-audience *Daily News*, at the other. Special interest attaches to the observation of Howard Barnes of the erudite *Herald-Tribune*, that

(*Continued on page 22*)

FILMING OF "BARRIER"

INFREQUENTLY in the annals of picture production has a film possessed such clear title to the term, international, as does "The Great Barrier," based on the novel by Allan Sullivan. It is a Gaumont-British picture, produced in Canada by technicians and talent recruited in London, Hollywood and, of course, in the country around Revelstoke, where exteriors were made with natives contributing to the many mass sequences a realism possibly not otherwise obtainable. Actual production finished, participants in the project have returned to their places of origin and editing of the picture for early spring release is in progress.

Stills from the picture reproduced on these pages give an impression of the scenic quality acquired as a result of the far-reaching operations undertaken in the interests of atmospheric authenticity. Above is shown a sweeping view of the Canadian Rockies. At left may be seen a historic incident vital to the story. On the right are reproduced three stills representative of as many story elements, at top the settlement that was called Moodyville, beneath it a conflict occurring in a street of the village and, at bottom, a sug-

INTERNATIONAL PROJECT

A Herald Preview in Advance Stills by Bruce Allan

gestion of the forest fire which supplies one of the dramatic highlights of the story.

Mr. Sullivan's widely read novel deals with the building of the Canadian Pacific railroad and most of the material in it is historically authentic. As is well known, the construction of the road was accomplished in defiance of obstacles, both natural and man-made, which threatened again and again to compel abandonment of the project. Into the factual fabric of this record has been woven a romantic story in which Richard Arlen, Lilli Palmer, Barry Mackay, Antoinette Cellier and J. Farrell MacDonald play principal roles.

Mr. Arlen is cast as John Hickey and Mr. Mackay as Steve Carson, laborers in the hire of Major Hell's Bells Rogers, played by Mr. MacDonald, who faces the problem of finding a pass over the Canadian Rockies through which his railroad can be built. British investors and the provincial government, originally favorable to the transportation project, have declined to advance necessary funds and work crews have begun to make riotous demand for wages overdue. Hickey and Carson respond to the Major's call for volunteers to make up a party which will search for the pass. Rioting continues in Moodyville, the rough outpost set up by railroad workers, and perils beset the exploration party. How they come at last to what was to become known as Eagle's Pass and how Hickey deals with the romantic problem which has developed meanwhile is told in terms of vigorous action.

Direction of the picture was assigned to Milton Rosmer, veteran British director of such pictures as "Mr. Hobo," "The Phantom Light," "Maria Martin" and "Everything Is Thunder." The American Ralph Spence wrote the screen play in collaboration with Michael Barringer and Ian Dalrymple.

Londoners who have been privileged to view the footage obtained at the manifestly extraordinary expense involved in transporting players and staff from England and the United States to Canada are expressing the opinion that it amply justifies the outlay. The film is being cited as outstanding in its fidelity to locale and historical record. It is being heralded, too, as a welcome and overdue departure from the recently overindulged practice of making exteriors indoors, sticklers for realism arguing that it proves there is no satisfactory substitute for the genuine and that the camera still is mightier than subterfuge.

There is agreement, too, that the market is ripe for rugged, thematically substantial outdoor drama, a point seemingly underscored by current reports here of the reception being accorded major outdoor productions in America. Time will tell.

'GOOD EARTH' OPENS TO ACCLAIM

(*Continued from page 19*)

he feels that the picture has met certain hurdles "more adroitly . . . than did the Theatre Guild of some years ago. . . ."

Broadcast to China

"The Good Earth" premiere on Broadway was literally heard 'round the world, Metro-Goldwyn-Mayer's exploiteers "hooking-up" Tuesday evening's lobby trumpeteering from the Astor to Shanghai, by radio, through Station WHN in New York, thence by short-wave, to WXLB, in China. They said it was the first international motion picture broadcast of its kind. Henry E. Gellerman, American representative of the *China Press,* spoke both in English and Chinese in introducing to Shanghai the ermined and stiff-bosomed celebrities arriving for the premiere.

Jay C. Flippen, conductor of amateur nights for Loew's theatres, and Louis K. Sidney, of Loew's, with Radie Harris, New York radio commentator, corralled in the lobby those celebrities whose names are best known to the public, for a word into WHN's microphones.

Passing the arc-lights could be seen Barney Balaban, Stephen Pallos, Fanny Hurst, Colvin Brown, Christopher Morley, W. Ward Marsh, Robert Nathan, Marcia Davenport and Marc Connelly, Katharine Brush, Dr. Cyrus Peake, Joseph Calleia, Ernest Toller, Phillip Jaffe, Saul Rogers, Leon Netter, Clifton Webb and Morris Gest, Harry Hirschfield, Dave Chatkin, Al Lichtman, William F. Rodgers, William Melniker, Harry Warner, Louis S. Levy, J. Robert Rubin, Louis Sobol—and a lot of other Chinamen, who, important or otherwise, lent atmosphere to the prominently-displayed box seats and front-balcony pews.

At Carthay Circle Opening

A good audience smiled generously, too, on the Carthay Circle opening, where those of fame who paraded through the Oriental front included Paul Muni and Luise Rainer, Sidney Franklin, the director of the film; Louis B. Mayer, the producer, and His Excellency Chao-Chin Huang, Chinese Consul General; P. G. Wodehouse, Joan Crawford, Franchot Tone, Rupert Hughes, Jeannette MacDonald, Gene Raymond, Edward Arnold, Jim Tully and Ginger Rogers, Charles Boyer, Governor Frank Merriam of California, Anita Loos, May Robson, Edward G. Robinson, Allan Jones, Frank Lloyd, Jesse Lasky, Ernst Lubitsch and Fay Bainter, Charles Ruggles, Gail Patrick, Basil Rathbone, et al.

Threats of intermittent showers failed to dampen the curiosity of some 10,000 fans who stormed the Hollywood forecourt pageantry from grandstands. An entire Chinese village had been erected as a background out front, with fireworks, dragons and fire displays adding Oriental pyrotechnics to the scene.

"The Good Earth" was presented to the premiere audiences on both coasts with considerable emphasis on the fact that production began in 1933, when the late Irving Thalberg sent to China from Metro's studio in Culver City a whole production crew for a year's filming. Several shiploads of rural Oriental properties, representing an entire village, subsequently were brought from China to Hollywood, where a 500-acre tract at the studio was converted into a replica of the Chinese countryside. Final filming was completed only two weeks ago—"the longest production effort in the history of the screen," according to Metro, which also made the previous record-holder, from the standpoint of time, with "Ben-Hur."

Unique was the exploitation arrangement made in Hollywood by Metro in the course of which first-hand reviews were written by Jim Tully, P. G. Wodehouse, Rupert Hughes, and a half dozen other noted authors, whose comments later were flashed 'round the country on press wires.

The first premiere, in Hollywood, was broadcast over a national radio hookup, through the Mutual System, and, according to the producers, "it is believed to have attracted the largest countryside following on record for a California premiere." Some 70 stations, in addition to the Mutual System, re-broadcast the event within 48 hours.

The openings also grossed the heaviest newspaper coverage in many a year. More than 100 newspapers alone received the wired reviews of Tully, Wodehouse and Rupert Hughes. This was in addition to the usual individual service of the local correspondents, wire services and national syndicates.

"The Good Earth" was not finished until after Mr. Thalberg's death. Somewhere toward the end of the job Associate Producer Albert Lewin picked up where death had interrupted. Mr. Lewin until then had been laboring quietly on the Metro lot. "Good Earth" was his first really big opportunity.

Pearl Cydenstricker (Mrs. Richard J. Walsh) Buck, West Virginia born, 45 years ago, reached China in the early 1920's, and went to teaching at China's University of Nanking, in 1921. She continued there until 1931, also teaching at Southeastern University, Nanking, from 1925 to 1927, and at Chung Yang University from 1928 to 1930. She first wrote of her impressions of China and the Chinese in 1929, in "East Wind, West Wind," following, in 1931, with "The Young Revolutionist," and, in the same year, with "The Good Earth," which won the Pulitzer Prize as the best novel of the year, and since has sold continuously in the "best seller" class.

"The Good Earth" has been published in English, Italian, Yiddish, Swedish, French, Norwegian, German, Chinese, Spanish, Dutch, Danish, Hungarian, Czechoslovakian, etc., etc.

LOEW'S REVEALS SCHENCK'S SALARY

Loew's, Inc., in New York, filed a current report with the Securities and Exchange Commission in Washington this week disclosing terms of a personal service contract and stock option agreement made with Nicholas M. Schenck, president, on December 19, 1936, according to the Wall Street Journal.

Under the terms of the personal service contract, Mr. Schenck continues in the employ of Loew's for the period ending December 31, 1941, with a weekly compensation of $2,500. He also receives 2½ per cent of the combined annual net profits of the company and its subsidiaries after federal taxes and dividends equal to $2 per share on the common stock and the dividends on the preferred stock. The optional agreement covers 48,492 shares of common stock and is exercisable at $40 per share over the five-year period ending December 31, 1941.

'Ad' Film Concern Practices Changed, Charge Dropped

by FRANCIS L. BURT
in Washington

Charging unfair methods of competition in the leasing and renting of advertising motion pictures, the Federal Trade Commission on Monday issued a formal complaint charging violation of Section 5 of the Federal Trade Commission act against Royal Revues, Inc., West Coast Discount Corporation, Ltd., and their officers, L. H. and W. C. Hyde, trading as Royal Film Studios, Hollywood.

Later in the week, however, the Commission cancelled its complaint with the receipt of a stipulation in which the respondents agreed to discontinue the practices complained of.

In a long list of charges, the commission alleges that the respondents, through salesmen, solicit theatre operators to exhibit the respondents' films and to solicit business men for the purpose of inducing them to purchase the right to advertise their names and the nature of their business on the screen when the film is shown.

To persuade prospective advertisers to sign contracts, to which promissory notes are attached, the respondents are alleged to falsely represent, in many instances, that the films furnished will be equal in quality to and the same length as the sample shown by the salesmen; that no other advertiser in the same line of business will be permitted to advertise in connection with the showing of such films, and that other advertisers already have contracted for use of the films.

Other representations allegedly made are that the film and advertising matter will be exhibited daily or weekly; that the prospective advertiser can cancel his contract after two months, and that the price paid to the respondents covers the entire cost of the advertiser. These assertions, the complaint charges, are false in that the films are not exhibited in accordance with the contract; that the respondents refuse to cancel the contract after a two-month period, and that the advertiser is compelled to pay to the operator of the theatre a sum additional to that paid the respondents.

The complaint charges that by reason of the allegedly fraudulent representations made to obtain signatures to the purported contracts, many of them are not binding, and signers have legal defenses which will defeat any attempts to enforce such contracts.

According to the complaint, the respondents, L. H. and W. C. Hyde, in order to deter advertisers from setting up such defenses, and to avoid the consequences of the practices of their agents, organized West Coast Discount Corporation, Ltd., and pretended they had sold the promissory notes to such corporation, which, they claim, was an innocent purchaser for value.

West Coast Discount Corporation, the complaint alleges, is not an innocent purchaser of such notes, but acts under the pretense that it is, has full knowledge of the circumstances surrounding the execution of the notes, and is party to the scheme to coerce and harass the signers and to compel them to pay according to the contract.

93 STORIES ARE BOUGHT IN JANUARY SETTING RECORD FOR EIGHT MONTHS

MGM Leads with 20 Purchases of Material; Radio Follows with 11, and Warner Bros. and Columbia Buy 10 Each

Record Price for Stage Play Reported Paid by Columbia for the Kaufman-Hart "You Can't Take It with You"

Story purchases by Hollywood producers in January broke an eight-months' record when 24 companies bought 93 vehicles from the fictional, biographical and dramatic fields for feature use on the screen.

Metro-Goldwyn-Mayer, which had been down the list of purchasers for several months, was in the vanguard for January, with 20 acquisitions, Radio followed with a total of 11, and Warners and Columbia each acquired 10.

The other studios, with their purchases, were: Universal, three originals, three books and one play; Twentieth Century-Fox, four originals, one book and one play; Monogram, one original, three plays; Grand National, one original, two books; Paramount three originals; Conn Studios, three originals; Samuel Goldwyn, two originals; Sterling Pictures, one original and one book; National and Provincial, one original; David Loew, one original; Hal Roach, one novel; Republic, one book; Selznick-International, one original; Walter Wanger, one original; Hispano Films, one original; Hirliman, one original; Gaumont British, one original, and Gordon-Goetz, one play.

$200,000 Purchase Reported

Prominent among the purchases in January was Columbia's acquisition of the current Broadway legitimate comedy, "You Can't Take It With You," written by George Kaufman and Moss Hart, for a sum reported to have been in the neighborhood of $200,000. This is a record price paid by a motion picture producing company for a stage play, Samuel Goldwyn having held the previous record by paying $165,000 for Sidney Kingsley's "Dead End," now in its second year on Broadway.

Original stories continued to prove the most fruitful source of screen material, however, when some 55 were distributed among the producers. The legitimate theatre, on the other hand, contributed 15 vehicles during January as compared to three the month before and nine in November.

Details of Purchases

A complete list, by titles, of the story purchases made by the companies in the month of January, with all available production credits, follows:

Thousand Dollar Bill, A, magazine story, published by *Cosmopolitan*, by Manuel Komroff, acquired by Grand National.

Action for Slander, novel by Mary Borden, bought by Alexander Korda for production by London Films. Release will be through United Artists.

All the Brothers Were Valiant, novel by Ben Ames Williams, bought by MGM.

All Steamed Up, novel by David Garth, bought by MGM.

American Legion, original story by Martin Mooney, bought by Columbia. The story deals with the actions of the American Legion since the World War.

YEAR'S COMPARISON OF STORY PURCHASES

Month	Originals	Books	Plays	Totals
February	35	38(b)	4	77
March	24	19(c)	2	45
April	107	48(d)	12	167
May	86	74(e)	10	170
June	25	21(f)	5	51
July	20	12(g)	0	32
August	43	25(h)	5	73
September ...	40	32(i)	2	74
October	38	22(j)	10	70
November	34	16(k)	9	59
December	31	12(l)	3	46
January, 1937.	55	23(m)	15	93
TOTALS FOR 12 MONTHS..	538	342(n)	68	957

(b) Including 12 published magazine stories.
(c) Including 6 published magazine stories.
(d) Including 13 published magazine stories.
(e) Including 19 published magazine stories.
(f) Including 21 published magazine stories.
(g) Including 63 published magazine stories.
(h) Including 5 published magazine stories.
(i) Including 7 published magazine stories.
(j) Including 7 published magazine stories.
(k) Including 5 published magazine stories.
(l) Including 5 published magazine stories.
(m) Including 7 published magazine stories.
(n) Including 170 published magazine stories.

Arouse and Beware, novel by MacKinley Kantor, bought by MGM.

As Before Better Than Before, play by Luigi Pirandello, bought by Universal.

Awful Truth, The, play by Arthur Richman, bought by Columbia.

Backfire, story by Peter B. Kyne, acquired by Maurice Conn for Conn Studios, to star Frankie Darro and Kane Richmond.

Ballyhoo Artist, original story by Arthur T. Horman, bought by Radio. Maury Cohen will produce.

Warner Buys Stage Play

Boy Meets Girl, current Broadway legitimate theatre hit by Sam and Bella Spewack, bought by Warners.

Broadway Chiselers, original story by Andrew Stone, acquired by Grand National.

Casino, original story by Denison Clift, bought by Warners to star Edward G. Robinson and Ruby Keeler.

Castles in Spain, original by Clifford Odets and Lewis Milestone, bought by Walter Wanger to star Madeleine Carroll. United Artists will release.

Channel Crossing, original story by Verne Whitehead, bought by Universal.

Corazon de Mujer, original story by Don Taylor, bought by Hispano Films. English title tentatively set at "A Woman's Heart."

Damsel in Distress, novel by P. G. Wodehouse, acquired by Radio as a vehicle for Fred Astaire. The musical score will be by George and Ira Gershwin.

Dangerous Number, original story by Leona Dalrymple, bought by MGM.

Dead Yesterday, original story by Mignon Eberhart, purchased by Twentieth Century-Fox. John Stone has been assigned as associate producer and Allan Dwan as director, Joan Davis will be featured.

Diamonds vs. Bullets, original story by Peter B. Kyne, bought by Conn Studios to star Frankie Darro and Kane Richmond. Les Goodwins is directing.

Espionage, original story by Walter Hackett, acquired by MGM to star Edmund Loew and Madge Evans. Kurt Neumann will direct with Harry Rapf producing.

Ever Since Eve, original story by Gene Baker and Margaret Lee, bought by Warners to star Marion Davies.

False Colors, magazine story by James Edward Grant and Lew Lipton, published in the *Saturday Evening Post* under the title of "Off Color" acquired by Sterling Pictures.

Operetta Purchased

Firefly, The, operetta by Rudolf Friml, bought by MGM to star Jeannette MacDonald.

Gambler's Maxim, original story by Howland Brown, bought by Paramount. The author will direct and George Raft will be starred.

Gentleman from Kimberly, The, original story bought by Warners to star Anita Louise. The picture deals with the diamond fields of Africa.

General Robert E. Lee, original story by George Waggner, bought by General Pictures. Mr. Waggner and Reginald Barker will direct.

Get It First, original story by Harry Hirschfield, bought by Warners, Craig Reynolds will have the lead.

Girl of the Golden West, play by David Belasco produced on Broadway some years ago, bought by MGM for Nelson Eddy and Jeannette MacDonald.

Gold Is Where You Find It, magazine story by Clements Ripley published by *Cosmopolitan*, bought by Warners. George Brent tentatively set for lead.

Heather of the High Hand, novel by Arthur Spring, bought by Universal.

His Arabian Nights, original story by Gene Fowler, acquired by Twentieth Century-Fox, to serve as a basis of the first Eddie Cantor feature. Lawrence Schwab will be associate producer.

Hobo and the Heiress, The, original story by Robertson White, bought by Warners to star Craig Reynolds and Patricia Ellis. William Clemens will direct.

I Married an Artist, magazine story published in the *Saturday Evening Post* and written by Avery Strakosch, bought by Columbia.

Immortal Love, original story by John Rich, bought by Universal.

Jean, play by Ladislaus Bus-Fekete, bought by Twentieth Century-Fox.

Jezebel, play by Owen Davis, Sr., bought by Warners to star Bette Davis.

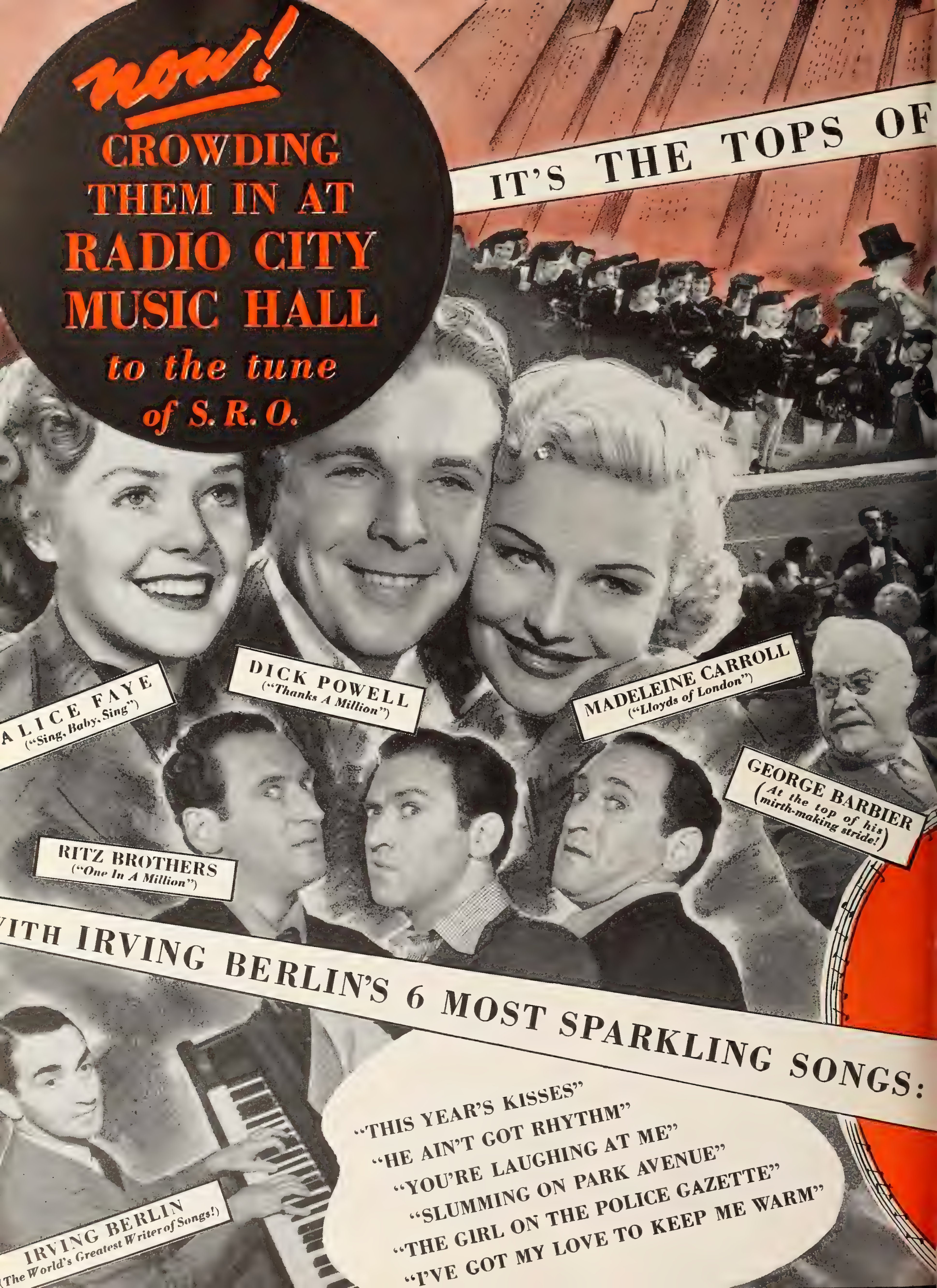
Musical Planned

Joy of Living, The, original story by Herbert Fields, acquired by Radio to star Irene Dunne. The picture will be done as a musical with Jerome Kern writing the music and Dorothy Fields the lyrics.

Junior G Men, original by Martin Mooney, bought by Radio.

Kiss in the Sun, original story by Leo McCarey and Frank R. Adams, bought by Samuel Goldwyn for release through United Artists. Gary Cooper and Merle Oberon will be co-starred.

(*Continued on page 26*)



now!
CROWDING THEM IN AT RADIO CITY MUSIC HALL
to the tune of S. R. O.
IT'S THE TOPS OF
ALICE FAYE
("Sing, Baby, Sing")
DICK POWELL
("Thanks A Million")
MADELEINE CARROLL
("Lloyds of London")
GEORGE BARBIER
(At the top of his mirth-making stride!)
RITZ BROTHERS
("One In A Million")
WITH IRVING BERLIN'S 6 MOST SPARKLING SONGS:
"THIS YEAR'S KISSES"
"HE AIN'T GOT RHYTHM"
"YOU'RE LAUGHING AT ME"
"SLUMMING ON PARK AVENUE"
"THE GIRL ON THE POLICE GAZETTE"
"I'VE GOT MY LOVE TO KEEP ME WARM"
IRVING BERLIN
(The World's Greatest Writer of Songs!)

ALL 20TH'S MUSICALS!

Dick POWELL · Madeleine CARROLL

in

Irving Berlin's

'ON THE AVENUE'

with

ALICE FAYE · RITZ BROTHERS

and GEORGE BARBIER

ALAN MOWBRAY · CORA WITHERSPOON
STEPIN FETCHIT SIG RUMANN

Directed by Roy Del Ruth

Associate Producer Gene Markey · Screen play by Gene Markey and William Conselman · Music and Lyrics by Irving Berlin · Dances staged by Seymour Felix

DARRYL F. ZANUCK
Charge of Production

20th CENTURY FOX

THE KEYSTONE
YOUR FUTUR

93 STORIES PURCHASED

(*Continued from page 23*)

Let Me Live, original story by William A. Wellman and Robert Carson, bought by David O. Selznick, of Selznick-International. The picture will be made in Technicolor and Fredric March will be starred.

Life and Loves of Victor Herbert, original story by Gilbert Gabriel, bought by Paramount. Gladys Swarthout will be starred.

Madame Walewska, novel by Waclaw Gasiorowski, bought by MGM to star Greta Garbo and Charles Boyer. Clarence Brown will direct.

Man in Possession, play by H. N. Harwood, bought by MGM to star Robert Taylor and Gene Harlow. W. S. Van Dyke will direct.

Veiller Play Bought

Mazie Kenyon, play by Bayard Veiller, bought by MGM to star Gloria Swanson. The author and Eugene Walters will do the screen play and Harry Rapf will produce.

Men from Guiana, original story by Robert Thoeren, bought by MGM.

Mexican Quarters, magazine story by Tom Gill, published in *Cosmopolitan,* bought by Radio

Mrs. America, original story by Jack Goodman and Albert Leventhal, bought by Radio to star Helen Broderick and Victor Moore.

New Faces, original story by Nat Perrin, acquired by Radio for production as a musical by Edward Small. Title taken from recent Broadway hit.

New Trail Ahead, A, original story by Norman Sheldon, bought by Columbia to star Charles Starrett.

Night Must Fall, play by Emlyn Williams, bought by MGM. Clarence Brown will direct and Robert Montgomery and Rosalind Russell will be starred.

Night Patrol, magazine story by Kimball Herrick, bought by Universal.

Numbered Woman, original story by Harrison Jacobs, bought by W. Ray Johnston for Sterling Pictures.

Don Marquis' Play

Old Soak, The, play by Don Marquis, bought by MGM to star Wallace Beery under Walter Ruben's direction.

Pals in Paradise, novel by Peter B. Kyne, bought by Columbia.

Park Avenue Dame, original story by Robert T. Shannon, to Columbia.

Port of Missing Girls, original story by Howard Estabrook, bought by Monogram from Brenda Pictures Corporation.

Puritan at Large, novel by I. A. R. Wylie, bought by Universal.

Pirate's Lady, The, original story by John Francis Larkin, bought by Samuel Goldwyn for release through United Artists.

Queen of the Yukon, novel by Jack London, bought by Monogram Pictures.

Question of Honor, original story by Peter B. Kyne, acquired by Columbia.

Reluctant Bachelor, The, original by Robert Arthur, bought by Republic

Riddle of Forty Naughty Girls, The, original mystery story by Stuart Palmer, bought by Radio to star James Gleason and Zasu Pitts.

Right Guy, The, magazine story published in *McCalls,* written by Richard Wormser, bought by Columbia.

Road Show, novel by Eric Hatch, purchased by Hal Roach to star Patsy Kelly and Lyda Roberti. Release will be through MGM.

With Cole Porter Music

Rosalie, play by William Anthony McGuire, bought by MGM for Eleanor Powell and Ray Bolger. Cole Porter will write the music.

Saleslady, novel by Harold Morrow, bought by Monogram.

Saratoga, original story by Anita Loos and Robert Hopkins, acquired by MGM to star Clark Gable and Joan Crawford.

Scavengers of Broadway, original story by Betty Laidlow and Bob Lively, bought by Conn Studios.

See How They Run, original story by Robert Andrews, bought by David L. Loew to star Joe E. Brown. Release will be through Radio.

Warner Musical

Singing Marine, original story by Delmar Daves, bought by Warners as a musical for Dick Powell, Olivia deHavilland and Lee Dixon.

Snow-Covered Wagons, novel bought by Grand National.

Song of the City, original by Michael Fessier, to MGM to star Margaret Lindsay.

There's Always a Woman, magazine story by Wilson Collison, published in the *American,* bought by Columbia.

They Gave Him a Gun, original story by William Cowen, bought by MGM.

Three Bad Men, original story by David Bader, bought by National and Provincial in London.

Thin Ice, original story by Melville Baker, acquired by Twentieth Century-Fox as the next picture for Sonja Henie.

Tomorrow's Headlines, original story by Thomas Ahearn, bought by Radio. The story deals with the broadcasting of news via radio.

Unproduced Play Bought

Umbrella, The, unproduced play by Will Scott, bought by MGM.

Untitled Original, by Mrs. Irene Castle for Radio on the dancing career of Irene and Vernon Castle. Fred Astaire will have the leading role.

Untitled Original, by Paul Schofield and Ralph Scott, for Paramount dealing with the northern frontier between 1783 and 1821 and with individual trappers, the Northwestern Fur Company and the Hudson Bay Company.

Untitled Original, by Dan Jarrett and Ewing Scott for George Hirliman production starring George O'Brien.

Untitled Original, by Moss Hart, for production by MGM as a musical.

Untitled Original, by Alfred Hitchcock, for Gaumont British.

Upsey Daisy, original story by Peter B. Kyne, bought by Columbia.

Valley of Terror, original story by James Oliver Curwood, bought by Maurice Conn.

Varsity Show, original story by Fred Pederson, bought by Warners.

Kipling Story Used

Wee Willie Winkie, based on the Rudyard Kipling story, bought by Twentieth Century-Fox to star Shirley Temple.

The Wild Catter, original story by John Van Dyke, bought by Universal.

Wolf Call, novel by Jack London, bought by Monogram Pictures.

Women, The, current Broadway play by Claire Booth Brokaw Luce, bought by Max Gordon Plays and Pictures Corporation headed by Harry M. Goetz.

You Can't Beat Love, original story by Olga Moore, bought by Radio.

You Can't Take It With You, current Broadway hit by George Kaufman and Moss Hart, bought by Columbia.

You'll Be Married by Noon, original story by Harry Ruskin, bought by MGM.

Contest Is Ended Over Disposal of Orpheum Circuit

After weeks of threats to contest the offer, an Orpheum Circuit creditors' meeting on Tuesday in New York voted to accept RKO's offer of $700,000 cash and subordination of its own claims for clear title to the Orpheum assets which are now in the possession of Stadium Theatres Corporation, a wholly owned RKO subsidiary, through which the parent company's bid is made.

In so doing, the meeting rejected an offer of $2,000,000 cash for the same assets, which was presented Tuesday to Federal Referee Oscar W. Ehrhorn and the Orpheum creditors for the first time by a committee of preferred stockholders of Opheum. The assets in question recently were appraised at $2,772,714 and include such properties as Champaign (Ill.) Orpheum, Chicago Orpheum, Des Moines Consolidated Theatres, St. Paul Theatres Company, Junior Orpheum, Los Angeles; Junior Orpheum, San Francisco; Kansas City Junior Orpheum, Orpheum Circuit Booking Corporation, RKO Western Vaudeville and other companies.

Referee Ehrhorn took the creditors' recommendation under advisement and reserved decision, as well, on motions by the preferred stockholders' committee to direct Marcus Heiman, Orpheum trustee in bankruptcy, to file a petition for reorganization of Orpheum under Section 77-B as a subsidiary of RKO's; to have Orpheum intervene in the RKO reorganization proceedings, and to file objections to the RKO reorganization plan on the grounds that it discriminates against Orpheum while favoring other RKO subsidiaries.

RKO, through Stadium, has total claims of $3,450,695 against Orpheum, or approximately 60 per cent of the total outstanding. The company's bid for the Orpheum assets would, in effect, cancel these claims in addition to providing $700,000 cash, which would be available as a dividend to the holders of the remaining claims against Orpheum, which amount to $2,128,357. Of the latter claims, Phillip Snyder of Buffalo, trustee for the Omaha Orpheum bondholders, represents $1,110,000, or more than 50 per cent of the claims exclusive of RKO's. Snyder's claims were voted in favor of acceptance of the RKO offer and against the preferred stockholders' offer yesterday, while neither RKO nor Stadium voted on either offer.

The Orpheum preferred stockholders' bid, presented by Isidor J. Kresel, attorney for the committee, was made through Hudson County Warehouses, Inc., by John Sherman, treasurer. Kresel identified the bidder merely as "a New Jersey company with as much capital as Stadium has." The preferred stockholders' committee consists of Martin Beck, Harry Borns, Asher Levy, Julian Livingston and Alex Young, Jr., and claims to represent 16,210 shares of the 62,551 preferred shares of Orpheum. Under RKO's offer for the Orpheum assets, creditors would receive about 30 cents on the dollar for their claims and, consequently, there would be nothing available for stockholders.

Settle Peekskill Case

Six actions brought by Fox Film Corporation, Universal, Radio, RKO Pathe Distributing Corporation, Christie Film Corporation and Screen Gems, Inc., against the Peekskill Theatre, Inc., were settled in the New York federal court Tuesday.

COLUMBIA IS SIXTH TO ACCEPT MPTOA'S TRADE PRACTICE PLAN

Agrees to Eliminate Separate Score Charge, Favors Local Boards, 10 Per Cent Cancellation on Restricted Basis

Anti - Trust Suits Pending in Four Courts; Momand Appeal Is Heard in $4,000,000 Conspiracy Charges

Columbia, the sixth large company to respond to the program of trade practice reform sponsored by the Motion Picture Theatre Owners of America, will eliminate the separate score charge, cooperate in establishment of local conciliation boards, grant a ten per cent cancellation privilege on a restricted basis and aid in settling other trade problems, according to a letter sent this week by Abe Montague, general sales manager, to Edward Kuykendall, president of the exhibitor organization.

In the field of the courts, suits based on allegations of violation of the anti-trust laws were pending in four courts, with little possibility of immediate decisions in any of them. Allied States Association of Motion Picture Exhibitors, having set May 12th, 13th and 14th as the dates for the annual convention in Milwaukee, urged members to defer negotiation of 1937-38 contracts until that time. A bulletin asked independent exhibitors to contact their Congressmen to enlist their support for the Neely-Pettengill bill and the Allied approved copyright legislation. The bulletin also requested members to study the possibility of legislation in their states to divorce distribution and exhibition.

With the publication of Columbia's stand on the M.P.T.O.A. program, Warner Brothers, Paramount and the national independent distributors are the only companies which have not yet recognized the proposals. The Paramount answer is being prepared by Austin C. Keough and will be released soon it was understood.

Columbia Policy

The Columbia acceptance follows:

"(1) Columbia is willing to grant a cancellation of 10% of the number of pictures offered if the exhibitor contracts for all pictures offered at one time, provided this cancellation is restricted to pictures in the lowest price allocation group. The request for cancellation by the exhibitor must be given in writing to the local branch office of the distributor within ten days after mailing of notice of availability by the distributor to exhibitor. We feel that this should be a very satisfactory arrangement because exhibitors who desire to buy selective contracts at the time of the negotiations take their elimination at that time, and are not entitled to any further elimination.

"(2) We are in favor of establishing local conciliation boards, if proper machinery can be set up so that these boards will function smoothly and will not require too much of the time of the local branch executives. We feel that a great deal more time must be spent at joint meetings in order to arrange for the proper conduct of these boards. The writer will be very glad to meet your representatives to discuss this thought further.

"(3) Clearance is of its own necessity a part of the sale between the individual exhibitor and distributor, and therefore in our opinion must be left that way. We have no way of bringing about uniform clearance that would be fair to all parties and would come within the ruling of the Federal courts.

ILLINOIS TO ADD COURSE ON FILMS

Motion pictures as an aesthetic influence received new official recognition in an announcement that the University of Illinois plans to give films a place beside literature and drama on its curriculum.

In Florida the Duval County Board of Public Instruction is planning to adopt motion pictures as an aid to instruction in the larger schools in its system.

"(4) We are definitely opposed to overbuying by an exhibitor for the purpose of restraining any other exhibitor from acquiring a sufficient amount of product to operate his theatre. Only the exhibitor is in possession of the facts regarding his buy and whether or not he has over-bought is difficult for the distributor to determine. We do not consider an exhibitor's buying a sufficient number of pictures for double-bill houses an 'over-bought' condition. As distributors, we believe the policy of operation of a theatre should be left to the operator of that theatre—and if double-bills are an evil, we feel sure it will eventually correct itself.

"(5) We, too, like you and your organization, would prefer to see an end to all unfair competition between exhibitors. It is our opinion however, that all such unfair competition, wherever it exists, can only be eliminated by closer co-operative action on the part of all exhibitors concerned.

"(6) It has never been our intention to license pictures to a non-theatrical account that is in direct competition with a motion picture theatre using Columbia product.

Short Contract Approved

"(7) In view of various and different decisions, we believe it inadvisable for Columbia to approve of the use of a uniform contract. We are, however, in favor of developing a practical shorter form contract which will thoroughly cover the transaction between exhibitor and distributor. We question, however, the advisability of an exhibitor signing one form of contract which refers to another and longer form of contract. We believe the contract in itself should set forth the complete transaction without reference to any other contract or agreement.

"(8) We at this time are willing to meet your request regarding the elimination of score charges, particularly as it applies to percentage contracts. We believe that score charges are a part of film rental. Therefore, when satisfactory percentage terms are agreed upon, we feel that the score charge can be eliminated. On flat buying contracts we are agreeable to discontinue the practice of separating the terms between film rental and score charge and in the future have one space for the insertion of complete 'film rental terms.'

"(9) We are willing to treat with the individual situation as to preferred playing time on percentage pictures. It is not our intention to be unfair or unreasonable. However, inasmuch as 'preferred playing time' is a definite part of 'film rental,' we must expect to receive our fair share of an exhibitor's preferred time in order to protect our film rental for important percentage pictures.

"(10) It has never been the intention or the practice of this company to 'force' shorts with features, as the expression is commonly used by exhibitors. Because of economic operation, it is absolutely necessary to license short subjects at the same time that features are licensed. The number of short subjects licensed by an exhibitor becomes part of the individual sale, and we believe that where we do license features we should have an equal opportunity to license the account a reasonable number of short subjects proportionate to the number of features we supply as against the exhibitor's total feature requirements.

"This was my suggestion at the time of the N.R.A. discussions at Washington and I still believe it the most equitable manner of handling the matter of short subject sales."

Court Actions Pending

Four suits involving anti-trust laws are pending.

The action brought by George Fuller against large distributors in New Orleans charging conspiracy is expected to get under way next week, with distributor executives on the stand as witnesses. Since the suit was filed the attention of the Federal court has been occupied with preliminaries and verbal tilts between the opposing attorneys.

The appeal of A. B. Momand, operator of a theatre in Shawnee, Okla., in a $4,000,000 conspiracy suit against 19 motion picture producers and distributors was heard last week in the United States circuit court of appeals in Oklahoma City last week and decision was reserved. The appeal was from a Federal court ruling sustaining a motion of the defendants that Mr. Momand's petition be made more definite.

A second extension of one week of the time for filing of defendant's answers to the Government action brought against Karl Hoblitzelle, the Texas Interstate circuit and eight major distributors involving first run contracts was granted this week by the Federal district court at Dallas. The answers are now due February 8th.

A second anti-trust suit in Dallas, brought by Rubin Frels against the Jefferson Amusement Company and major distributors is scheduled to come to trial February 17th in the Dallas Federal court. The suit is for triple damages approximating $500,000.

RKO and Midwest End Pool Discussions

RKO's proposed pooling arrangement with Fox Midwest in Kansas City have been terminated and RKO has completed negotiations whereby it will combine operations with Paramount in that city. The Orpheum, therefore, will reopen as a continued run house with the Main street, the other RKO theatre, to play "A" product single feature. The Newman, Paramount unit, will book double features.

COLORFUL

The flaming romance of a lovely fugitive fleeing from strife-torn Spain!

COLORFUL

An astonishing and alluring new star in a role delightfully surprising!

COLORFUL

The beloved John McCormack singing treasured Irish Melodies!

COLORFUL

The spectacular Changing of the Guard at Buckingham Palace, Home of English kings!

COLORFUL

World-famed scenes of the breathlessly beautiful Emerald Isle!

COLORFUL

The most sensational Derby ever run, with the great jockey Steve Donoghue riding his most thrilling race!

ALL IN COLOR

—acclaimed the most life-like and beautiful the screen has ever seen!*

*"For sheer breath-taking beauty, this picture is tops!" —*Showmen's Trade Review*

"Completely breath-taking! Nothing better has yet come from any studio!" —*Motion Picture Daily*

"The most beautiful Technicolor picture yet!" —*The Exhibitor*

ANNABELLA
HENRY FONDA
LESLIE BANKS

in

"WINGS OF THE MORNING"

IN NATURAL TECHNICOLOR

with

STEWART ROME • HARRY TATE
IRENE VANBRUGH

Presenting the world-famous tenor

JOHN McCORMACK

From stories by Donn Byrne • Directed by Harold Schuster
Colour direction by Natalie Kalmus • Produced by
Robert T. Kane.

A 20th Century-Fox Film Release
Produced by New World Pictures Limited

MPTOA, ALLIED SET CONVENTIONS; FIVE STATE ORGANIZATIONS ELECT

MPTOA Meets in Miami March 16th to 18th, Allied States in Milwaukee May 12th to 14th; Territorial Units Active

Leaders of the two national exhibitor organizations, Allied States Association of Motion Picture Exhibitors, and the Motion Picture Theatre Owners of America, during the next few weeks will employ strong showmanship methods to attract the attention of exhibtors generally to their annual conventions. Edward L. Kuykendall, M. P. T. O. A. president, this week announced the 17th annual meeting for March 16th to 18th, at the Miami Biltmore hotel, in Miami, and the Abram Myers-Nathan Yamins Allied States association set May 12th to 14th and the Hotel Pfister, in Milwaukee, as the date and place for their yearly conference.

Both Allied and the MPTOA promise an abundance of heated discussion on showmanship problems and the method and manner of conducting a motion picture theatre. Both, too, will seek to induce large delegations with the usual social and festive activities—banquets, receptions and the like.

Elections, meetings and conventions this week likewise engaged the attention of organized exhibition in California, Connecticut, District of Columbia, Maryland, Missouri, New England, Pennsylvania, Virginia and Wisconsin.

Southern California

The Independent Theatre Owners of Southern California, meeting in Los Angeles, elected Jack Berman president; Irving Carlin, vice-president and executive chairman; C. A. Ferry, vice-president and treasurer, and Harry Vinnicof, third vice-president. The officers and H. W. Bruen, Jay Sutton, Lou Bard and E. S. Calve comprise the new directorate.

Connecticut

Connecticut's Allied States affiliate met at New Haven to hear a report by Dr. J. B. Fishman on the parent Allied's recent annual board meeting at Baltimore, where the organization reelected Nathan Yamins president and voted to redouble its national fight on block booking.

District of Columbia

Allied Theatre Owners of the District of Columbia, meeting at Washington's Hamilton Hotel, elected C. H. Olive president; A. Lichtman, vice-president; Henry Hiser, treasurer; Bill Hoyle, secretary, and the following directors: B. Tendler, A. Lichtman and W. E. S. Wilcox.

Maryland

Maryland's Motion Picture Theatre Owners appointed a nominating committee, as follows: Charles Nolte, chairman; Eugene B. McCurdy, Samuel Back, Meyer Leventhal and Oscar Coblentz.

Kansas City

The Independent Theatre Owners of Kansas City, in Missouri, reelected all officers, including: Emanuel Rolsky, president; E. S. Young, vice-president; Mrs. Rosa Baier, second vice-president; Ed Hartman, secretary, and Charles Potter, treasurer.

CIRCUIT EXHIBITING HOME GROWN FILMS

L. J. Finske, district manager for J. H. Cooper Enterprises, Inc., in Colorado has installed 16mm. projectors in theatres in Greeley, Grand Junction, Pueblo and Colorado Springs for showing films taken by local amateur motion picture enthusiasts. The pictures for the most part are of local sport events, festivals and fairs.

New England

Nathan Yamins, now serving his second term as president of the national Allied States Association, last week was also unanimously reelected president of the Independent Exhibitors, Inc., Allied's affiliate in New England, at the annual convention in Boston. Some 50 delegates were in attendance at the Hotel Bradford.

Max Levenson was elected first vice-president, Francis Lydon, second vice-president; Adolph Bendsley, secretary, and Harold Stoneman treasurer. The executive committee will be composed of Edward Ansin, Elias M. Loew, Charles Hodgdon, Irving Isaacs, Walter Littlefield, William McLaughlin, Daniel Murphy, Francis Perry, Morris Pouzzner, George Ramsdell, Richard Rubin, Philip Smith and William Viano.

A local legislative committee includes Ansin, Levenson, Littlefield, Lydon and Business Manager Arthur K. Howard who was chosen unanimously to serve another year. Members voted to support legislation for the divorcement of producing and exhibition and to pledge a sum equal to one year's dues to be assessed one-eighth quarterly for two years. Messrs. Lydon, Ramsdell, Jack Findley and Howard were named as a local "defense" committee.

Mr. Yamins presented Al Steffes, who addressed the closed session. Mr. Steffes outlined national defense plans, after which the annual report by Mr. Howard was accepted.

Mr. Yamins left immediately after the Boston meeting for a vacation at Hollywood, Florida.

Western Pennsylvania

Western Pennsylvania's Motion Picture Theatre Owners on February 9th will hold a social gathering for members and friends at Pittsburgh's William Penn Hotel. Frank Panoplos is chairman.

Virginia

The Motion Picture Theatre Owners of Virginia, headed by Morton Thalheimer, will meet in mid-winter session, at Richmond, on February 11th. Both Allied and the M.P.T.O.A. are invited, and acceptances have been received from Mr. Kuykendall, M.P.T.O.A. president, and Mr. Myers, chairman of Allied's board. Mr. Kuykendall was assigned the subject of: "The Problem of One Is the Problem of All."

Lieutenant-Governor James Hubert Price, who is thus far the only candidate for the Virginia Democratic gubernatorial nomination this year, and Colonel John Fulmer Bright, mayor of Richmond, have agreed to deliver addresses of welcome. Colonel Robert T. Barton, Jr., of Richmond, counsel for the Virginia M.P.T.O., will also speak, on "Social Security and the Theatres."

Nathan Yamins, Head of National Allied States, Is Reelected as President of New England Affiliate

The business session will conclude with the annual election of officers, and the annual banquet will follow.

Exhibits at the Virginia convention have been arranged for by Nationwide Equipment, Globe Ticket, Flowers School Equipment, American Seating, Frick Company, International Seating, National Theatre Supply, RCA Manufacturing Company, Pittsburgh Plate Glass, West Disinfecting, J. F. Dusman Company, Southern Desk, the Hoover Company, Brandt Automatic Ticket Sales, Heywood-Wakefield, O'Hare's Independent Theatre Supply, Thalheimer Brothers Theatre Equipment, General Outdoor Advertising, W. Bryan Branch Company, Theatre Art Display, Talley Neon Sign, Earnest Brothers and Binswanger & Company.

Wisconsin

Allied's state affiliate in Wisconsin will meet on May 12th to 14th at Milwaukee in connection with the annual convention of the national organization.

Pete Wood, of Columbus, is chairman of the national Allied convention committee, and Ray A. Tesch, of Milwaukee, will have charge of local arrangements.

MPTOA Plans

Preliminary plans for the annual convention of the Motion Picture Theatre Owners of America in Miami, March 16th to 18th, have been completed in cooperation with Mitchell Wolfson, of Wometco Theatres, Miami, who has been appointed general chairman of the Convention arrangements committees. Jack Frost, of the S. A. Lynch Theatres, in Miami, will act as chairman of the reception committee.

In addition to the three days of conferences and business sessions, the local theatre owners are preparing a program of receptions, luncheons, dinner dancing and beach parties culminating in the annual banquet. A feature of the banquet program will be a water carnival of exhibition diving, swimming, acrobatics and aquatic show in the Miami Biltmore outdoor pool. Immediately following the convention, on March 19th there will be a golf tournament. Also, there will be arranged a day at the Roney-Plaza Cabana Club at Miami Beach for bathing, a day at the Key-Largo Anglers Club for deep sea fishing, or a day at Tropical Park Race Track.

Arrangements have been made for the erection of display booths (80 to 120 square feet) in the convention hall for the use of manufacturers and dealers in theatre equipment, supplies and accessories.

Adolph Zukor has accepted an invitation to be a guest at the convention. This is in connection with the celebration of his 25th anniversary.

Testimonial for O'Shea

A testimonial dinner has been arranged by theatre owners in Buffalo to honor E. K. "Ted" O'Shea, Metro-Goldwyn-Mayer branch manager there, who is celebrating his 20th year with the company. The dinner will be held at the Hotel Statler on February 15th.

"LLOYD'S" SMASHES ON!

"Lloyds of London" continues to win new fame as a sensational money attraction with every new opening. Look!

Held for 2nd week after topping every 20th hit, including "One in a Million," at the New, in BALTIMORE and the Lincoln, MIAMI!

Running ahead of "One in a Million," with 2nd day nearly doubling opening, at the Palace, DALLAS!

Equalled "One in a Million's" smash New Year's run at the Metropolitan, HOUSTON!

Building to record-crashing week, after one of the season's biggest openings, at the Wisconsin, MILWAUKEE!

Out-grossing "One in a Million" at the Fox, ST. LOUIS!

Getting the only business in town at the Buffalo, BUFFALO!

Despite flood menace, did the season's 2nd biggest week at the Saenger, NEW ORLEANS!

And topping or equalling 20th's greatest hits at the Capitol, SALT LAKE CITY . . . the Palace, ROCHESTER . . . Keith's, SYRACUSE!

20th makes them that way!

LLOYDS OF LONDON

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

95,379 THEATRES IN WORLD

The United States Government this week reported the existence of 95,379 motion picture theatres throughout the world, an increase of approximately 8,150 over 1935, located as follows: Europe, 66,876; United States, 16,258; Far East, 5,244; Central and Latin America, 5,292; Canada, 1,033; Africa and Near East, 676.

Compiled by Nathan D. Golden, chief of the motion picture section of the Bureau of Foreign and Domestic Commerce, the report, made annually, shows the tremendous strides being made in exhibition everywhere, especially in Russia.

The 95,379 theatres throughout the world, geographically and by countries, at the end of 1936 compare with the four previous years as follows:

THEATRES THROUGHOUT THE WORLD.

Territory	*Grand Total 1936*	*Grand Total 1935*	*Grand Total 1934*	*Grand Total 1933*	*Grand Total 1932*
Europe	66,876	60,150	39,547	29,693	30,623
United States	16,258	15,378	10,143*	19,000	19,042
Far East	5,244	5,185	4,718	4,639	4,922
Latin-America	5,292	5,044	5,002	5,270	5,546
Canada	1,033	905	823	1,100	1,100
Africa, Near East	676	637	689	645	691
TOTALS	95,379	87,299	60,918	60,347	61,924

*Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

EUROPE

Country	*1936*	*1935*	*1934*	*1933*	*1932*
Russia	34,990	29,691†	9,987*	2,000	3,200
Germany	5,273	4,782	5,100	5,100	5,071
England	4,950	5,070	4,897	4,672	4,950
Italy	4,800	4,221	3,794	2,500	2,500
France	4,100	4,000	4,000	3,900	3,300
Spain	3,500	3,450	3,252	2,600	2,600
Czecho	1,833	1,833	1,955	2,024	1,900
Sweden	1,641	1,581	843	1,100	1,100
Belgium	800	790	750	650	750
Austria	765	779	850	850	850
Poland	683	498	728	759	900
Hungary	410	400	380	633	505
Denmark	352	344	340	350	300
Rumania	350	301	380	350	400
Switzerland	334	340	320	310	325
Yugoslavia	318	336	319	338	300
Netherlands	305	305	308	255	253
Norway	240	225	241	220	235
Finland	220	242	232	220	220
Portugal	210	210	250	250	400
Irish Free State	190	181	...	...	...
Greece	153	142	122	100	100
Turkey	121	110	100	80	80
Latvia	98	86	107	107	80
Bulgaria	94	94	128	145	145
Lithuania	64	63	60	80	77
Esthonia	58	62	94	93	82
Albania	16	14	10	10	...
TOTALS	66,876	60,150	39,547	29,693	30,623

*Includes all halls, converted churches and other local places of exhibition.

†This figure includes, urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

THE FAR EAST

Country	*1936*	*1935*	*1934*	*1933*	*1932*
Australia	1,420	1,334	1,050	1,050	1,500
Japan	1,016	1,634	1,600	1,699	1,485
India	670	675	675	685	685
New Zealand	410	435	366	335	397
China	300	300	276	238	200
Philippines	211	313	273	300	300
Neth. India	198	248	192	180	180
Siam	123	77	68	68	68
British Malaya	122	57	58	45	40
Straits Settlements	...	...	48	...	...
French Indo-China	100	40	40	40	40
Chosen	45	43	43	...	...
Ceylon	18	18	18	18	16
Fiji Islands Society Islands	11	11	11	11	11
TOTALS	5,244	5,185	4,718	4,639	4,922

CENTRAL AND LATIN AMERICA

Country	*1936*	*1935*	*1934*	*1933*	*1932*
Argentina	1,425	1,493	1,604	1,634	1,608
Brazil	1,370	1,351	1,200	1,125	1,600
Mexico	835	701	701	701	701
Cuba	350	300	225	400	400
Colombia	210	200	170	385	220
Peru	200	141	110	100	100
Chile	180	171	243	215	212
Uruguay	128	137	137	127	125
Venezuela	111	88	134	134	125
Porto Rico	100	100	127	112	112
Panama	47	44	38	33	33
British West Indies	...	...	42	42	42
Costa Rica	37	35	29	27	21
Ecuador	34	31	29	22	23
Guatemala	31	32	28	28	28
Salvador	29	30	36	47	47
Honduras	29	29	14	18	26
Nicaragua	25	24	22	21	21
Dominican Rep.	23	21	36	20	25
Br. Guiana	23	5	5	5	5
Bolivia	19	24	23	25	17
Trinidad	19	17	...	...	...
Fr. West Indies	15	15	...	...	...
Jamaica	15	14	14	14	11
Bermudas	8	9	9	9	13
Haiti	8	7	7	7	9
Paraguay	6	11	9	9	9
Neth. West Indies	6	5	4	4	4
Bahamas	5	4	4	4	5
Barbadoes	5	3	...	...	...
Br. Honduras	1	2	2	2	2
TOTALS	5,292	5,044	5,002	5,270	5,546

AFRICA AND NEAR EAST

Country	*1936*	*1935*	*1934*	*1933*	*1932*
South Africa	300	300	350	291	350
Algeria	130	130	130	150	150
Egypt	102	90	89	89	87
Iran	30	30	30	30	33
Palestine	29	27	22	25	19
Tunisia	27	30	...	...	...
Syria	24	24	26	20	20
West Africa	12	12	12	12	12
East Africa	11	13	19	17	9
Iraq	7	4	4	4	4
Madagascar	4	4	4	4	4
TOTALS	676	637	689	645	691

55,563 HOUSES ARE WIRED

Europe leads all countries in the world in advancing the position of sound motion pictures, sound theatres there increasing from 27,956 in 1934 to 29,207 at the end of 1936, when total wired theatres everywhere approximated 55,563, leaving some 39,816, both open and closed, still to be wired. Estimates of the increase in wired theatres in the United States place the total at 880. All of the 1,033 theatres in Canada were reported wired for sound as of January 1, 1937.

The 55,563 sound theatres throughout the world, geographically and by countries, at the end of 1936 compare with the four previous years as follows:

SOUND THEATRES IN WORLD

Territory	*Grand Total 1936*	*Grand Total 1935*	*Grand Total 1934*	*Grand Total 1933*	*Grand Total 1932*
Europe	29,207	27,956	23,460	20,934	17,822
United States	16,258	15,378	10,143*	15,000	14,000
Far East	4,387	3,712	3,362	2,539	2,147
Latin-America	4,068	3,338	2,783	2,208	1,830
Canada	1,033	833	710	710	777
Africa, Near East	610	480	411	432	379
TOTAL	55,563	51,697	40,869	41,823	36,955

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*Based upon Bureau of Census trade survey in December, 1934; the survey was later admitted to be incomplete, thus explaining the wide discrepancy between the 1934 and 1935 totals.

SOUND THEATRES IN EUROPE

Country	*1936*	*1935*	*1934*	*1933*	*1932*
Germany	5,271	4,780	4,489	4,000	3,700
England	4,950	4,712	4,608	4,414	4,228
France	3,900	3,300	2,900	2,550	1,450
Italy	2,800	2,724	2,095	1,079	1,000
Russia	2,285	3,000†	1,800*	2,000	3,000
Sweden	1,641	1,581	843	750	750
Spain	1,600	1,550	1,333	1,500	500
Czecho	1,348	1,343	1,025	818	640
Belgium	740	725	650	400	250
Austria	692	706	650	570	435
Poland	659	467	428	353	110
Hungary	385	362	315	267	198
Denmark	352	312	325	303	200
Rumania	350	298	300	350	165
Switzerland	328	330	310	302	200
Netherlands	297	291	252	240	233
Yugoslavia	263	246	174	184	100
Norway	240	205	204	175	107
Finland	210	214	120	120	111
Irish Free State	190	160	..	..	..
Portugal	186	170	168	107	88
Greece	140	112	107	100	70
Latvia	98	86	107	87	56
Turkey	93	85	60	52	37
Bulgaria	89	89	88	109	109
Esthonia	58	54	58	44	39
Lithuania	44	43	44	53	46
Albania	14	11	7	7	..
TOTAL	29,207	27,956	23,460	20,934	17,822

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*Includes all halls, converted churches and other local places of exhibition.

†This figure includes, urban, rural theatres, both those equipped with stationary and portable projectors where motion pictures are shown.

SOUND THEATRES IN FAR EAST

Country	*1936*	*1935*	*1934*	*1933*	*1932*
Australia	1,420	1,334	999	999	1,050
Japan	1,237	827	877	450	216
New Zealand	610	435	366	324	306
India	600	500	506	340	220
China	183	178	157	120	90
Neth. India	172	192	172	131	104
Philippines	148	121	127	105	105
British Malaya	96	57	50	36	28
Straits Settlements	..	..	48	..	..
Fr. Indo-China	50	18	18	18	12
Chosen	29	24	24	..	..
Siam	22	10	12	12	6
Ceylon	14	10	9	7	6
Fiji Islands	3	3	3	3	2
Society Islands	3	3	3	3	2
TOTAL	4,387	3,712	3,362	2,539	2,147

SOUND THEATRES IN LATIN AND CENTRAL AMERICA

Country	*1936*	*1935*	*1934*	*1933*	*1932*
Brazil	1,170	906	800	525	330
Argentina	1,000	1,000	600	542	580
Mexico	402	200	350	265	265
Cuba	300	225	150	131	123
Peru	180	122	85	77	40
Chile	159	150	148	160	85
Colombia	150	120	120	60	30
Uruguay	124	122	118	110	110
Venezuela	111	85	75	44	24
Porto Rico	100	100	93	87	87
Panama	47	44	36	25	25
Costa Rica	36	35	26	26	9
Ecuador	34	31	27	22	20
Honduras	29	29	14	18	10
Salvador	27	24	24	11	7
Nicaragua	25	23	15	14	12
Guatemala	25	17	16	12	9
Dominican Rep	23	21	13	14	15
Br. Guiana	23	2	2	2	1
Bolivia	19	19	20	19	8
Trinidad	19	17	..	..	..
Jamaica	15	14	14	8	3
Bermudas	8	9	9	9	13
Paraguay	6	5	5	6	4
Haiti	6	5	5	3	2
Neth. West Indies	6	5	2	2	1
Bahamas	5	4	4	4	5
Barbados	3	3	..	..	..
Br. Honduras	1	1	1	1	1
Br. West Indies	..	..	11	11	11
TOTAL	4,068	3,338	2,783	2,208	1,830

IN AFRICA AND NEAR EAST

Country	*1936*	*1935*	*1934*	*1933*	*1932*
South Africa	250	200	200	195	180
Algeria	130	60	60	95	..*
Egypt	102	90	72	72	70
Palestine	29	27	22	16	16
Iran	25	25	..	..	..
Tunisia	24	27	..	..	..*
Syria	24	24	23	20	7
East Africa	11	12	13	13	4
West Africa	7	7	7	7	5
Iraq	6	6	6	6	4
Madagascar	2	2	2	2	2
Persia	..	..	6	6	6
TOTAL	610	480	411	432	379

*Motion Picture Section's figure for 1932 listed North Africa with 85 installations. This is assumed to have embraced Algeria and Tunisia, listed separately in the survey for 1935 and 1936.

60 OWNERS, POLICE IN TRUCE ON GAMES

Philadelphia Meetings Leave Chance Devices in Theatres 4 Weeks Pending Test Case

Conferences in Philadelphia this week among Mayor S. Davis Wilson and 60 exhibitors, representing 150 theatres, resulted in a four week truce during which the managers will be allowed to conduct chance games without molestation by the police. A test case will be initiated to obtain a court ruling on the legality of the games under Pennsylvania laws.

The Philadelphia situation marks the first time the question of the legality of chance games has arisen in Pennsylvania, but court actions and rulings, pro and con, on Bank Night and other giveaways continue in reports from other sections of the country. Bills to outlaw the games are being considered by state legislatures in Iowa, Massachusetts and Oklahoma. In Kansas the supreme court refused to rehear a Bank Night case in which the game was held a lottery. The attorney general of Mississippi ruled that chance games are lotteries and the city attorney of Omaha ruled that they are not.

Claude Ezell, connected with Affiliated Enterprises, distributors of Bank Night, told the press in Miami, Fla., that approximately 99 percent of the theatres in the United States are now using giveaways in some form or other. Territories where Bank Night is being played show a business improvement of about 79 per cent, he said.

The truce agreed upon by Mayor Wilson and the Philadelphia exhibitors followed a raid by police on 75 theatres in the city which forced the abandonment of the game. The United Motion Picture Theatre Owners immediately protested to the mayor and the grace period was agreed upon. During the period the exhibitors and the district attorney will start a test case, the mayor having said that it was a matter for the courts to decide.

Circuit Attorney Hits Games

A surprise development at the meeting was the appearance of Morris Wolf, attorney for the Stanley-Warner company, who strongly objected to the games and said that they detracted from the dignity of the theatre business and were strictly gambling.

The mayor said that Bank Night, Bingo and similar premium games will be permitted in motion picture theatres, at least until the courts can decide their legal status, and providing no outside promoters or individuals profit. He warned that he will close any place that operates the games as lotteries. The customer must get full value for his admission fee, he said.

"Pending a decision of the court," he told the conference, "I don't consider this game gambling in cases where a church or fraternal organization uses it to raise money, or when it is used to award a premium over and above the full return of value to the person playing. However, I will not tolerate any cases where the game is used on a racketeering basis. Two men came into my office a week ago and offered my secretary $1,000 for a permit to set up a room in the central part of the city to use exclusively for the playing of Bingo. I thought that if any game could pay that, the profit must be tremendous and I started to make an investigation."

The Kansas supreme court denial of a rehearing was rendered in the appeal by the Fox Kansas Theatre Corporation and Affiliated Enterprises. In December the court held that Bank Night constituted a lottery under the definition of the state's anti-lottery statute. The case was brought by Attorney General Clarence V. Beck against Fox theatres in connection with the specific use of the promotion by a theatre in Fort Scott.

Mr. Beck is instructing county attorneys of the state to stop Bank Night. Approximately 100 theatres in the state will be affected it is estimated by R. W. McEwan, Bank Night distributor.

A bill to outlaw all chance games in theatres or other business places is to be introduced in the Iowa legislature by Thomas I. Kephart, Republican and William Treimer, Democrat. The measure, said to have the approval of most of the members of the House, would "render illegal the operation of all lottery plans, reception of gifts through such plans, use of buildings or erections for such plans and to provide a penalty thereto."

A similar bill for legislation to prohibit the "allotment to seat holders of money or property of value in connection with exhibition of films" has been filed in the Massachusetts legislature by Charles Hiller. It would make all giveaway plans illegal.

Oklahoma Ban Sought

The theatre chance games in Oklahoma would be outlawed under terms of a bill introduced in the House of Representatives in that state by Charles P. Jones of Carter County. The measure says, "This act shall specifically apply to theatres operating bank nights," and provides that convictions for violations shall be classed as felonies. Penalties or fines of not less than $100 nor more than $1,000 and prison terms of one to ten years are provided.

Attorney General G. L. Rice of Mississippi has issued an opinion describing Bank Night at Mississippi theatres as lotteries and in violation of the law. The opinion was rendered at the request of Representative John Holloman of Columbus. In Omaha, Neb., City Attorney Seymour Smith has handed down a ruling that Bank Night is legal as it is conducted in that city, the purchase of a ticket not being required for registration. Police and five officials have ordered that theatre aisles must be kept clear.

Plea to Halt Union Agreement Denied

Justice Lyndon in the New York supreme court Monday denied the plea of the Harris circuit of 12 houses for an injunction restraining the Independent Theatre Owners Association from concluding its agreement with Local 306, Operators' Union, and restraining the Allied Union from proceeding with the proposed merger with Local 306 by which the latter is to absorb the membership of the Allied Union.

It was indicated early this week that only a few minor details stand in the way of the conclusion of the final agreement which will clarify the union situation in New York theatres, through a 10-year contract between Local 306 and the ITOA.

December Receipts Bring Totals for 1936 to New High

With December receipts setting a new high record at 2,194,584.90, collections from the admission tax for the calendar year 1936 amounted to $18,457,482.07, an increase of more than 2,500,000 over the 1935 total of $16,406,021.90.

As announced January 30 by the Bureau of Internal Revenue, the December collections represented a gain of nearly $590,000 over the November total of $1,605,673.93 and were some $439,000 above the December, 1935, figure of $1,756,059.24.

The figures indicated a general improvement throughout the country, which, however, was most marked on Broadway, collections in the third New York district being nearly double those of November, $781,640.99, against $394,756.24. Box office admissions, which more than doubled, accounted for all but a few thousand dollars of these totals, $703,180.47 in December, against $346,631.60 the preceding month.

Monthly receipts were:

January, $1,459,694.35; February, $1,404,836.49; March, $1,255,393.63; April, $1,266,425.38; May, $1,318,765.57; June, $1,532,189.11; July, $1,568,487.42; August, $1,384,107.74; September, $1,670,044.71; October, $1,797,278.84; November, $1,605,673.93; December, $2,194,584.90.

Brill Addresses Board of Review

The National Board of Review was to hold its 13th annual conference at the Hotel Pennsylvania in New York from Thursday to Saturday under the general topic, "Looking Back and Forward at the Motion Picture. The 22nd annual luncheon will conclude the conference on Saturday.

On Thursday the delegates were to attend a screening at the Belmont Theatre and hear an address by Dr. A. A. Brill, psychiatrist. On Thursday afternoon addresses on "Old Days in Film Production," "The Coming of Sound," "Modern Scouting for Film Talent," "The Past and Present Film Public" and "The Growth of the Newsreel" were to be heard.

On Thursday evening Terry Ramsaye was to speak on "The Drama of Adolph Zukor" before the delegates in the School of Education auditorium of New York University.

Friday's sessions were to include discussions on representative films in art, literature, religion, science and a screening of related pictures. Discussions were also scheduled by representatives of 4-Star Clubs and Young Reviews' groups. Another screening was scheduled for Friday evening.

The luncheon on Saturday was to conclude the program.

Saunders Leaves Ross

Claude Saunders, vice-president and general manager of Ross Federal Service since the formation of the company about six years ago, resigned on Tuesday.

. . . *Plus* AN EXCEPTIONALLY BRILLIANT SUPPORTING CAST!

FIRST OF THE 4 BIG FEBRUARY FILMS FROM WARNER BROS.

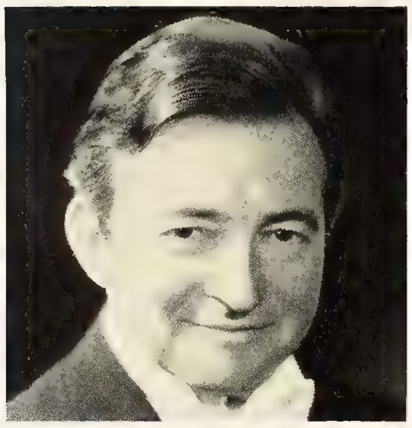
Kay's Greatest Romance—Kay's Most Lavish Production

KAY FRANCIS in 'STOLEN HOLIDAY'

CLAUDE RAINS • IAN HUNTER • ALISON SKIPWORTH

and ALEXANDER D'ARCY • Directed by MICHAEL CURTIZ

A First National Picture



Feb. 6th —KAY FRANCIS in 'STOLEN HOLIDAY' with IAN HUNTER

Feb. 13th —'The GREAT O'MALLEY' with PAT O'BRIEN, HUMPHREY BOGART

Feb. 20th —ERROL FLYNN and ANITA LOUISE in 'GREEN LIGHT'

Feb. 27th —'PENROD and SAM' with BILLY MAUCH (Little 'Anthony Adverse')

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

Bill Lengel, the movie script hunter-upper, confides to Johnny Chapman the experience he had when he tried to get a big Hollywood producer to read a script in which he was particularly interested. It took persuasion, and more persuasion, and then some, but, finally, the big film mogul gave in. "All right, all right, I'll read it!" yelled the producer. "But, before I do, I can tell you right now, it's lousy!"

▽

"In England," yawns Noel Coward, of stage and films, "we generally take the position that our private lives are our own concern."

Noel, evidently, has never heard about the Archbishop of Canterbury and Ex-King Edward.

P. S.: If Mrs. Simpson accepts Universal's offer of a movie contract, they'll be able to bill her as the Baltimore Belle who broke all records at the Palace—where she played for 11 consecutive weeks.

▽

HARVEST TIME DEPARTMENT:

> "Each year the old, simple country life, the very kind of living from which I once ran away to escape, becomes more and more attractive to me. I guess I'm still a farm boy at heart."
>
> —*Clark (Film Lover) Gable, in the New York* American.

▽

The French government is desperate to whet the touring appetites of blase Americans who feel that there's nothing left to interest them in Paris. The Tourist Bureau of France, in charge of Hall Kane Clements in New York, rushes breathlessly to our city desk with the startling information that the ancient sewers of Paris are a new underground "thrill for tourists." The motion picture may have had something to do with it.

"Interwoven for centuries with the history of Paris in its most desperate hours," flashes the French Tourist Bureau, "and immortalized to the world through Victor Hugo's 'Les Miserables' (including several motion picture versions), the 700 miles of sewers under Paris are its newest sightseeing novelty.

"This extraordinary underground voyage, made in boats over the black swirling waters flowing far beneath glamorous Paris, is proving of great interest to adventuresome visitors looking for something different. The trip starts at the Place de la Concorde and finishes below the Madeleine Church."

Ah, for a ride in the sewers.

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One of the best man-actor-streaked stories, resurrected by Odd McIntyre, concerns the duo of Alfred Lunt and Lynn Fontanne and their first motion picture. Alfred, always scorning the cinema, declined to see the finished picture. So Miss Fontanne went alone. When she returned, Lunt withstood her silence as long as possible and then asked about the film. "Oh, Alfred, I was terrible," she modestly admitted. "I looked badly. I acted badly. I read badly."

"And how was I?" he queried, supposedly unconcerned.

"You were marvelous, Alfred. Perfect pronunciation, perfect characterization. A little too much makeup on your lips, perhaps, but you were great. I, though, was miserable; everything was wrong with me. . . ."

"Ah," interrupted Alfred, "too much make-up on my lips, eh?"

ONE WAY TO BREAK A HOUSE RECORD

Francis Gooch, manager of the Columbia, Mullin & Pinanski house at Bath, Maine, had a special show scheduled one morning. The film didn't arrive on time. He had to borrow shorts. The feature arrived and it was the wrong one. Mr. Gooch announced from the stage that those present could get refunds or passes. The city power failed during the announcement. The light came back on in ten minutes but when it came time to put on the evening show there was not enough power for projection.

Mr. Gooch asked for volunteers for an impromptu amateur show. Two stepped to the stage. An old phonograph was borrowed. The records proved older than the phonograph and, by some hasty scrambling, Mr. Gooch borrowed a radio from a merchant. There wasn't enough power to run the radio. In the meantime the theatre had filled and Mr. Gooch was busy giving refunds to those who could not find seats.

The happy ending is that the Columbia showed two emergency features that night without any advance advertising—and broke the all-time house record.

Since Bill Shakespeare went to work in Hollywood, contributing at once "Midsummer Night's Dream," to Warner Brothers, and "Romeo and Juliet," to Metro-Goldwyn, there has been some talk about doing "Hamlet" as the third in the "cycle." Before anyone out there tackles the job, it might be well for them to consult with the Museum of Modern Art, in New York, which has an old German "Hamlet" film (1920), *and some records dating from* 1881, *which seem to draw the conclusion that Hamlet was a gal, and not a male prince at all. Among the observations made is one that concerns the birth of Hamlet just after the news is received that his father was wounded in mortal combat with Fortinbras. As no daughter could hope to inherit the Danish throne at that time, the argument is that the mother announced the birth of a male heir. After that the masquerade had to be continued and the assumed fact that Hamlet is a woman is said to account for his (her) love for Horatio, his (her) indifference toward Ophelia, and his (her) feminine characteristics such as indecision, hysteria, fear of death, reluctance to engage in physical combat except fencing, extreme sensitiveness, and predilection to fainting.*

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Some one on the air just described an optimist as a person who takes the lemons the world gives him and makes lemonade out of 'em.

The Roosevelt theatre in Philadelphia, which Bill Yearsley runs for Warners, has a tiled fish pond in the foyer in which lives a school of gold fish presided over by the largest and smartest old goldfish ever. Bill has named him Sam, and he and Sam spend hours communing with each other on dull days. Bill says that Sam listens in on every new show. If it's good, he sports around near the surface, but if it's a stinker, he hides in the grotto in the bottom of the tank. Some of the old patrons have learned to trust Sam's judgment, and there are a lot more refunds on the days when Sam hides.

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Leonard Lyons calls it "Hollywood fame." Seems that Herman Mankiewicz, the motion picture producer, is the son of Columbia University's noted Professor Mankiewicz. When Herman arrived in New York after a Hollywood success—but a big success—he prevailed upon his father to accompany him to Broadway's night clubs—to see how a successful movie light is received. The Professor finally consented. Their first stop was Jack and Charlie's—where the doorman refused to permit Herman to enter, even after identification was presented. "Get Jack, get Charlie," Herman pleaded. Jack and Charlie were summoned, but they too, refused to reverse the ruling. Then the owners noticed Mankiewicz's father. "Professor," they greeted, "won't you do us the honor of entering?" And the old teacher invited his son to accompany him. Professor Mankiewicz had instructed both Jack and Charlie—at Columbia University.

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They say that David Sarnoff, head of RCA, is mighty proud of his early singing accomplishments, particularly of the days when he sang with a choir and received 25 cents for singing at weddings—30 cents if he reached High-C in a solo. At one of these weddings, young Dave's voice reached upward and rested perilously high. There was some question as to whether he actually reached High-C. Nevertheless, Dave demanded, and received the 30 cents. "I'm giving you the extra nickel," the rabbi told him, "but Dave—you owe me half a note."

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Whitney Bolton relates Medbury's looney-tune about the scenarist in Hollywood who asked a producer at a story conference if he really knew what a coquette was.

"Certainly," yelled the producer. "A coquette is a small coca-cola!"

▽

A country lad went to the Mainstreet theatre in Kansas City the other eve to see the show. In order to ease the discomfort of his farming feet, and thereby be able to devote his whole attention to the picture, he removed his shoes and settled back. The program had run its full circuit for the lad, and he arose to depart. But he couldn't find his shoes—his only shoes. Under seats he looked, up and down the aisle he went, peering. Other patrons joined him in looking. Finally the whole house was engaged in the search. But no brogans. Downhearted and down-trodden, he started home. He passed the box-office window, and glanced casually therein. There stood the shoes, both of them, farm mud and all. A kindly policeman had turned them into the lost and found department. Passersby wondered as they saw a grinning farmer putting on his shoes in front of the box office.

FCC ATTACKED AS FAILING IN DUTIES

Tax Problems Are Argued in Three States, Labor and Censorship in Four Others

Congressional attention this week so far as it was concerned with the amusement field was centered chiefly upon the Federal Communications Commission. Introduction of the independent appropriations bill, containing provisions for operation of the FCC, was made the occasion of an attack on the Commission by Representative Wigglesworth of Massachusetts who renewed his demand for an investigation.

State and city legislation affecting the motion picture industry included consideration of new or increased amusement taxes in Colorado, Maine and Oklahoma, and miscellaneous bills covering labor or censorship in Maryland, Indiana, Massachusetts and New York. Laws prohibiting Sunday shows were repealed in one community, affirmed in another and, in Delaware, agitation has begun for repeal of the state blue laws which bar film showings on the Sabbath.

In attacking the appropriation of $1,604,000 for the FCC, Representative Wigglesworth charged that the Commission had failed to exercise the regulatory functions imposed upon it and had approved transfers and purchases of stations that were difficult to justify, frequently at prices far in excess of the value of the property. The act creating the Commission, he said, was designed to eliminate possibilities of monopoly and of unrestrained trafficking in licenses.

"Under the policies pursued by the Commission," he said, "virtual monopoly is at hand."

The Congressman said that three networks control all 40 clear channels and have 90 per cent of the broadcasting power. No independent station, he said, has more than 1,000 watts at night but 163 network stations have power of 50,000 watts. He charged Commission officials with giving erroneous and incomplete information to the committee during consideration of the appropriations bill and he renewed his recommendations that fees be charged for broadcasting licenses.

$350,000 More for AT&T Inquiry

Of the total sum appropriated for the Commission, $350,000 will be for completion of the American Telephone and Telegraph Company investigation, on which more than $1,000,000 already has been expended.

Representative Dicksen, Iowa, argued on Tuesday against the Culkin bill to establish a motion picture commission, citing cost.

Officials of the National Archives requested the appropriations committee to consider the possibility of allowing sufficient sums to permit the filming of important historical events and to copy films as they begin to deteriorate. It was pointed out that the Comptroller General has refused to allow the National Archives to spend money for these projects.

Seeking to expedite action on his immigration legislation, Representative Dickstein of New York announced that hearings will be held on February 17th on his alien actor bill. An attempt to have approval given the measure by the House Immigration Committee was blocked by Representative Kramer of California who maintained that the the motion picture industry should be given another chance to discuss the bill.

LAW WOULD MAKE FIRE CREWS CAMERAMEN

All Pennsylvania firemen will have to double as motion picture cameramen if Representative John L. Powers, of Pittsburgh, has his way. Mr. Powers introduced a bill in the state legislature which will compel all firemen in the state to take motion pictures of second and third alarm blazes. The measure provides that the pictures would be used by the state fire prevention bureau in connection with the instruction of new members in the fire departments.

20 Per Cent Tax Sought

Topping proposals in state legislatures for new amusement taxes was a bill introduced in the Colorado house which would place a 20 per cent tax on all admissions.

A two per cent sales tax has been proposed by Governor Harry W. Nice of Maryland but admissions and other levies on which state taxes are in force would be excepted.

A bill to tax all theatre tickets one cent is being framed for the Maine legislature. Senator George Ashby, Aroostock, Republican, estimates that the luxury levy would yield the state $100,000 a year.

The Missouri one per cent sales tax has been attacked in a circuit court case in Kansas City. A tire shop operator, fined for not producing his books for computation of the tax, charged that the levy takes property without due process of law.

A bill introduced in the Missouri legislature proposes a three-member censor board to be paid by film inspection fees in addition to a salary.

Sales and Service Tax

A sales and service tax that would include a five per cent levy on all amusements has been submitted to the Oklahoma legislature committee by the state administration. The levy is part of a bill designed to pay old age pensions and support schools.

A threat to tax all motion picture film brought into Philadelphia for exhibition has been made by Mayor S. Davis Wilson. Involved in budget difficulties, the Mayor said that unless the state legislature gives the city a fair share of its tax revenues, new levies will be necessary before the end of the year. He mentioned the film tax as one possibility.

Authorization for the Maryland Board of Motion Picture Censors to designate "for adults only" films and to bar admission to theatres to boys and girls under 18 years of age is proposed in a bill introduced in the General Assembly.

Four Censorship Bills

State censorship is proposed in one of four bills affecting the industry introduced in the Indiana General Assembly. The bill would authorize censoring of all films except newsreels. Submitted to the Senate was a bill providing for licensing of motion picture theatres by the state fire marshal. Annual license fees of $15 for Class A and $10 for Class B houses would be collected. Another bill in the House would provide for licensing circuses, tent shows, carnivals and radio acts. Representative Harry Muller, operator of the State in Anderson, who earlier in the session called for a bill to prohibit Bank Nights, has introduced another which would ban designated play dates in exhibition contracts.

The latest motion picture bill in the Massachusetts legislature provides for appointment of a board to supervise and regulate the exhibition of motion pictures. It was introduced by Jacob A. Riis of the Youth Foundation and has been referred to the committee on state administration.

In New York Assemblymen are considering a bill permitting persons threading projectors to have projectionists' licenses and authorizing the issuance of licenses to persons having practical experience in booths instead of requiring them to serve an apprenticeship.

Sunday Show Move Fails

The Town Council of Aberdeen, Idaho, has sanctioned Sunday showings. In Cordele, Ga., the American Legion Post has refused to consider an attempt to reopen Sunday shows. Last year the Legion sponsored the shows but an injunction halted them.

The legislative committee of the Independent Motion Picture Theatre Owners of Delaware and the Eastern Shore of Maryland is drawing up a bill to permit Sunday showings in any theatre in the state. The measure will be presented before the present session of the state legislature.

Newspaper-Radio Tie-up is Opposed

Threats of Congressional action to prohibit the operation of broadcasting stations by newspapers culminated last week in the introduction of a bill in the House of Representatives by Congressman Wearin of Iowa requiring the separation of such interests. The Congressman attacked publisher interests in radio as a means of molding public opinion and pointed out that approximately one fourth of all the stations licensed are owned, operated or controlled by newspapers.

Possibilities of a Congressional study of the subject were seen last month when Senator Wheeler of Montana requested the Federal Communications Commission to furnish him with information regarding newspaper and chain ownership of radio stations. He also asked the Commission for a legal opinion as to whether it had the authority under present law, to reject a newspaper's application for a station without other reasons and, if not, whether the legal staff believed it would be possible to provide such authority by legislation.

Relief Operators Ruled on Payroll

The Bureau of Internal Revenue has ruled that substitute or relief motion picture projectionists are employees of the exhibitor rather than of the regular employee whose place they take and that they must be included as such in compiling payroll records under the social security act. The ruling disposed of an issue raised by an exhibitor who asked for information.

THE HOLLYWOOD SCENE

Insurance Rate Up

The influenza epidemic, still raging here, has caused insurance companies to clamp down on producers who take policies on their casts and directors while pictures are in production. For the present, Lloyds, Aetna, and Quality, the three companies carrying the majority of these risks, have discontinued writing the policies.

In the future, when the policies are resumed, conditions will be stricter. Rates will be higher and the underwriters will demand the right to examine the physical condition of those to be insured. It is also said that directors and cameramen will not be covered under any circumstance.

The number of important productions that have been delayed by influenza so far is staggering. MGM has lost time on such pictures as "Parnell," "The Last of Mrs. Cheyney" and "Captains Courageous." Paramount has suspended "Souls at Sea," "Swing High, Swing Low" and "Internes Can't Take Money," among others. At 20th Century-Fox, Universal, Radio, and Warners there have been like delays.

When the final summing up is made, it is estimated that the scourge will show a production loss of well over a million dollars.

'Way for Melodrama

That calculated effort which Hollywood makes to keep its finger on the public pulse, thereby attempting to ascertain what its immediate future entertainment preference will be, denotes a heavy trend toward drama. To satisfy that apparent demand Hollywood is going whole-hog for dramatic pictures. The disposition is towards good old fashioned, deep double dyed in the wool melodrama. Pictures recently previewed, "Black Legion," "You Only Live Once," "Outcast," "Maid Of Salem" and "The Good Earth," are graphic evidence of the inclination to regard drama as what the public will go for during the next few months.

Two pictures considered no great shakes at the time of production and early release, "Fury" and "The Devil Is A Sissy," provided the initial impulse towards predominance of melodramas on production schedules.

Melodrama Predominant

Melodramas are many in current production programs; they predominate heavily on future schedules. Columbia has "Racketeers In Exile" shooting; Grand National has "23½ Hours Leave" and "Two Shall Meet." MGM is busy with "Captains Courageous" and "Parnell," Paramount with "Souls At Sea," "The Love Trap," and "End Of Adventure." "Michael Strogoff" and "Wings Of Mercy" are engaging attention at Radio, while 20th Century-Fox has "Seventh Heaven," "Slave Ship," "That I May Live," "Dead Yesterday" "Wee Willie Winkee" and "Midnight Taxi" in the work. Universal joins the parade with "The Road Back" and "Night Key" and Warners have just completed "San Quentin" and "Marked Woman."

HEIGHT OF OPTIMISM MEDAL FOR WANGER

Persistent and officially undenied is the rumor in Hollywood that the Academy of Motion Picture Arts and Sciences will vote a special Height of Optimism medal for Walter Wanger. The story gained circulation following posting of the January 27th call sheet for "Vogues of 1938", a Wanger production, which specified, "a perfect blonde, a perfect brunette, a perfect redhead and a blonde man". Wanger publicists disown responsibility for call sheet and rumor with equal urbanity.

But what's happening is only a meager sample of what's coming. Of the pictures booked for production during the coming few months, approximately seventy, more than three fourths of the entire list, are dramas and melodramas. Paradoxically, Paramount, which announced a devotion to musicals but a few days ago, is going in strong for melodrama. Additionally to those just finished and shooting, it has "Spawn Of The North," "Beau Geste," "Buccaneer," "Angel," "I, James Lewis" and "Bluebeard's Eighth Wife" slated. Earmarked on MGM's program is "Madame Walewska," "Night Must Fall" and "They Gave Him A Gun." Radio lists "Gunga Din," "She Sang For Her Supper" and "A Love Like That." "Private Enemy," "Think Fast Mr. Moto" and "Drums Along The Mohawk" denote that 20th Century-Fox has its ear to the ground.

Trend Is General

The United Artists group quite evidently is not unaware of what is going on. Walter Wanger plans "Castles In Spain" and "Weathering Heights." Samuel Goldwyn has scheduled "Stella Dallas" and "Hurricane." Selznick International promises to deliver "Gone With The Wind," "I Give You Life" and "Billy The Kid." Warners, with quite a batch of melodramas on hand, are proceeding to make "The Story Of Emile Zola" and "Kid Galahad."

Production Recedes

New production slumped off noticeably during the closing week of January. Two factors contributed to the slow-up; prevelance of influenza in the film colony and the fact that working schedules are tightly crowded with fifty-one pictures on the programs.

Of the four pictures to start, Universal's "The Road Back" stands out as the most important. The sequel to Eric Maria Remarque's "All Quiet On The Western Front," it features John King, Slim Summerville, Louise Fazenda, Andy Devine, Mary Blake, Barbara Reid, Gene Garrick, John Emery, Jean Rouverol, Noah Beery, Jr., Etienne Girardot, Maurice Murphy, Richard Cromwell, Henry Hunter, Spring Byington, Frank Reicher and Ferdinand Gottschalk. The film is being directed by James Whale.

For Paramount release, Major Pictures started "End Of Adventure," dramatic romance. Karen Morley and Robert Baldwin are featured in the leads supported by Katherine Alexander, Agnes Anderson, Lloyd Crane, Bud Sherman, Don Brodie and Arthur Rowlands. Robert Vignola is directing.

With William Nigh directing, Republic began work on "Steel," also a drama. The cast includes Grant Withers, Judith Allen, Ranny Weeks, Pierre Watkins, Eddie Anderson and William Newell.

Completing the list of dramatic films to start is "Midnight Taxi," 20th Century-Fox. Being directed by Eugene Forde, it features Brian Donleavy, Frances Drake and Allan Dinehart with Regis Toomey, Gilbert Roland, Harold Huber and Norman Willis included in the current supporting roster.

Seven Are Completed

As four productions started during the period, seven were completed. MGM accounted for two. In "Personal Property," formerly titled "Man In Possession," Robert Taylor and Jean Harlow are starred. Support lists Una O'Connor, Reginald Owen, E. E. Clive, Henrietta Crossman, Marla Shelton, Cora Witherspoon and Melville Cooper. W. S. Van Dyke directed. The second picture, "Espionage," will present Madge Evans and Edmund Lowe.

Warners also finished two films. "Marry The Girl," comedy romance, includes Frank McHugh, Hugh Herbert, Mary Boland, Carol Hughes, Alan Mowbray, Hugh O'Connell, Allen Jenkins and Teddy Hart. William McGann directed. The companion picture, also a comedy, "Dance Charlie, Dance," will present Stuart Erwin, Jean Muir, Glenda Farrell and Allen Jenkins.

Two pictures likewise were completed by Columbia. In "Racketeers In Exile," drama, George Bancroft, Evelyn Venable, Wynne Gibson, John Gallaudet, George McKay, Marc Lawrence, Helen Lowell and William Burress will be seen. Erle Kenton directed. "Speed Mad," action drama, features Rosalind Keith, Joseph Allen, Jr., George Ernest, Joseph Sawyer, J. M. Kerrigan, Arthur Loft, Al Hill, Richard Terry, Ray Bennett and Johnny Tyrrell. D. Ross Lederman directed.

Final number in the list of completed pictures is Paramount's "Swing High, Swing Low," dramatic romance. Carole Lombard and Fred MacMurray are starred.

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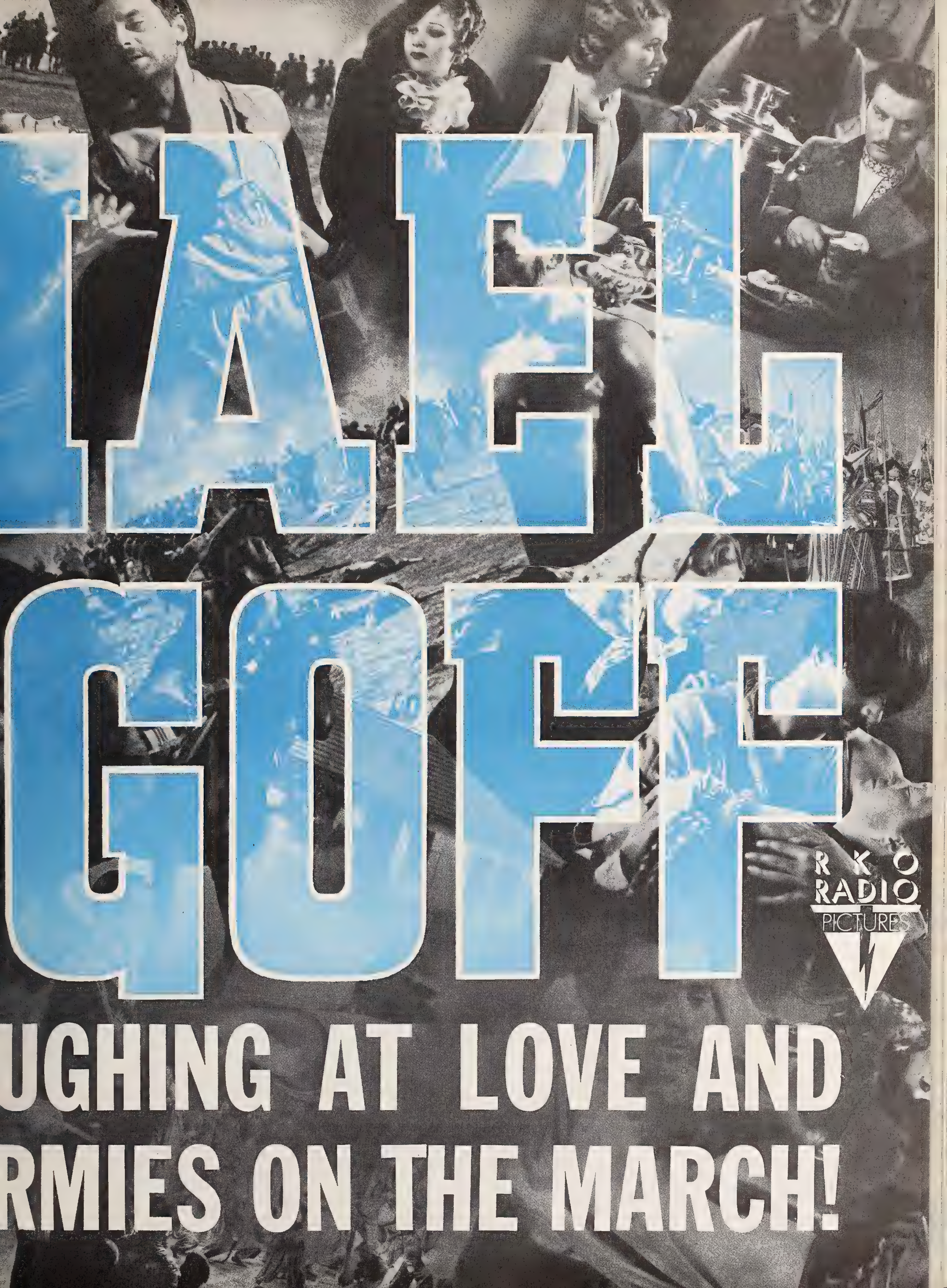
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TEN DISTRIBUTORS IN MID-SEASON'S CAMPAIGNS TO CLOSE 1936-37 SALES

Conferences with Field Forces Called by Several Companies; Executives Meet with Studio Staffs on New Films

Special Drives for Bookings Underway, with Halfway Mark Coming March 1st, With Quotas Set

Unprecedented mid-seasonal sales activities are engaging the attention of large and small distributors bent on rounding up all remaining sales possibilties as they near the halfway mark, on March 1st, of the 1936-37 season.

With several of the large companies already having held important sales conferences, virtually all the distributors gave indications of new activity pointing to a renewed concentration of contract negotiations with unsold exhibitors in the next few weeks.

"Columbia's Montague Sweepstakes," a mid-season's sales campaign named for Abe Montague, Columbia sales manager, was said by the company to have established 165 per cent of the weekly quota set in the first week of the drive, which continues until May 1st. Both billings and collections are involved, in addition to actual new sales.

Columbia's six home office sales representatives—Jules Rieff, Douglas Pratt, Frank Barry, Harold Sachs, Nat Shiren and Les Savage—have been relieved of their normal duties for the period of the campaign. This week the seven started on tours of the 32 exchanges, to devote two and one-half weeks to each office. Louis Astor, circuit sales supervisor at the home office, has also been sent into the field. Mr. Montague and Nate Spingold arrived in Hollywood this week for production conferences.

Weeks Calls In Field Staff

George W. Weeks, general sales manager of GB Pictures, held a sales meeting in New York last Saturday, bringing in from the field the following sales officials: J. Reginald Wilson, central district manager; John Scully, northeast district manager; Arthur Greenblatt, eastern district manager; Clinton White, assistant to Mr. Weeks; and the following branch managers; Carl Goe, Albany; Ben Rogers, New Haven; Herbert Given, Philadelphia; Joseph Kaliski, Washington; Irving Gumberg, New York.

Mr. Weeks then left New York for conferences with branch and division managers at Chicago, Milwaukee, Minneapolis, Kansas City and St. Louis. He will meet with the GB sales forces in other parts thereafter.

Edward L. Alperson, president of Grand National Pictures, and Edward Peskay, general sales manager, arrived in Hollywood to talk with producers about remaining 1936-37 commitments, with a view to preparing for extra sales effort on product for the balance of the season.

Republic Pictures is in the midst of a special mid-season's sales campaign, with the San Francisco exchange continuing to maintain its lead over the other offices. Added sales were reported by the branches in virtually every territory.

Lining Up New Product

Ned Depinet, RKO Radio vice president in charge of distribution, and Jules Levy, general sales manager, conferred with production executives in Hollywood lining up new product, and then, on Sunday, traveled to San Francisco to discuss sales and distribution plans with Harry Cohen, western district manager, and the following branch managers: N. P. Jacobs, Los Angeles; G. William Wolf, San Francisco; J. H. Ashby, Denver; Ed Lamb, Seattle; M. Cory, portland, and H. C. Fuller, Salt Lake City.

LOEW'S TAKING POLL OF NEW YORK THEATRES

Loew's, through a questionnaire to be published in the February issue of Loew's Moviegoer *for distribution in 50 New York theatres, will take a poll of the patrons to determine the three favorite male and female stars; the three whom they dislike the most; those featured players whom they would like to see in star roles; to name their selections of the 10 best pictures of 1936 and to express opinions of double features. The results of the poll will be published in the March issue of the magazine.*

Twenty-one home office executives of Twentieth Century-Fox left New York for Kansas City on Tuesday to attend a two-day mid-season district managers' meeting, starting Thursday morning, at the Hotel Muehlback. John D. Clark, general sales manager, traveled to the meeting from Hollywood where he had been conferring with Darryl Zanuck, production chief, and other Fox studio executives on product for the remainder of the season.

Mr. Clark will preside over the meeting at Kansas City, and introduce to the delegates J. P. O'Loughlin, Canadian district manager, whom he recently appointed to head the "Sidney R. Kent Sales Drive." The sessions will be attended by eight district managers, six branch managers, and the following from New York's home office executive staff: William J. Kupper, William Sussman, William Gehring, Charles E. McCarthy, Felix Jenkins, Lee Balsly, Walter J. Hutchinson, Irving Maas, Leslie Whalen, William Clark, Martin Moskowitz, Harry Buxbaum, Joseph Lee, Thomas Bailey, Clarence A. Hill, Edward Collins, Theodore Shaw, Nat Finkler, Jack Bloom, Harvey Day, Sr., and Roger Ferri.

Exhibitor Committee Named

Following a mid-season's sales meeting of five district managers in New York, United Artists sent word that, veering from the usual sales drive formula, the company has formed a special "honorary committee" of exhibitor leaders throughout the country to sponsor the 14-week sales drive in honor of George J. Schaefer, vice-president and general manager. The drive also will commemorate Mr. Schaefer's first year with the company.

Among the circuit and exhibitor leaders on the committee are: Joseph Bernhard, general manager of Warner Brothers Circuit Management, Inc.; N. L. Nathanson, head of Famous Players Canadian; Mike Kincey, head of the Kincey circuit in North Carolina; Frank C. Walker, vice-president of the Comerford circuit; Edward Beatty, general manager of the Butterfield circuit; George W. Trendle, president of United Detroit Theatres; John Balaban, vice president of B. and K.; and Vincent McFaul, general manager of Buffalo Theatres.

In addition, the company subsequently announced that "pledges of wholehearted support and cooperation," with a "willingness to provide preferred playing time and definite advance booking schedules," have been received from Harry David, of Publix, Salt Lake City; B. F. Shearer, Seattle; L. C. Griffith, Oklahoma City; Alex Halperin, Warners, Chicago; Harry Huffman, Denver; Bernie Berger, of the Berger Amusement Company, Minneapolis; John J. Friedel, of the Minneapolis Amusement Company in the same city; Edward C. Beatty, Butterfield Circuit, Detroit; John Harwick, Cascade Theatres, Seattle, and Leroy V. Johnson, of Jensen and Von Herberg, Seattle.

With the drive in its first week, eastern branch managers last week conferred with Andrew Smith and Charles Stern, district manager, at the home office. Attending were Charles Kranz, Washington; Lou Wechsler, New Haven, Sidney Lehman, Buffalo; John Dervin, Boston; Harry Bodkin, Philadelphia; Charles Rosenzweig, New York. Salesmen from the local exchange and other home office representatives at the session included Moe Streimer, Nat Beier, Sam Rifkin, Eddie Mullins, Larry Brown, Sam Stern, Arthur Weinberger, Monroe Greenthal, David Burkan, Seymour Poe, Phil Dow, and John Wrege.

April Is Grainger Month

Universal Pictures entered the mid-season sales rush on Tuesday with the announcement that April will be designated "James R. Grainger Month," in recognition of Mr. Grainger's fourth year as general sales manager, thereby, "affording every exhibitor in the United States to register his appreciation of the friendly dealings which have characterized Mr. Grainger's business life."

"Grainger Month" will be signalized on March 28th with the release of "Top of the Town."

Universal is the first major distributor to announce plans for a sales convention for the new season, setting May and Los Angeles as the time and place for the first annual convention under the Cowdin-Cochrane regime.

S. Charles Einfeld, vice-president in charge of advertising and publicity, accompanied Harry Warner, president of Warner Brothers, this week on the return trip to New York from conferences on production at Burbank.

Educational Meeting Postponed One Week

Special Master Philip Cohen adjourned until next Monday afternoon at 3 o'clock the special stockholders' meeting of Educational Pictures, Inc., called in his office at Wilmington, Del., Tuesday for the purpose of voting on a recapitalization plan for the company and program of corporate simplification. The meeting was adjourned to await proxies from England. No action was taken.

Mr. Cohen was appointed special master recently by Chancellor Josiah O. Wolcott in Chancery Court and ordered to report back to the chancellor results of the meeting. Meeting with Mr. Cohen on Tuesday were E. W. Hammonds, president of Educational, Norman C. Nicholson, secretary, and Aaron Finger, Wilmington counsel.

Continuous Performance Barred In Budapest; Not Liked Anyway

It's One of Many Odd Twists to Hungary as a Motion Picture Market

by ALFRED HARDING

in Budapest

Alfred T. Harding, long a writer on various phases of the business of entertainment, both in America and abroad, is now on a tour of European countries observing the status of both stage and screen in the light of events peculiar to the economic and political shakeups that have come in many centers on the Continent.

Herewith is the first of a series of articles by Mr. Harding, who is observing changes of conditions in the foreign stage for Actors' Equity Association, but is directing his articles for Motion Picture Herald *particularly toward problems of the motion picture overseas.*

The final disolve whirred from the screen and the lights in the theatre went up. Although it was still early in the evening and another program was to begin in a few minutes, all except three or four members of that Budapest audience climbed to their feet and began to edge toward the exits.

It was not that they had all seen all of the picture. During the performance individuals had been dribbling in and many of those very ones now moving toward the door had not seen the beginning of the picture. But they were not willing to wait. They knew how the picture had ended and that, apparently, was the thing in which they were most interested.

This was the last chance they might have to stay for a new performance, for the next day a new policy was going into effect. There were to be no more continuous runs in Hungary. The government had decided that such performances were unfair competition to those theatres which during the day played only three or four performances, and a decree had been issued banning them, along with double bills. So this was the time they might have been expected to stay to get their money's worth, if ever. They went right on out of the theatre, anyway.

Even if the government had not issued the decree, the motion picture exhibitors had just about come to the conclusion among themselves that continuous runs were not to the Hungarian taste, and they probably would have adopted the program of three or four performances at definite hours, anyway. They had learned one more lesson about Hungarian audience preferences.

There are other lessons they have learned in the fifteen or twenty years since the war, during which American motion pictures have become the backbone of Hungarian programs. They have come to know that, generally speaking, the fate of a picture can be forecast from the attendance of the first day, that attendance usually runs downhill from the first day. And if there isn't a big turnout for the first couple of days the exhibitor knows there isn't a hill for it to go down and that he has a loser on his hands. That is the reason why the Hungarian exhibitors, especially the representatives of the large American film companies, put everything they have into preliminary campaigns. The advertising displays and posters splashed around Budapest before some of the premieres would be considered creditable efforts anywhere in America.

There are occasional exceptions. "A Small Town Girl" opened to very small business in spite of the advance efforts. The exhibitor discovered to his surprise that the picture began to build after the first two days.

The audience at this performance was young, most of them, I should say, between fifteen and forty years old. And that, I understand, is typical of Hungarian film audiences. They are, roughly, the generation which has grown up since the war, or since foreign films in quantity were available in Hungary. For their elders, it must be some special type of picture in which they are particularly interested, most likely of a religious trend. I was told that "The King of Kings" and "The White Sister" had made a great appeal to these older folk.

Hungarian film audiences are motion picture audiences. They do not have the big supplementary programs to which American audiences are accustomed. Even in Budapest the average program consists of the feature film, newsreel, and perhaps one added short feature, the whole lasting somewhat less than two hours.

20% Must Be Hungarian

It is somewhere in this brief supplementary program that the exhibitor usually places his 20 per cent of Hungarian films which he is required by law to show. This regulation means that a good part of the newsreel or the short feature will be of local manufacture.

Before the war Hungary had a population of about 23,000,000. The Treaty of Versailles left it approximately 8,817,000 and a feeling of suspicion on the part of her neighbors who had taken over from her two-thirds of the territory and the people formerly called Hungarian. These nations do not welcome and, in some instances, will not allow, Hungarian motion pictures to be shown in their country, fearful that the Hungarians will use them as propaganda.

So Hungarian pictures are largely confined to their own borders. Even that does not mean that all Hungarians are able to go to the films at all times. Of the 3,200 towns and villages of Hungary, with four to five million population, only some 400 are equipped to show motion pictures.

These circumstances impose definite limitations upon the amount of money which can be put into making a Hungarian picture. With an admission price ranging from ten filler to four pengoes, or roughly from two to eighty cents, and only five million persons to get it back from, Hungarian producers cannot afford to pour money into a production. The lowest estimate for producing a picture given by any reliable source was 80,000 pengoes (about $16,000), the highest estimate for a profitable production was only twice that amount. The average is less rather than more than $25,000.

Such a budget is possible only because the producer is relieved of paying studio rent. The studios, both Magyar Film Iroda and the Hunnia Studio, are instruments of the state, just as are the National Theatre and Radio Budapest. The only difference is that the state owns the Hunnia Studio outright and the Magyar Film Iroda is owned by a corporation in which the state holds part of the shares. In both, Hungarian producers get the studio and its apparatus free, paying only for the materials used and the salaries of their own individuals during the making of a picture.

In spite of these efforts, and for a nation which has no more ready money than Hungary they are considerable, the real backbone of the Hungarian film exchanges is still the foreign film, and is likely to be for some time. Of the 974 pictures licensed for showing in Hungary during 1935, there were 437 American (including two silent pictures); 228 Hungarian, 159 German, 77 French, 33 British, 23 Austrian, 12 from Sweden and Holland, lumped together in the official figures for some reason, and 5 from Italy.

That does not mean that that many features were imported or shown. But there were of feature films (including short subjects which were reckoned as features) 521 sound and 2 silent; educational films, 92 sound and 32 silent; newsreels, 203 sound and 23 silent; and advertising films, 94 sound and 7 silent. And there were several propaganda films made for the express purpose of interesting visitors or potential visitors in the beauties of Budapest or the rural countryside, and supplied to all the Consular offices and probably to anyone else who would be willing to show them.

Likes and Dislikes

Since American pictures represent 48 per cent of all pictures shown on Hungarian screens during 1935, the likes and dislikes of Hungarian audiences are of importance to Hollywood and New York.

Hungarian audiences, like those in America and elsewhere, have their preferences in players. Charles Guttman, Hungarian representative of Metro-Goldwyn-Mayer, put it this way:

"First Garbo, then nothing, then nothing and nothing; then Chaplin and a couple more nothings; then all the rest of the stars. There are certain stars whose names on posters will draw them any time, regardless of the picture, unless they hear bad things about it. They just can't understand Mae West and have no use for her. The late Marie Dressler was another they could not understand. The one that is hardest to explain is Helen Hayes. I think they don't understand her pictures."

American motion pictures are teaching Budapest more American, perhaps, than any other European capital. Because of the great dissimilarity between the two languages no attempt is made to dub the films in Hungarian.

Hungary has no crime problem at the moment and is not anxious to invite one. No gangster pictures may be exhibited. It will not tolerate any picture impugning religion.

Nevertheless, exceptions and all, there is still a great deal of opportunity for American producers and distributors in Hungary. With care and diligence they may improve upon even their excellent present position in this pleasant but harassed land.

THE VOICE OF THE PRESS THUNDERS ITS PRAISE!

THE NEW YORK CRITICS:

"A stirring, eloquent and profoundly humorous screen transcription of Sean O'Casey's 'The Plough and the Stars' has come to the Music Hall. The work has been fashioned by the brilliant craftsmen who made 'The Informer.' Once more they have created a notable and beautiful photoplay." —*N. Y. Herald Tribune*

"High above the average motion picture and should be marked 'Must.' . . . The drama is exciting in its dramatic movement, grim in its intention and relieved by lusty, virile comedy . . . The acting is superb."

—*N. Y. Daily News*

"Romance, robust humor and emotion all play a part in Sean O'Casey's 'The Plough and the Stars' . . . It is splendidly acted." —*N. Y. Daily Mirror*

"Correctly has Maxwell Anderson referred to 'The Plough and the Stars' as 'the greatest play of the Twentieth Century.' Now, with courage, imagination and a sublime faith in the picture-going public, RKO has transferred the Sean O'Casey masterpiece from stage to screen . . . A meritorious melodrama." —*N. Y. American*

"That same quartet . . . which a little more than a year ago gave the world that mercilessly bitter and burning film, 'The Informer', has done it again . . . An entertaining, stinging, beautifully acted version of Sean O'Casey's powerfully realistic, ironically humorous play."

—*N. Y. World-Telegram*

RKO
RADIO
PICTURES

The PLOU

"Draws from the deep well of Irish violence and humor an exciting tale of the Irish Rebellion of 1916 . . . It is a splendid production of the play . . . It has the Irish Abbey players, who are too wonderful for words."
—N. Y. Post

"A distinguished production, directed and photographed with the same care that made 'The Informer' one of last year's memorable films." ***—N. Y. Sun***

"Few if any directors can give greater breadth to an historical narrative or more splendid scope to the camera than Mr. Ford, who in this film, as in 'The Informer,' utilizes the background of Irish rebellion with excellent dramatic and pictorial effect."
—Brooklyn Daily Eagle

"An eloquent production whose cry is not 'Up with the Rebels!' but "men must fight and women weep.' . . . It is a gripping, tense and lusty melodrama."
—Brooklyn Times Union

THE NATIONAL MAGAZINES:

"A dark and ferociously exciting melodrama, well worthy of comparison with Director Ford's 1935 contribution to the same subject, 'The Informer'. " ***—Time***

"A valuable, important item in screen fare."
—Literary Digest

"A distinguished and stirring film." ***—News-Week***

"A picture in the better mold of 'The Informer'. . . a dour, grim, relentless picture of Ireland . . . with its dreams in the stars and its hopes in the mire." ***—Liberty***

"A production of outstanding artistic, literary, educational, and social value." ***—Scholastic Magazine***

"Will probably head some of those debatable 'ten best' that we annually have with us . . . It contains all the elements that make a great picture . . . You really must see it." ***—Park Avenue Social Review***

THE TRADE PAPER EXPERTS:

"A signal success . . . Pictorially a masterpiece . . . widespread approval aroused for 'The Informer' gives this one a head start . . . It is superb." ***—Hollywood Reporter***

"RKO Radio adds another fine picture to its laurels . . . A fit companion to 'The Informer' . . . Will probably be more popular." ***—Hollywood Variety***

"Artistically produced and capably acted . . . Distinctive class entertainment." ***—Motion Picture Daily***

"Splendidly acted and directed . . . Will exert a powerful effect." ***—Film Daily***

"Exceptionally well produced, acted and directed . . . Tells a human interest love story . . . Will receive highly favorable notices." ***—Motion Picture Herald***

"Unquestionably a film triumph." ***—Box Office***

PROFITS BUILD ON PRESTIGE AS RAVE NOTICES INCREASE BUSINESS AT RADIO CITY MUSIC HALL AND IN DOZENS OF OTHER CITIES ALL OVER AMERICA!

★

BARBARA STANWYCK

GH AND THE STARS

with **PRESTON FOSTER . . UNA O'CONNOR**

AND PLAYERS FROM THE FAMOUS ABBEY THEATRE OF DUBLIN

Directed by JOHN FORD

Associate Producers
CLIFF REID and ROBERT SISK

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Good Earth

(MGM - Albert Lewin)

Drama

From out the pages of Pearl Buck's best selling novel, "The Good Earth," a story of poignant human drama, comes distinguished living motion picture entertainment. As it has been made by MGM, Luise Rainer and Paul Muni give performances of excellence that rarely have been approached in screen annals and the support brilliantly rises to the standards established by them.

For showmen, no matter what type of house they operate or to what classes of clientele they play, "The Good Earth" is a commercial feature of unsurpassed merit. For audiences, "The Good Earth" is simple, powerful, human interest drama, pages torn from the life story of living men and women, that probes their deepest emotions and leaves with them indelible memories, a combination of fundamentals that appeal to all elements of patronage.

Impressive yet simple and easily understood this picture has been made with sincerity, dignity and intelligence. Close to the heart in the beginning, it edges closer with every passing foot, at times inclining audiences to applaud but holding them in profound silence as they witness its characters being made the victims of worldly and spiritual persecution.

For swift narration the story has been consolidated into several vivid chapters, and yet none of the stirring spirit of the original has been lost. Rather, that spirit has been intensively accentuated. The marriage of slave girl O-lan to farmer Wang is a sequence of joyous beauty. Wang's hopes for men children, the detailing of the couple's poverty stricken but happy home life, his dreams to own a bit more of the good earth, O-lan's delivery of male children, are sequences of idyllic domestic life, fidelity and love. The picturization of famine's visitation upon the country is awesome.

A high note of terror colors the family's flight southward. Wang is forced to bestial toil, O-lan and the children to begging to eke out a squalid existence. The pitch rises to a crescendo of fury as revolution crashes. Trampled O-lan finds a bag of jewels during a palace looting, and is saved from execution by a whim of fate. Happiness contrasts with stark drama as news comes of rains in the north, and the little family returns to its homelands. Sale of the secretly stolen jewels enables Wang to buy more of the lands he loves. Soon he is a lord, moving his family to the mansion from which long ago he took the slave girl, O-lan, to wife.

But a new and more appalling disaster befalls the House of Wang. Into it he has brought exotic sing-song Lotus as second wife, chilling the soul of O-lan. A tragedy, the reward of inconstancy and unfaithfulness, strikes sharply. Wang finds Lotus lustfully compromising Younger Son. Enraged and ferocious, he drives his child from the household, denounces O-lan. Then another and more terrifying scourge smashes at the House of Wang. Clouds of ravaging locusts blacken the sky. Panic-stricken by this added curse in his life, Wang hearkens to the advice of university trained Elder Son. By fire, flood, crop destruction and muscle cracking labor, aided by a sudden wind shift, Wang, his family and neighbors, stay this menace. A repentant husband and father, celebrating his deliverance from the wrath of God with a thanksgiving festival, he seeks forgiveness for all his rashness, avarice and passion, and O-lan, with her lips forming the words of absolution, dies.

"The Good Earth" places in the hands of exhibitors what is undoubtedly one of the most valuable pieces of screen merchandise with which they ever have had to deal.

Previewed in the studio projection room in Hollywood. GUS McCARTHY.

Produced and distributed by Metro-Goldwyn-Mayer. Associate producer, Albert Lewin. Directed by Sidney Franklin. Screen play by Talbot Jennings, Tess Slesinger and Claudine West. Based upon the novel by Pearl S. Buck. Adapted for the stage by Owen Davis and Donald Davis. Produced by The Theatre Guild, Inc. Musical score by Herbert Stothart. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Harry Oliver, Arnold Gillespie, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Karl Freund. Film editor, Basil Wrangell. Montage by Slavko Vorkapich. P. C. A. Certificate No. 2584. Running time, when seen in Hollywood, 130 minutes, including 5 minutes for intermission. Release date, not yet determined. Adult audience classification.

CAST

Wang	Paul Muni
O-lan	Luise Rainer
Uncle	Walter Connolly
Lotus	Tilly Losch
Father	Charley Grapewin
Cuckoo	Jessie Ralph
Aunt	Soo Yong
Elder Son	Keye Luke
Younger Son	Roland Lui
Little Fool	Suzanna Kim
Ching	Chingwah Lee
Cousin	Harold Huber
Liu, Grain Merchant	Olaf Hytten
Gateman	William Law
Little Bride	Mary Wong

Outcast

(Paramount)

Drama

The dramatic power of this photoplay is gripping from the start. It starts with an emotion-stirring appeal and concludes with a pulse-tingling wallop. In between, carried by a vein of tense suspense, it tells a powerfully dramatic human interest story of men and women and mob hysteria. In value of sound motivating story, quality of action, direction and production support, it is screen material worthy of exhibitor attention.

Dr. Jones, accused of administering an overdose of sedatives that caused a patient's death, is acquitted of a murder charge. Ostracized by fellow physicians through the vengeful inhibitions of the dead woman's husband, deprived of the right to practise, Jones leaves the locale of his professional disaster. In a small town, befriended by kindly lawyer Abbott, Jones sets up as a country doctor and quickly becomes the community's idol. To his new found opportunity to live and serve humanity, Jones is tracked by Margaret Stevens, sister-in-law of the woman of whose death he was exonerated. Margaret Stevens has taken up her brother's mania to wreck Jones' career.

The influence of Abbott, plus association with Jones when he performs a doctor's greatest duty, bringing new life into the world, cause Margaret's enmity to change to respect and affection. In the town, Hattie Simmerson, fanatic devotee of quack nostrums, is Jones' sole foe. She evicts Margaret from her boarding house, accusing her of being a scarlet woman, and finds newspaper clippings of Jones' trial. She broadcasts the news and follows it up with vituperative scandal mongering. Her son, Freddie, falls mortally ill and the boy's father pleads with Jones to treat the boy. After a life-saving operation, the doctor's work is destroyed by Hattie, and the boy dies. The enraged, tragedy-stricken woman brands Jones as a murderer and whips the towns people into seething mob fury. As they are about to lynch Jones and Margaret, the town's bestial ferocity is stayed by Abbott, who in pleading for decency, justice and tolerance brings home to Hattie the realization that where Dr. Jones had given her boy a chance for life, she had destroyed it, and that she, not the doctor, is an innocent murderer. The mob, its fury abated, has only compassion for Hattie and appreciation for Dr. Jones.

Keen, sharp and strong, the dramatic story related in this picture is also human. Its power to play upon personal sympathies was graphically evident in the reactions of the preview audiences. During the unreeling of the story, the attendance sat in silence. They reacted in the right way to comedy contrast and tension-easing situations, which had been inserted in the proper spots in the most effective way. At the conclusion the applause was wholehearted.

A serious story, told in a dignified and forceful manner, "Outcast" demands a similarly grounded exploitation campaign. As respectable and legitimate contacts with members of the medical profession are in order, it would not be unwise to call upon this profession for support and endorsements. It can be expected that the film will benefit considerably by word of mouth advertising.

Previewed in the Ritz theatre, Los Angeles.—G. M.

Produced and distributed by Paramount. An Emanuel Cohen production. Directed by Robert Florey. Screen play and dialogue, Doris Malloy and Dore Schary. Original story, Frank R. Adams. Photographed by Rudolph Mate. Assistant director, Earl Rettig. Art director, Wiard Ihnen. Sound, Hugo Grenzbach. Film editor, Ray F. Curtiss. Musical arrangement, Ernst Toch. Musical director, George Stoll. Wardrobe, Basia Bassett. P. C. A. Certificate No. 3007. Running time, when seen in Hollywood, 75 minutes. Release date, February 19, 1937. General audience classification.

CAST

Dr. Wendell Phillips Jones	Warren William
Margaret Stevens	Karen Morley
Lawyer Abbott	Lewis Stone
Freddie Simmerson	Jackie Moran
Hattie Simmerson	Esther Dale
Hank Simmerson	John Wray
Olaf	Christian Rub
Miss Tuite	Virginia Sale
Mrs. Scutter	Ruth Robinson
Dr. Anthony Stevens	Murray Kinnell
Judge	Jonathan Hale
Storekeeper	Richard Carle
John Halifax	Frank Melton
Mrs. Halifax	Lois Wilde
Detective Benson	Tommy Jackson
Rumson	Mathew Betz
Grant	Harry Woods
Clem	George Magrill
Hanson	Dick Alexander

Dangerous Number

(MGM)

Comedy

Giddy, gay comedy, this is nonsensical farce from start to finish. That it has definite amusement value is not to be denied, inasmuch as the houseful of Pasadenans laughed wildly at its first preview in the Tournament of Roses town at the United Artists theatre. A tough spot to crack for any kind of picure, as even the most highbrow films occasionally are icily received, the fact that a lot of ridiculous tomfoolery got by over there is fairly convincing evidence that "Dangerous Number" should do all right by itself as a sustaining feature in almost any kind of community.

There's not much plan to the picture; there seldom is in comedies, where it's necessary to have the gags in action, dialogue and situations coming along continually. In the beginning a young business man, bent on serious pursuits in life, forgets himself just long enough to marry a red headed show girl he has sworn to forget. Headed by the girl's mother, former muscle dancer, her old show days companions—acrobats, contortionists, snake charmers, song and dance teams, chatter acts—swoop down upon the newlyweds. Along with them, eventually, comes the bride's first husband, also a performer. Their antics drive the serious minded young man and his willy nilly uncle frantic, and they flee. To teach his young bride a lesson, the groom tries to make a date with another girl, but his wife is in on the stunt, and there's a series of hilarious mix-ups with gangsters and cops before the whole melange lands in jail. Then it's discovered that the marriage to the first husband didn't take, and as the girl has had some semblance of sense knocked into her red head, husband and wife settle down to what is hoped will be a more or less unexciting existence.

The show is geared to family theatres in which a neighborly spirit prevails.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Richard Thorpe. Screen play by Carey Wilson. From the story by Leona Dalrymple. Musical score by David Snell. Recording director, Douglas Shearer. Art director, Cedrid Gibbons. Associates, Daniel Cathcart, Edwin B. Willis. Wardrobe by Dolly Tree. Photographed by Leonard Smith. Film editor, Blanche Sewell. Assistant director, Dolph Zimmer. P.C.A. Certificate No. 3004. Running time, when seen in Hollywood, 70 minutes. Release date, January 22, 1937. General audience classification.

CAST

Hank	Robert Young
Elinor	Ann Sothern
Cousin William	Reginald Owen
Gypsy	Cora Witherspoon
Dillman	Dean Jagger
Vera	Marla Shelton
Minehardi	Barnett Parker
Hotel Manager	Charles Trowbridge

Ready, Willing and Able

(Warner - Hal Wallis)

Musical Comedy - Drama

Emulating that backstage story pattern so well established by this company in previous pictures of the same character, "Ready, Willing And Able" freshens the standby features with quite a quota of novelties. A musical comedy-drama, backed up with plenty of spectacle, with glamorous girls and production effects, the comedy element is accented to give the show a pitch for mass audiences.

A pair of wouldbe New York producers get motion picture financing for their show on the condition a celebrated English actress is signed for the lead. A rattle-brained and chiseling agent gets wind of the deal and rushes to the pier to meet the actress. By a mistake, in which he is aided by the girl's chum and her Shakespearean inclined chaperon, he signs an American girl to a contract. Things go along rosily for the prospective show temporarily, as one of the producers falls in love with the tyro actress who can dance but can't sing a note. Eventually the real English actress learns what's going on, and, feeling herself the victim of an imposture, complicates matters by instituting all kinds of law suits. Yet, mad as she is upon her arrival in New York, things happen to reveal her as not such an ideal attraction. When romantic, dramatic, financial and contingent complications are straightened out the show goes on in a surprising manner.

To that theme are attached numerous occasions for Winifred Shaw, Lee Dixon, Ross Alexander, Lee Dixon and Ruby Keeler to sing and dance in solo and with chorus. Allen Jenkins, Louise Fazenda, Hugh O'Connell, Teddy Hart, Shaw and Lee and E. E. Clive are characteristically comic, and the remainder of the cast fits in nicely to support the principals. With the exception of a few unnecessary gag lines which take a rather risque trend, the moral tone of the show is of acceptable caliber. Its exploitation requires only a readaptation of the methods used to market previous similarly atmosphered attractions released by this company.

Previewed in Warner's Hollywood theatre. Though the audience denoted familiarity with the subject matter it appreciated the fresh routines.—G.M.

Produced and distributed by Warner Bros. Executive producer, Hal B. Wallis. Associate producer, Sam Bischoff. Directed by Ray Enright. Assistant director, Lee Katz. Screen play by Jerry Wald, Sig Herzig and Warren Duff. From Saturday Evening Post story by Richard Macaulay. Photographed by Sol Polito. Film editor, Doug Gould. Dialogue director, Gene Lewis. Art director, Carl Jules Weyl. Gowns by Howard Shoup. Musical director, Leo F. Forbstein. Lyrics and music by Johnny Mercer and Richard Whiting. Musical numbers directed and staged by Bobby Connolly. P. C. A. Certificate No. 2751. Running time, when seen in Hollywood, 88 minutes. Release date, March 6, 1937. General audience classification.

CAST

Jane	Ruby Keeler
Pinky Blair	Lee Dixon
Angie	Carol Hughes
J. Van Courtland	Allen Jenkins
Clara Heineman	Louise Fazenda
Barry Granville	Ross Alexander
Jane Clarke	Winifred Shaw
Truman Hardy	Hugh O'Connell
Yip Nolan	Teddy Hart
Edward McNeil	Addison Richards
Moving Men	Shaw and Lee
Sir Samuel Buffington	E. E. Clive
Dot	Jane Wyman
Mrs. Beadle	May Boley
Brockman	Charles Halton
Angelo	Adrian Rosley
Mrs. Buffington	Lillian Kemble Cooper
Waiter	Barnett Parker

Two Wise Maids

(Republic)

Comedy-Drama-Romance

Taking a subject that has been tried before, though never with any great success, Republic has made in this a film glorifying the American school marm, a picture full of entertainment values. Dealing entirely in elements pointedly familiar to all who ever went to school—folk who when they were young looked upon the "skinny" as public enemy number one, only to have that psychological enmity become transmuted into love, respect and appreciation in mature years—the film concentrates on a sympathetic treatment of the school teacher character in a manner that gives it quick and lasting appeal.

Uniquely blending tenement district and homespun atmosphere, the plot is simple but moving. Teacher Agatha Stanton, "Old Ironsides" to generations of pupils, is philosophically resigned when young modern-minded Bruce is appointed principal, a position to which she aspired. A specialist in making tough kids good and good kids better, she has the respect of all parents. Circumstances contrive to have Agatha brought before the school board to face charges of having beaten Wet Mouth Elliott, a pupil. Though the parents rally to her support, things are going pretty bad for Agatha at the hearing until a parade of onetime pupils—banker, prizefighter, actor, truck driver—arrive to attest her character and to tell of the good influence she has exerted on their lives. To cap the climax and rout the foes of "Old Ironsides," Jerry, a girl student who was just as much a trial and tribulation to Agatha as was Wet Mouth, causes him to confess that he received his injuries while trying to steal answers to examination papers and that he lied when he accused Agatha of beating him. Restored to her position, Agatha continues to train the sprouts of today to become the trees of tomorrow.

With a definite note of humanness threading through the theme, comedy, drama, romance and suspense have been included in a manner to make the show continuously interesting and revealing. In all ways it includes those entertainment elements that have drawn above average popularity. As a commercial feature, it provides any exhibitor, whether he is in big city or small town, unusual opportunity for attention-getting exploitation.

Previewed in the Fairfax theatre, Los Angeles, a typical neighborhood house. The presentation won enthusiastic approval.—G. M.

A Nat Levine production. Distributed by Republic. Executive producer, Albert E. Levoy. Associate producer, Leonard Fields. Directed by Phil Rosen. Screen play by Sam Ornitz. Original story by Endre Boehm. Photographed by Ernest Miller. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Musical supervision, Harry Grey. Sound engineer, Terry Kellum. Costumes by Eloise. Musical settings, Karl Hajos. P. C. A. Certificate No. 2984. Running time, when seen in Hollywood, 70 minutes. Release date, February 15, 1937. General audience classification.

CAST

Agatha Stanton	Alison Skipworth
Prudence Matthews	Polly Moran
Ellen	Hope Manning
Bruce	Donald Cook
Elliot (Wet Mouth)	Jackie Searl
Ethel Harriman	Lila Lee
Guili	Luis Alberni
Champ	Maxie Rosenbloom
Jerry	Marcia Mae Jones
Zackorackus	Harry Burns
Twitchell	Clarence Wilson
MacIntyre	Selmer Jackson
Wentworth	John Hamilton
Mrs. Braxton	Theresa Conover
Pierpont	Raymond Brown
Sergeant Abbot	James C. Morton
Butch	Stanley Blystone
Harmonica Player	Bob McClung

Join the Marines

(Republic)

Comedy-Romance

Light comedy is the keynote of this production which has as a part of its plot an incident similar to the well publicized story that resulted in an Olympic team member being barred from participating in the last Olympiad because of drinking while aboard the vessel carying the team to the games. However, that portion of the story only sets the stage for a romance—a romance, incidentally, that is a series of falling-in and falling-out, with the United States Marine Corps as the cause of it all.

The treatment is light and airy and makes for an enjoyable picture. The action is swiftly paced for the most part and covers a great deal of territory. The demands of the script pay little respect to Marine Corps discipline but it is obvious that technical assistance has been resorted to the marching sequences. In the cast are Paul Kelly, June Travis, Purnell Pratt, Reginald Denny, Warren Hymer, Irving Pichel and Sterling Holloway.

Kelly, an athletically inclined policeman, sails with the Olympic team to compete in the javelin throw. While on board he inadvertently interrupts an elopement of Miss Travis and Denny, and gets into a fight with Miss Travis' inebriated friends. Banned from the team because of the row, Kelly returns on the same boat. Miss Travis also takes the boat back, and the two fall in love.

Miss Travis obtains permisison of her Marine Colonel father to marry Kelly on condition the erstwhile policeman, dropped from the force because of the boat scandal, can find employment before the Colonel sails on foreign service. At the last moment Kelly enlists in the Marine Corps. This displeases Miss Travis, and she sails with her father to a south seas island post. Kelly determines to work his way up to a lieutenancy and resign.

When as a first sergeant Kelly gets an opportunity to go to the island, he accepts. A bubonic plague strikes the island and Kelly covers himself with glory in his handling of the natives. He gets his commission and resigns. Miss Travis has had a change of heart,

(Reviews continued on page 50)

WHY IS "YOU ONLY LIVE ONCE" CAUSING SO MUCH DISCUSSION?

Why is it attracting such record-breaking crowds?

Is it because: "It shocks and moves you with its breath-taking excitement!" as Howard Barnes points out in the N. Y. HERALD-TRIBUNE?

Is it because: "It is paced at such brisk speed that its impact is breath-taking . . . so profoundly stirring, furiously exciting, unqualifiedly fine!" as Bland Johaneson says in the N. Y. DAILY MIRROR, who adds: "YOU SHOULDN'T MISS IT!"?

Is it because: "One stirring sequence tumbles upon another . . . sinewy, well-knit, undeniably exciting!" as Robert Garland maintains in the N.Y. AMERICAN, who says, "a gilt-edged cast, if there ever was one"?

Is it because: "It is intense, absorbing, poigantly real ...a brilliant compound of suspense and swift action!" as Frank S. Nugent exclaims in the N. Y. TIMES?

Is it because: "At the Rivoli it is holding audiences tense!" according to Eileen Creelman, N.Y. SUN, who adds, "PICTURES AREN'T OFTEN AS GOOD AS THIS"?

"I RECOMMEND 'YOU ONLY LIVE ONCE' TO YOU BECAUSE IT IS KEEN AND ADULT MELODRAMA, BECAUSE OF THE SUPERB PERFORMANCE THAT SYLVIA SIDNEY CONTRIBUTES, BECAUSE OF THE WORK OFFERED BY HENRY FONDA, BECAUSE OF LANG'S VIGOROUS AND VITAL DIRECTION!"
says William Boehnel in the N. Y. World-Telegram

Walter Wanger's production of

"YOU ONLY LIVE ONCE"

starring

SYLVIA SIDNEY and HENRY FONDA

"should get season's best film award!"
says Louis Sobol in the N. Y. Journal

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MIDNITE SHOWS

● WHAT WALTER WANGER'S FIRST PRODUCTION FOR UNITED ARTISTS DID AT THE NEW YORK RIVOLI IS *Everybody's Business!*... THIS THEATRE ADVERTISEMENT TELLS THE STORY...... HELD OVER INDEFINITELY!

Loew's Midland, Kansas City, has cyclonic opening...then second day mobs boost business $300 above opening day. Third day the panic is still on as receipts hurdle to $600 over opening!...Wanger's first for U. A. astonishes Atlanta as Loew's Grand continues the box-office parade by almost doubling house average for opening day...then accomplishing the impossible as second day's receipts top opener by more than $500!

(*Continued from page 47*)

now regarding the Marines in a more favorable light. Kelly leaves the island but returns by airplane when he hears of an uprising. He quells the insurrection, rejoins the Marines and is reunited with Miss Travis.

Previewed in projection room. — PAUL MOONEY, JR.

Produced and distributed by Republic. Producer, Nat Levine. Executive producer, Albert E. Levoy. Associate producer, Joseph Krumgold. Directed by Ralph Staub. Screen play by Joseph Krumgold, Olive Cooper. Original story by Karl Brown. Photography by Ernest Miller. P.C.A. Certificate No. 2,938. Running time, 67 minutes. Release date, January 25, 1937. General audience classification.

CAST

Phil Donlan	Paul Kelly
Paula Denbrough	June Travis
Colonel Denbrough	Purnell Pratt
Steve	Reginald Denny
Hoiman	Warren Hymer
Colonel Leonard	Irving Pichel
Steward	Sterling Holloway
Lt. Hodge	Ray Corrigan
Lieutenant	John Holland
Corporal	Carleton Young
O'Day	John Sheehan
Captain James	Arthur Hoyt
Marine	Richard Beach
Pruitt	Howard Hickman
Chinese Bartender	Van Duran
McCullough	Landers Stevens

Mama Steps Out

(MGM)

Comedy-Drama

Plot formula number 7-A in the American innocents abroad idea is given another airing here. Although the film is marked by some exceptionally clever dialogue and provides amusement in actions and situations, it nevertheless offers nothing that has not been seen before, nor is what is offered amplified by anything that is particularly new. It's simply a domestic comedy, complicated by some serio-drama, including a harum scarum romance, intended for the family trade. If it is remembered at all in the future it will be recalled as the vehicle introducing Stanley Morner, a performer who demonstrates ability to handle more worthy material.

Socially ambitious prairie state mother Ada Cuppy herds staid husband Leonard and modern minded daughter Leila to Europe, hoping that all will be bitten by the culture bug. Ensues everything experienced by everyone in domestic comedies of such Americans in Europe. En route Leila falls for crooner Chuck, who has a tough guy complex. A horrible situation for Ada but delightful to Leila, Leonard just grins and bears it. In France the melange is imposed upon by a lot of down-at-the-heels and psuedo nobles to whom the servants are wise. As Leila has a good time in her own way, Ada gets all hot and bothered about the deception, and Leonard does as another harassed husband and father might do, gets drunk and lets all shift for themselves.

The production lacks originality and name power and is practically void of any novel angles that would make legitimate an aggressive campaign.

Previewed in the Alexander theatre, Glendale. The audience got several laughs out of lines and situations, but demonstrated that it easily could foresee all that was going to happen.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by John Emerson. Directed by George B. Seitz. From the play by John Kirkpatrick. Screen play by Anita Loos. Photographed by Jackson Rose. Film editor, George Boemler. Musical score, Edward Ward. Wardrobe, Dolly Tree. Reviewed before production Code Certificate Number. Running time, when seen in Hollywood, 70 minutes. Release date, February 5, 1937. General audience classification.

CAST

Leonard Cuppy	Guy Kibbee
Ada Cuppy	Alice Brady
Leila Cuppy	Betty Furness
Chuck Thompson	Stanley Morner
Mr. Sims	Gene Lockhart
Ferdie Fisher	Edward Norris
Dmitri	Gregory Gaye
Coco	Ivan Lebedeff
Nadine	Heather Thatcher
Dubedois	Mitchell Lewis
Mme. Dubedois	Anna Demetrio
Priest	Frank Puglia
Jeanne	Adrienne D'Ambricourt

Nobody's Baby

(MGM - Hal Roach)

Comedy

Usually when a two reel story is stretched out to feature length things are apt to drag a bit. The dragging is not so noticeable when the material adapted is gag and situation farce comedy. It's hardly evident at all in this picture, where Patsy Kelly and Lyda Roberti are the central figures in all the foolish if sometimes lightly dramatic excitement. The two are on the screen a lot and when they are there is always something doing that creates plenty of laughter. At least the audience in the Alexander theatre, Glendale, seemed to find much enjoyment in it.

The picture burlesques a radio broadcast amateur tryout, imitates the nurse recruiting sequence in "White Parade," adapts a bit of the "It Happened One Night" ride-thumbing technique, and adventures into a swank night club with a pair of love smitten swains, Robert Armstrong and Lynne Overman, padding material in which many original gags are included. The Misses Kelly and Roberti become nurses. Rosina Lawrence, who ran out on her husband and dancing partner, Don Alvarado, because he didn't want the world to know they were married, comes to the hospital to have a baby. Then the fun begins. Circumstances hilarious to the audience contrive to make it appear to Armstrong and Overman that either of the girls who are trying to protect Miss Lawrence's secret is the child's mother. But all ends well in the night club when Alvarado finds out that he is the father, and Patsy and Lyda wonder what new adventure will befall them.

Moving fairly speedily, the motivating farce counterbalanced by some good instrumental and vocal music, a few dabs of dancing and a little bit of light drama, the film appears to be of the quality for the masses.—*G. M.*

Hal Roach Production. Distributed by Metro-Goldwyn-Mayer. Directed by Gus Meins. Original story and screen play, Harold Law, Hal Yates and Pat C. Flick. Photographed by Norbert Brodine. Film editor, Ray Snyder. Sound, W. B. Delaplain. Art director, Arthur I. Royce. Settings, W. L. Stevens. Costumes by Meinhart. Photographic effects, Roy Seawright. Music, Marvin Hatley. Lyrics by Walter Bullock. Musical arrangements, Jimmie Grier. Dances staged by Roy Randolph. P. C. A. Certificate No. 2719. Running time, when seen in Hollywood, 65 minutes. Release date, to be determined. General audience classification.

CAST

Kitty	Patsy Kelly
Lena	Lyda Roberti
Detective Littleworth	Lynne Overman
Scoops Hanford	Robert Armstrong
Yvonne	Rosina Lawrence
Cortez	Don Alvarado
Bus Conductor	Tom Dugan
Maurice	Orrin Burke
Miss McKenzie	Dora Clemant
Mrs. Hamilton	Laura Treadwell
Head Nurse	Tola Nesmith
Mrs. Mason	Florence Roberts
Master of Ceremonies	Si Wills
Radio Executive	Herbert Rawlinson

Jimmie Grier's Orchestra and The Rhythm Rascals
The Avalon Boys

Revolutionists

(Amkino)

Russian Documentation

In this installment of their documentation of the case for their order of things the Russians, lately devoted cinematically to the more recent stages of its development, go back to what may be regarded as the beginning, to 1896, in point of calendar, and the result is in many ways superior, as entertainment, to productions of chronologically subsequent date.

The revolutionists of the title are those who were referred to in the newspapers of the period of Nihilists and depicted by contemporary cartoonists as lean fellows with pointed beards and sputtering bombs. The beards and the bombs are present, incidentally, in this presentation of their deeds, their objectives, ambitions, accomplishments, punishments and attainments. The film reproduces the period impressively and without anachronism, affording an informative insight into the customs, costumes and perhaps the civic status of the times. Much if not all of the incident pictured is of historical record.

Considered simply as a document, the picture is carefully made and soundly organized. Since the material it contains is inherently dramatic, so is the sum of it. The English titles with which the film is equipped for American consumption are less than commonly laden with propaganda and there is no palpable effort to link it up with those productions which have been turned out to attest the alleged glories of life under the new regime.

Reviewed at the Cameo theatre, New York, where a sympathetic audience applauded in approval.—WILLIAM R. WEAVER.

Produced by Mosfilm, Moscow, U.S.S.R. Distributed in the United States by Amkino. Directed by Vera Stroyeva. No. P.C.A. certificate. Release date, December, 1935. Running time, 100 minutes. General audience classification.

CAST

Alexander Mikhailov	V. V. Shchukin
Evgeny Svetlov	N. P. Khmelev
Sofia Morozova	K. I. Tarasova
Varvara Postnikova	V. P. Maretskaya
Stepan Klimov	N. S. Plotnikov
Niko Gotserinsky	V. A. Kandelaki
Rosa Shtein	N. D. Smelnikova
Andreika	V. R. Soloviev
Kartuzov	G. Chernovalenko
Yasha, Kurtzov's son	A. Trushin
Captain of the Mounted Gendarmes	A. I. Goriunov
Professor of Metaphysics	O. N. Abdulov

Sandflow

(Universal)

Western

Good western action material, capably handled, makes this an agreeably entertaining production. The plot structure is more intricate than commonly associated with pictures of its category, and while the story tends towards vagueness in the early phases, subsequent developments take care of that. Incidentally it is just this uncertainty that creates more than the ordinary interest.

With Buck Jones in the saddle, and with its complement of western thrills and action, ready-made exploitation values are present. The title derives its name from the Sandflow region of the Rio Grande. Direction by Lesley Selander has adhered to western tradition, the picture being swiftly paced. Supporting Buck are Lita Chevret, Bob Kortman, Arthur Aylsworth and Robert Terry among others.

Buck and Terry, brothers, have been making retribution to the various ranches from which their late father rustled cattle. Terry, accused of killing a sheriff, is wounded in a chase. He reaches a ranch outpost hut where three cowboys, Joaquin, Tex and Quayle, are gathered. Quayle is for turning Terry over to the posse for the reward but Buck arrives in time to outwit the posse and Quayle.

Believing Terry is innocent of the murder though he refuses to deny it and that he is protecting a girl, Buck sets out to find the girl, whom he knows only by the name of Rose of Lost Canada. Setting Terry's horse free, Buck follows the steed. He finds the girl and discovers her father, who is insane, is the actual murderer.

Reviewed in projection room. P. M.

Produced and distributed by Universal. Producer, Buck Jones. Directed by Lesley Selander. From novel by Cherry Wilson. Screenplay by Frances Guihan. Art director, Ralph Berger. Sound supervisor, J. John Myers. Photography by Allen Thompson, Herbert Kirkpatrick. Film editor, Bernard Loftus. Assistant director, Mike Eason. P. C. A. Certificate No. 2,894. Running time, 58 minutes. Release date, February 14, 1937. General audience classification.

CAST

Buck Hallett	Charles (Buck) Jones
Rose Porter	Lita Chevret
Quayle	Bob Kortman
Tex	Arthur Aylsworth
Lane Hallett	Robert Terry
Joaquin	Enrique DeRosas
Mr. Porter	Josef Swickard
The Kid	Lee Phelps
Rillite	Harold Hodge
Sheriff	Tom Chatterton
Santone	Arthur Van Slyke
Parable	Malcolm Graham
Silver	Silver

(*Reviews continued on page 52*)

FIRE OVER ENGLAND

WINS THE LEAGUE OF NATIONS AWARD BY UNANIMOUS VOTE OF 52 MEMBER NATIONS!

And awarded its American Premiere at Radio City Music Hall, March 4th!

Alexander Korda presents the ERICH POMMER production which Boxoffice hails as "One of the greatest dramas ever to come from a film studio"! Directed by William K. Howard.

Released thru UNITED ARTISTS

Pagliacci

(Trafalgar-United Artists)

Drama, Color, Opera

This is a considerable artistic achievement on the part of Karl Grune, the director, and the Max Schach "Trafalgar" production unit, working at Denham. Seeming to solve the problem of making opera acceptable to the big public, without offending those to whom the music is the big thing, it also looks first class box-office. To sell is the title of Leoncavallo's opera, Richard Tauber in the great tenor part of Canio, the promise of colour throughout the famous last act of the opera, which is served straight, and the American value of Steffi Duna.

Tauber is the big asset. He is worth all that can be put behind him in the way of publicity; his rendering of "On with the Motley," presented as sung by the heart-broken clown while making up before his dressing room mirror, is of course the high-spot, but this magnificent tenor shines in each and all of his numbers, and acts worthily. That he is given the Prologue to sing may offend the purists but it is the only departure from opera traditions which leaps to the eye, though the whole of the first part of the story has been treated according to film methods.

There is an enormous gain, dramatically and pictorially, in this transposition. The life of the troupe of Players in their primitive traveling theatre and in their caravan living quarters is presented without operatic conventions. They use ordinary speech instead of recitative. The tragedy of Canio's love for Nedda, her infatuation for the cadet Silvio, the mischief-making activities of the malevolent Tonio, develop in an atmosphere of realism. The backgrounds are picturesque and permit an outstanding effect to be obtained as the troupe, successfully surviving Alpine blizzards, swing singing in their caravan to the market place of Cremona, and to the last act on the stage of the tiny theatre.

Up to this point it has been photoplay, varied only by the fact that when music or song is called for by the action it has been forthcoming. From now on, it is a presentation, in colour, of the last act of the opera. The tragicomedy of Clown, Harlequin and Dancer is enacted until the crazed Canio turns the sham killing into grim reality. The film therefore ends as opera and very strikingly.

Admirably recorded, "Pagliacci," with all the musical appeal of its original, is also a very striking spectacle; plot values, strong human interest and music have been efficiently combined with colour, by the new British Chemicolour process, comparing favourably with American work.

Viewed at a night trade show, London Hippodrome. The reception was deservedly enthusiastic.—Bruce Allan, London.

Produced by Max Schach for Trafalgar Films. Released by United Artists. Directed by Karl Grune. From the opera by Leoncavallo. Music conducted by Albert Coates. Adaptation and dialogue, Monckton Hoffe and Roger Burford. Lyrics by John Drinkwater. Art director, O. F. Werndorff. Camera, Otto Kanturek. Sound, Bert Ross. Running time, 90 mins. General audience classification.

CAST

Canio	Richard Tauber
Nedda	Steffi Duna
Trina	Diana Napier
Tonio	Arthur Margetson
Silvio	Esmond Knight
Beppe	Jerry Verno
Leone	Gordon James
Coachman	Ivan Wilmot
Coachbuilder	John Traynor
Officers	Roy Finlay, Joe Roncoroni, Ambrose Day, Harry Milton, Daley Cooper, Jr.

Screen Snapshots, No. 4

(Columbia)

Newsy

News shots for this edition of the series include some picturesque glimpses of several Hollywood famous eating places which are noted not only for the excellence of their food and their celebrated patronage but also for the clever and weird architectural forms they possess; a demonstration by Warren William of his latest invention, which turns out to be a portable barbecue wagon; a baby party given by Arline Judge, at which affair such famous screen ladies as Evelyn Venable, Karen Morley, Sally Eilers and Louise Fazenda display with evident pride and satisfaction their adorable offspring; a cricket match between David Niven and Nigel Bruce and photographed by Merle Oberon, and in conclusion a parade of the greatly publicized Victor McLaglen Light Horse Troop, all done up in the real style of fancy uniforms, a full size band, and prancing horses. The entire collection is done with entertaining effect. Running time, 10 minutes.

See Uncle Sol

(Educational)

Diverting Burlesque

Eddie Lambert, who makes plain dialogue laughable and pure English ridiculous, presides at a radio tribunal not too unlike the recently popular Good Will Court and passes upon the marital differences of various applicants, all of whom turn out to be performers of one kind or another and demonstrate their talents for the unseeing and of course the seeing audience. A well assorted collection of entertainers entertain. The subject is novel and timely and suitable for any program.—Running time, 11 minutes.

The Story of Norton I

(Columbia)

Of Interest

Of interest is this latest oddity from the Strange As It Seems series which records the strange behaviour of a citizen of San Francisco who imagined himself "Norton I, Emperor of the United States." In 1857 when the market collapsed he lost a fortune but managed to pay all his debts. The experience weakened his mind and thereafter he chose to be an emperor. His was an exemplary character and San Franciscans, in sympathy, humored his idiosyncrasies. Ten thousand attended his funeral and an inscription on his tombstone records his imaginary title. Running time. 9 minutes.

A Vitaphone Pictorial Revue

(Warner)

Very Good

An entertaining "Pictorial Revue" number, this subject is chiefly concerned with marine and animal life. However, room has been made for Arthur Treacher to deliver a little talk on the "art" of preparing a fish sauce, and there is a sequence devoted to life aboard a cruise ship, which is in color. Animal friendships, a cat and a rabbit, a dog and a raccoon, a dog and leopard cubs, and a cat and chickens, make for an odd assortment. Fishing for tuna completes the lineup. Narrated by Paul Douglas. Running time, 11 minutes.

Tin Can Tourist

(Educational)

Timely

At a time when automobile trailers engage, one way or another, the interest of the mobile population, this Terry-Toon cartoon depicting the most fantastically complete and begadgeted of them all is of considerable interest. It does everything for its passengers except protect them from bumble bees, a circumstance giving rise to the expectable conclusion.—Running time, 6½ minutes.

It's All Over

(Vitaphone)

Tiresome

It is the night before his wedding and the gay blade Dan Healy goes ruminating via the cup that cheers. Growing mellow with memories of his former heart conquests, Healy gazes longingly at their photographs and then with a fond sigh consigns them to the limbo of the flames. But before they are discarded, the pictures dissolve into the animated likenesses of a bonnie Highland lass who sings a modern Scotch swing song, a dark Russian lady who chants an exotic ballad and flings pretzels at her audience, and finally a cool, young blonde from Bermuda who neither sings nor dances but just looks decorative. The songs and dances, though they cover a lot of ground, never seem to get anywhere in particular. The comedy lines sound strained. The whole thing is somewhat on the side of tiresome entertainment. Running time, 20 minutes.

Fun's Fun

(Educational)

Pleasant Pastime

Artist Jefferson Machamer distributes his insanely humorous talents and notoriously gorgeous gals liberally and with telling effect throughout this highly personal and amusing story about himself by himself. He's genuinely funny, in a new way, and he gives Eleanore Bunker and others their share of lens attention, the others including various dance acts and models. The appeal is mainly above the 12-year line, and it is refreshing. Running time, 19 minutes.

Going Places, No. 32

(Universal)

Interesting

The itinerary for the latest number of this collection takes the spectator to two widely different locales as Bryce Canyon in Utah and a bird aviary at Vancouver, B. C. The first part of the subject is devoted to some splendidly photographed shots of the natural wonder spot of the West which has been fashioned into weird but beautiful sculpture shapes by the mysterious process of erosion. The second section is given over to visiting the bird sanctuary of Charlie Jones who as the result of years of training has reduced a variety of feathered creatures to a state of remarkable tameness. The intelligent and brisk commentary by Lowell Thomas, together with the general excellence of the entire composition, makes this number far above the average rate for entertainment. Running time, 8½ minutes.

Land of Ghengis Khan

(20th Century-Fox)

Stimulating Travelogue

Mongolia, the land of Ghengis Khan and currently a vital factor in the Far Eastern political equation, is visited informatively and discussed intelligently (by Lowell Thomas) in this Magic Carpet Movietone release. The scenes combine the allure of the ancient and the appeal of the timely in a subject that has the traditionally golden virtue of leaving its beholders wishing for more. It's appropriate for any screen any time.—Running time, 10 minutes.

School for Swing

(Universal)

Musical Short

Mr. Russ Brown and Miss Sylvia Froos conduct a School for Swing. One Vashya Backoff, supposedly a leading swing magnate, is led to view the institution's talent. Wally and Ver'dyn Stapleton do their collective stuff of tap dancing. Miss Froos offers two songs and some evidence of the song ability that has made her a radio headliner. The visitor is obviously impressed but his presence is far from welcome when it is discovered, yes you guessed it, that he is but a dealer in swings and hammocks. The whole affair is lively enough and the result is much better than was to be expected from the story at hand. Running time, 10 minutes.

FRENCH HOPE POLITICAL SITUATION WILL PERMIT A GOOD CINEMA YEAR

110 Features Made by French Studios in Past Year, 30 of Them Were Considered on Par With Foreign Subjects

by PIERRE AUTRE

in Paris

French studios turned out 110 features in 1936, five fewer than in the preceding year, but the quality in general was high, at least 30 of them were strong enough to vie with the large foreign features on the international market.

One of the principal characteristics of French product is that it is made by independent producers who never produce more than three or four films in the year, more often only one or two.

This system of independent production has had very sucecssful results. With the exception of the big foreign films, it is the French feature with French dialogue and acted by French film stars which is the most highly appreciated on the French market.

The outstanding French pictures were these:

Sous Les Yeux De L'Occident ("Seen by Western Eyes"), directed by Marc Allegret, with Pierre Blanchar;

Seven Men . . . and One Woman, with Fernand Gravey;

Menilmontant, a film giving a curious insight into life in a famous popular district in Paris;

Le Grand Refrain, musical comedy with Fernand Gravey;

L'Appel du Silence (Call of the Wilderness), directed by Léon Poirer, a film depicting the life of the French monk, Père de Foucault, in the Sahara;

Mayerling, directed by Anatol Litvak, with Charles Boyer and Danielle Darrieux;

Le Roi ("The King"), an outstanding French stage play which has been filmed with an all-star cast;

Les Bas-Fonds ("Underworld"), from Maxime Gorki's novel, directed by Jean Renoir, with Jean Gabin, Louis Jouvet, and Junie Astor;

Mister Flow, detective story, with Fernand Gravey, Louis Jouvet and Edwige Feuillère, directed by Robert Siodmak;

Nitchevo, a sub-marine drama directed by Jacques de Baroncelli, starring Harry Baur, and Marcelle Chantal;

Un Grand Amour De Beethoven ("Beethoven's Great Love"), directed by Abel Gance, with Harry Baur in the title role;

Jenny, the first film of a promising young French director, Marcel Carné, with Françoise Rosay (Mrs. Jacques Feyder), Albert Préjean, Lisette Lanvin, Jean-Louis Barrault and Robert Le Vigan;

Le Mioche ("The Kid"), with Lucien Baroux;

Samson (from Henry Bernstein's famous play, with Harry Baur;

Les Hommes Nouveaux ("The New Men"), depicting the life of the first French settlers in Morocco, with Harry Baur, directed by Marcel Lherbier;

Cesar, written and directed by Marcel Pagnol, the author of "Marius" and "Topaze";

DENMARK PLANNING LEGION OF DECENCY

Plans to found a "Legion of Decency" in Denmark have been formulated with a view to limiting the importation of indecent pictures. A board of examination has been appointed by the Department of Justice and methods of governmental control are being discussed. In conjunction with the plan, action will be started to increase the popularity of the domestic industry, once well-known through features starring Asta Nielsen and Psylander. At present the level of domestic production is low.

Le Mort En Fuite ("The Fugitive Dead-Man") with Michel Simon and Marie Glory;

Avec Le Sourire ("Keep smiling"), directed by Maurice Tourneur and starring Maurice Chevalier;

L'Homme Du Jour, with Chevalier directed by Julien Duvivier;

Helene, from Vicky Baum's novel, "Helene Vilfur," with Madeleine Renaud, Jean-Louis Barrault, Constant Rémy, and Robert Le Vigan, directed by Jean Benoit-Lévy;

Les Amants Terribles ("Private Lives"), French version of Noel Coward's play, with Gaby Morlay and André Luguet;

Tarass Boulba, a Russian story directed by Alexis Granowski with Harry Baur;

La Porte Du Large ("Door to the Open Sea"), depicting the life of the French Cadets in the new Naval College at Brest, with Roland Toutain, Victor Francen, Marcelle Chantal, and Jean-Pierre Aumont, directed by Marcel Lherbier;

Club De Femmes ("Girls' Club"), written and directed by Jacques Deval, with Valentine Tessier, Danielle Darrieux, Betty Stockfeld, and Junie Astor;

La Belle Equipe ("The Fine Team"), directed by Julien Duvivier, with Jean Gabin, Charles Vanel, Aymos and Viviane Romance;

La Tendre Ennemie directed by Max Ophuls, with Simone Berriau;

Le Roman D'Un Tricheur, ("The Life of a Cheater"), written, directed and played by Sacha Guitry;

Le Crime De Monsieur Lange, directed by Jean Renoir.

Twenty-five French talking pictures were made in foreign studios, mainly in Germany, where UFA produced 13 and Tobis 2.

Three French speaking versions of English films were made in British studios; The Beloved Vagabond, with Maurice Chevalier; The Guilty Melody ("Le Disque 413"), with Gitta Alpar, and more recently The Widow's Island, with Marcelle Chantal.

Five French speaking films were made in Prague, of which the most important is Port Arthur (Tobis), directed by Nikolas Farkas, with Danielle Darrieux.

The quality and quantity of French films produced certainly would have been higher but for the economic changes brought about by the new Governmet last May

The new social laws, the new working conditions, higher wages, abolition of extra hour work in studios and laboratories, the 40-hour week, have increased the cost of films and made the recovery of cost more difficult.

25 French Films Made in Foreign Studios, Most of Them by UFA; Production Costs Are Increased by Laws

Suppression of "extra working hours", while in many ways inconvenient, has at least obliged producers to prepare their work more seriously than before, and to eliminate loss of time wherever possible.

Original Character

French films, made by independent producers have acquired an original character. We have two general classes of French films: (1) Local pictures destined only for the French speaking markets, adaptations of musical comedies, vaudeville shows, or popular plays. These films are made especially for the masses. They do not cost a great deal and they are successful financially.

(2) French films destined for the international markets with important production scope and first class stars. Still to be balanced, however, is the matter of film subjects. Too many of the subjects are still copies of plays, successful on the stage but not always chosen with enough discernment for the screen.

Moral Tone of Films

In the year, and after publication of the Encyclical of Pope Pius XI, "Vigilanti Cura," on the cinema, a movement arose to improve the moral standards of motion pictures. The pronounced commercial success of such a picture as L'Appel du Silence ("Call of the Wilderness"), awarded the "Grand Prix" for films in France for 1935, was evident that wholesome films are a good investment.

The French cinematographic press has an important role to play in this matter, as in France there is no censorship of fitness of films for general audiences as in England or in Belgium.

Apart from the Catholic press such as the weekly "Choisir," the main French cinema trade publication "La Cinematographie Francaise" and the weekly fan magazine "Pour Vous" have recently started giving classifications of all new films, in two categories: "A" for adults only, and "G" or "B" for universal view.

Prospects for This Year

It is still somewhat difficult to foresee what French production will be like this year. Political conditions will certainly be one important factor.

While it has been announced that films will be made, at the present moment no more than a dozen are in production and about 20 are in the cutting rooms or ready for release, as follows:

Courrier-Sud ("Southern Mail"), from St. Exupéry's novel, "Night Flight," a film showing the life of the pilots in the first days of the air line Paris-Toulouse-Casablanca-Dakar.

Les Nuits Blanches ("White Nights"), directed by Julien Duvivier, with Jean Gabin and Mireille Ballin, the background of the film being the Arab quarter of Algiers;

Le Chemin de Rio ("The Road to Rio"), directed by Robert Siodmak;

Paris, from René Benjamin's stage play with Harry Baur

Mademoiselle Docteur, a spy story di-

(Continued on following page, column 2)

Plea for Lawyer Fees Is Denied in Paramount Case

In effect serving notice that multiplication of security holders' protective committees in bankruptcy reorganizations under the amended bankruptcy legislation will not be countenanced, the supreme court in Washington on Monday, without opinion, refused to review the action of the New York federal court in rejecting applications for allowances exceeding $100,000 filed by Archibold Palmer; Louis Boehm, his attorney and Samuel Zirn, as representatives of security owners in the Paramount reorganization.

Mr. Palmer had sought an allowance of $15,000 for services as representative of 3,220 shares of common stock, $50,000 of bonds of Allied Owners' Corporation, a creditor, and a committee of first mortage bondholders of Allied Owners' Corporation, claiming he had secured a reduction in the rate of interest charged Paramount which saved the company $117,184 and had also secured an amendment to the reorganization plan providing for a more representative board of directors. Mr. Boehm, as Mr. Palmer's attorney, sought $10,000. Mr. Zirn asked for $75,000 for legal services and $1,207 for expenses incurred while attorney for certain bondholders.

The three claims were rejected in toto by the New York court on the ground that stockholders' committees were already in existence. In the case of Mr. Palmer, the court also pointed out that Allied Owners Corporation had represented its own interests as a creditor, and rejected as of little value the changes in the reorganization plan which he relied upon.

Meanwhile, the dinner to Adolph Zucker by theatre owners in the New York territory in celebration of his Silver Jubilee will take place on March 27 at the Waldorf-Astoria, it was announced this week as Mr. Zukor left for Hollywood. William Brandt, chairman of the committee in charge of arrangements, said that many national figures, as well as prominent stars in all branches of show business, would attend. The following have been invited to serve on the committee under Mr. Brandt: W. J. Van Schmus, Howard S. Cullman, Charles C. Moskowitz, George Skouras, Nate Blumberg, A. H. Schwartz, Samuel Rinzler, Lawrence Bolognino, Si Fabian, Walter Reade, Leo Brecher, Harry Schiffman, Joseph Bernhard and Louis F. Blumenthal.

Wallace Smith, Writer, Is Dead in Hollywood

Wallace Smith, novelist, magazine writer and illustrator and author of numerous screen plays, died in Hollywood Sunday night following a heart attack. He was 48 years old.

He was a veteran of four Mexican campaigns, two of which he served with Pancho Villa. One of his first novels, "The Little Tigress," had a Mexican setting. Prior to coming to California eight years ago he was employed on a Chicago newspaper.

His screen plays included "Two Arabian Knights," "Seven Keys to Baldpate" and the recent "The Gay Desperado."

FRANK BUCK BRINGS JUNGLE FOR SERIAL

The initial boatload of wild animals for "The Jungle Menace", Columbia serial which will star Frank Buck, left Singapore this week for New York. The cargo includes tigers, black leopards, orang-outangs, four pythons each more than 25 feet long and 500 monkeys. The strange company is in charge of "Ollie", Malay boy who has been with the explorer for 22 years and who also will have a role in the picture.

Politics a Factor In French Films

(Continued from preceding page)

rected by G. W. Pabst, with Pierre Blanchar, Dita Parlo and Pierre Fresnay;

Marthe Richard-Espionne, another spy story with Erich von Stroheim, directed by Raymond Bernard;

Arsene Lupin, by Maurice Leblanc;

Les Hommes Sans Nom ("Men without names");

Le Messager, by Henry Bernstein.

January and February are calm months in the French studios, and it is rarely before March that the plans of the French producers take shape, or at least are definitely confirmed.

Technical Deficiencies

The technique of French films is generally good and the studios are well equipped. However, there is much to be said on the quality of the sound recording, which, although with excellent systems, does not equal the recording of American films.

This is due mainly to carelessness in technical treatment, in the developing and printing.

In 1936 there was no production of short subjects except a few sketches, or documentaries, such as Terre D'Amour ("La Provence"), Fontainebleau, Le Rouergue. These films have unfortunately, a very restricted run and booking because of the double features programs which have been adopted by the majority of the Theatres.

A group of young cinema journalists met on the same day as the Grand Prix was awarded, and gave to Jean Revoir's "Les Bas Fonds" the honor of Grand Prix Louis Delluc, in memory of the French director who died twelve years ago.

March of Time Ends Second Year

With the February issue ready for release, March of Time has completed its second year of operation. The first issue, in February, 1935, was shown in 400 theatres in the United States and the present issue will be exhibited in 9,982 houses, according to RKO officials who handle its distribution.

The more than 75 individual stories included in the reel since its first issue have been sequences built around Prince Kimmochi Sainji, Generalissimo Chiang Kai Shek, Huey P. Long, the Rev. Charles E. Goughlin, Dr. Francis E. Townsend, the Rev. Gerald L. K. Smith, Father Divine, President Roosevelt, Francois de la Rocque, Adolph Hitler and Leon Degrelle.

1936 Film Review In Reich Largely Triumphs of Nazis

With the reviews of the year in order, Dr. Paul Josephs Goebbels, Minister of Propaganda and Public Enlightenment of the Nazi party in Berlin, and his aides, have been occupied in recent weeks in deciding just which among the happenings of 1936 should be recalled to the attention of the German public. Their censorial activity extends over the field of motion pictures and the results are seen in the newsreel summaries of the year which are now in the Berlin theatres, says Ralph W. Barnes, special correspondent for the New York *Herald-Tribune* in Berlin, in a copyrighted dispatch this week.

Berlin theatres are featuring newsreels that have no chronological order, Mr. Barnes reports. Only three events, during the 10 minutes of the reel, concern happenings outside of Germany: the death of King George V of England, Premier Benito Mussolini's proclamation on May 9 of the annexation of Ethiopia and the outbreak of the Spanish civil war.

The reel opens with the death of the king and shifts quickly to the opening of the Olympic Games at Garmisch-Partenkirchen, to be followed in quick succession by the ceremonies in the stadium in Berlin. Next is the pictorial record of the re-establishment "of full German sovereignty over the Rhineland." Adolph Hitler's election follows and the film moves on to May Day and the speech of the Reischsfuehrer. Then comes the Italian proclamation and the maiden flight of the Zeppelin Hindenburg, the Nazi party congress at Nuremberg, a review of the increased army and the juggling of chronology continues as the signing at Berlin in November of the German-Japanese alliance against the Cominters is portrayed immediately before the visit to Hitler by Count Galeazzo Ciano, Italian foreign minister.

On the anniversary on November 9 of the abortive Nazi putsch in 1923, Hitler leads his old guard in tribute at Munich to the victims of that event and then the film passes on to show Herman Goering and his actress wife entertaining poor children. The review closes with a Christmas Eve message via radio which Rudolf Hess, deputy leader of the Nazi party, delivered to Germans in foreign lands, urging them to be loyal to the new Germany, its ideology and its Fuehrer.

Thomas Spry Honored At Boston Dinner

Thomas B. Spry, new district manager in New England for United Artists, was honored at a dinner at the Statler hotel, Boston, last week. Exhibitors and distributor officials attended the banquet. Mr. Spry has been connected with the industry in the New England territory for over 20 years.

New Studio Opened

Cosmopolitan Studios, Inc, headed by Herman Rosenberg opened new studios at 145 West 45 Street, New York, last weekend. Harold Stein is studio director.

USED IN NINE OF

"1936's BEST TEN"

ALL but one of the ten pictures chosen in the *Film Daily's* 1936 critics' poll were made on Eastman Super X Panchromatic Negative. Unquestionably this famous film contributes substantially to the artistry and entertainment value of every production in which it is used. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

CHICAGO WOMEN'S CLUBS RESUME WARFARE ON DOUBLE FEATURING

Many Groups Start Surveys in Schools, Churches, Offices and Homes To Determine How Many Want Dual Bills

Protest Effect on Family Type Programs, Urge Greater Attention to Short Subjects and Newsreels of High Calibre

by WILLIAM F. CROUCH
in Chicago

"Down with double features" is the emphatic word from many Chicago women's clubs. "We want well-balanced single feature programs, not two misfit pictures that lose their entertainment value when shown on a double bill."

Chicago clubwomen are uniting against double features, which were revived in this city last fall by the Balaban & Katz circuit after having been abolished three years ago. The women are conducting surveys in schools and churches, offices and homes, to determine just what percentage of the people wants double features and why. At the last meeting of the Better Films Council of Chicagoland and a poll showed unanimous preference for single bills.

"Thinking people are opposed to double features," said Mrs. Richard M. McClure, president of the Better Films Council. "Two pictures on one program are an overdose—an emotional disturbance. Our main objection is that in the majority of cases pictures which are suitable for the family trade are often double billed with pictures for adult and mature minds only. Exhibitors say they have to book pictures this way to appeal to both audiences. That may be so, but it often results in keeping both types of audience away from the theatre."

In the last six months the Better Films Council previewed 185 films; 78 were listed as family pictures, 67 as adult and young adult classification and 40 as in the adult division. As a result the council points out that though difficult it is possible to play two family pictures on the same bill.

Members of the organization report that often when one picture has an "adults only" permit and the other a "general permit," the "adults only" sign is not displayed. Such violations of the city ordinance hereafter are to be reported to police headquarters.

One leader in the women's group said the adoption of double features had resulted in a steady rise in the number of youngsters frequenting taverns and night clubs, as usually one of the group had seen one of the doubled pictures.

Another clubwoman said double features tended to keep young folk in the theatre for too long a time, in the dimly lighted balcony.

One of the issues brought forth by the clubwomen is the failure of theatres to show short subjects and newsreels when double features are the policy. The balanced program, they pointed out, lessens the emotional and entertainment value which pictures have.

Pictures of a historical or literary nature, it was brought out, are often on a double bill with inferior films. And one club leader added that the program became too long.

Various women's groups reported they had written to Balaban & Katz asking that double features be dropped but had had no results and that sterner methods will be used. Some of the groups have gone so far as to ask every club-member to protest each time she attends a theatre showing double features.

CIRCUIT IN DENVER MONOPOLIZES BLOCK

What is probably the country's most compact circuit of three houses has been formed through the sale of the Center theatre to the J. B. Melton interests in Denver.

With two of their houses, the Center and the Colorado, next door to each other and just across the street from the Victory, the original house in the group, the houses are less than 200 feet apart.

Not only are Chicago clubwomen and citizens objecting, but also many exhibitors. Outside of circuit managers, the protest from theatremen has been loud and lusty. They say the reason they play the duals is to protect their own interests. The grosses which many expected have failed to materialize. B. & K. executives are said to be personally opposed to the double feature plan, but they claim they do better business with the duals. The real reason for duals here is generally conceded to be the desire by B. & K. to play all of the product it buys.

▽

Twenty-one individuals and 114 theatre corporations will be represented in the hearing in Judge Sostenby's court on February 10th, when the cases of the city police department against theatres who violated the chance game ordinance will be heard.

Complaints against the 114 corporations and 21 individuals have been filed by William V. Daley, assistant city corporation counsel. Theatres which operated Bank Night, Screeno and other games in violation of the city ordinance are the ones facing a maximum fine of $100. It is the desire of the city, according to reports, to have the full penalty given. Theatremen, it is understood, will put up a strong battle before turning over $14,000 in fines to the city.

▽

Ben F. Judell, independent exchange owner, is back from Hollywood after a three-months stay in which he launched into a career of producing pictures. When he completes business deals which have piled up in his exchanges in this territory he will return to California to advance his production plans.

▽

After five years with the Warner theatre circuit here, LeRoy Lynch leaves for Milwaukee to take an executive position with Standard Theatres. He was given a farewell party by the local Warner group.

▽

Jack Miller dropped in for a few days to attend to business matters and then left for Florida for a month. Henry Herbel is another Chicagoan who has joined the vacation throng at Miami.

▽

The Ritz Brothers will make their first appearance here, since gaining film fame, at the Palace theatre this week. "The Plough and the Stars" will be the screen attraction. "Three Smart Girls," after a very big week at the Palace, is being held over. The stage show there offers James Melton.

At the Chicago this week the appearance of Veloz and Yolanda on the stage and also in "The Champagne Waltz" on the screen, is doing record-breaking business.

▽

The ban on music records put into effect this week by James C. Petrillo, head of the musicians' union, may boom European recording companies, it was indicated here.

Radio stations which use recordings in early morning and late night musical programs will face the alternative of hiring more musicians and dramatic talent and supplanting their recorded shows with "live" talent, which is the union's hope, or using foreign recordings.

The music czar grew irate when records of the proposed importation reached his ears. Petrillo said:

"They want to get tough, hey? If they dare to go that far, we'll take the matter to the president, himself. Such talk is nonsense. The European bands cannot compete with American organizations in quality of music."

At WJJD and WIND it was pointed out that they were not hit directly by the ban.

New Vatican Publication Seeks Film Refinement

"Piani Primi" (First Steps) is the title of a semi-monthly periodical, opulently illustrated and attractive and tasteful in typographical set-up, which is to be regularly published by the Vatican at Rome, as the supplement to "L'Illustrazione Vaticana." The new periodical aims at elevation and refinement of film, drama and radio conception and production.

Foremost Italian critics and writers, including Ernesto Ugo Gramazio, Virgilio Scattolini, Manlio Miserocchi, and Francesco Muti, contribute to the film section, which occupies fourth-fifths of the issue. Outstanding personalities and productions of the American screen are featured, as examples of moral and intellectual tone in filming in this country and distribution abroad. The screen version of Ouida's "Under Two Flags," the Grace Moore-Franchot Tone picture, "The King Steps Out," and Charlie Chaplin and his most famous characterizations are the subjects of special articles, while Joe Brown and Lionel Barrymore figure among the photos. Shirley Temple comes in for several portrait studies. Photo credits are given in each instance to producing studios. Two pages are devoted to the new "film city" of Quadraro, on the outskirts of the Eternal City.

Kinotrade, headed by Roman Rebush in New York, is distributing "Arshin Mal Alan" ("The Vagabond Lover"), reported to be the first Armenian sound picture produced in this country.

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THE NEW
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MIRROPHONIC
SOUND SYSTEM

HE STANDARD OF THE WORLD

NEED U.S. FILMS TO EXIST, SAY BRITONS

Answer Ostrer's Suggestion That Americans Be Required to Spend Fourth of Intake

by BRUCE ALLAN

in London

Motion picture exhibition in Great Britain would be physically and commercially impossible without American product, practical business men in London commented after reading the London newspapers' extensive reports of Isidore Ostrer's suggestion that the Government require American producers to buy British productions in the proportion of 25 per cent of the money taken out of England by American pictures.

The president of Gaumont-British maintained silence regarding the objects and success, or ill-success, of his American trip—a silence in which his brother and fellow-voyager, Maurice Ostrer, shared while making a series of pronouncements to reporters.

Saying that Gaumont-British was considering abandonment of production and that a final decision would be reached by March, Mr. Ostrer followed the prevailing fashion by laying the blame on the American market. "Unless we can obtain larger revenues from the United States, we shall close down on production and rely on our prosperous theatre business," he said, qualifying the statement later by saying that "big picture" production was impossible without better American receipts.

Possibly anticipating the retort that a decision in these matters might finally rest with John Maxwell rather than with the Ostrer brothers, he added that there had been no change in the control of the Gaumont-British Corporation. This was his only comment on the situation which arose during his American trip, when he made numerous statements regarding the Maxwell-GB deal which clashed with the official statements earlier issued in London.

On the following day, Mr. Ostrer, pursued by press inquiries, issued a statement which more or less reiterated the words put in his mouth by the reporters at Southampton. The statement follows:

"I am not gloomy, I am realistic. At present we are a third-class film power and we shall soon slip even from that position. The Government intended by the Quota Act to nourish the film industry, not merely as a source of employment but because a first class power must have first class cultural propaganda and means of expression.

A Proposal to Government

"One effect of the Act has been to induce inexperienced people to try to pick up easy money by making quota quickies. This hasn't been good for their financial backers or for the country.

"The other effect has been to induce American producers to make pictures here—and that also denies the prime purpose of the Act.

"I have a concrete proposal to make to the Government.

"They must realize by now that pictures made for the English speaking world cannot pay either cultural or cash dividends unless they do in fact achieve a world market. They can secure that market in this way:

"Let them say to American producers: 'By all means continue to take from seven to ten million pounds yearly from this country for your pictures—but you must buy from us genuine British pictures to a value of, let us say, twenty-five per cent of that amount.'

ENGLISH CIRCUIT USES RADIO TIEUP

The use of radio as an additional outlet for motion picture publicity is increasing in England. "Film Time" with news from the studios and details of the latest films by the "Man on the Set" (Phillip Slessor) is broadcast from Radio Lyons on 215 metres from 4:30 to 5 P. M. The programs are sponsored by the Campbell Soup Company with the cooperation of Odeon Theatres. All Odeon houses give the broadcast widespread publicity.

Suggests Producer Licenses

"The machinery could be evolved easily. It might need to include licenses for genuine British producers from the Board of Trade.

"I am quite definite in saying that Gaumont-British will not continue in production unless by this or some similar means—and this is by far the simplest and most effective—a way is found to overcome the resistance, not of the American public (we have proved that it has a great welcome for good British pictures), but of powerful interests in the American industry."

As an important postcript to this suggestion, Mr. Ostrer added that if the Government "was in fact determined to achieve the intentions, which had so woefully miscarried, by which the Quota Act had been inspired," he believed that "American producing companies would in fact forestall any legislation by voluntarily entering into an arrangement of the kind proposed."

Finally: "I don't believe that legislation would be necessary if the Government showed their determination to set a period to a situation which permitted from seven to ten million pounds worth of British pictures to be sold into England annually while no more than two or three hundred thousand pounds' worth were bought here."

In various individual press reports quoting Mr. Ostrer, other statements are to be found which carry his arguments somewhat further. In the *Evening News* he is quoted as saying:

"We have had good films and have done good business" (in America). "We shall get in about £4,000,000 in about six months. We should be making a fortune if we were on equality there, but the progress is not economically quick enough. It is not fair to our shareholders to ask them to wait while we are getting back our costs.

"One method of securing equality with the Americans would be by combining our cinema interests with others in this country. Then we could refuse to take American films unless they tooks ours. But the better way is for the Government to make the Americans spend part of their British profits on British pictures."

What the Trade Thinks

The first comments on Mr. Ostrer's views, informally expressed in trade circles, were to the effect that they are not particularly new and that, in some respects, they disregarded trade facts. There was particularly pungent comment on the suggestion that British interests might combine to refuse American films. It was pointed out that, if a state of affairs had arisen in which the British box-office were independent of American pictures there would scarcely be a British production problem. The contrary is the fact, they said; exhibition would be impossible without American product.

There was some comment on the fact that Mr. Ostrer's contempt for the £20,000-£30,000 pictures contrasted directly with the views of Mr. Maxwell, who has been understood to contemplate revising GB production policy in that direction if and when his control of the company became effective.

Personnel Changes

Also noted was the absence of comment on the fact that GB recently had lost its director of production, and three other executives, and in fact had very seriously curtailed production since the recent financial crisis in the company.

That Mr. Ostrer's pronouncement, blandly disregarding the question of film quality, might serve a useful purpose in diverting interest in GB's internal problems to more general matters was a suggestion not infrequently heard in Wardour Street.

▽

Moyne Report Attacked

The recommendations of the Moyne committee "by the very nature of the complexity of the film industry cannot but fail to achieve the main purpose for which the Films Act was devised, that British films should be produced and shown in Great Britain," it was said this week in a letter from the Kinematograph Renters' Society to the Board of Trade. The letter embodied the organization's views on the recent report of the Lord Moyne committee suggesting changes in the Film Act, which expires in 1938.

▽

British National Unit Dropped

British National of America, Ltd., originally formed late in November as an American producing company chiefly financed by British banking and film interests, has been abandoned, following the decision of Lord Ragnor of England, chairman of the board of British Colonial Trust, London, and listed as president of the new company, to withdraw his financial support from the American venture.

Four British Pictures Sold by Edward Klein

Edward L. Klein, who sailed for London this week, disposed of four British productions for the American market during his stay here. Included are "When Knights Were Bold," "Marriage of Corbal," "Southern Roses" and "Public Nuisance No. 1." All four films were produced by Capitol Film Productions of London and were acquired by Imperial Distributing Corporation.

While in New York, Mr. Klein concluded an agreement with Louis A. Solomon for the marketing of independent features and short subjects. Mr. Klein will manage sales in the United Kingdom and the British colonies and will supervise the work of the Paris office. Mr. Solomon, who has established headquarters in the RKO Building, Radio City, New York, will handle the sales for the American continents and the Far East.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***
in London

Metro-British Plans

Announcement that three old associates of Michael Balcon at Gaumont-British had joined him at Metro-Goldwyn-Mayer British Studios, was followed by definite news of MGM's first plans on the floor. The three new executives, to work under Mr. Balcon as producer, are Harold Boxall, production manager, Angus McPhail, scenario editor, and S. C. Balcon, a brother of "Mickey," associate producer. All three of them are starting work right away preparing for production of "The Wind and the Rain" and "Rage in Heaven," with "A Yank at Oxford" as the probable third of MGM's big pictures here.

That work would begin on the floor, on one of these pictures at least, by March was also stated by MGM, but just what floor was still officially undecided. Unofficially, it is understood that negotiations with the Soskin interests for a long-term rental of a floor at the new Amalgamated Studios are far advanced, but that preliminary use of the at present unoccupied Twickenham plant was at least discussed. A possibility that the GB plant at Shepherd's Bush might be available for hire also may have been in mind. The statement of Mr. Isidore Ostrer, on his return from America, that GB might go out of production, and would make a decision in March, emphasized, probably accidentally, that MGM and other American producers, will find British studio space easy enough to come by.

March, at any rate, is likely to be an interesting month in British production. Whatever MGM does, the Amalgamated studio will be active at that date, probably at the instance of Paul Soskin, who will be getting busy with his eight "big pictures" contract for Columbia. The Amalgamated plant, by all accounts, promises to prove as remarkable as that at Pinewood.

Royal Home as Set

Widgey Newman, one of the most enterprising of British producers of novelty features, has just filmed Marlborough House, home of Queen Mary, for "Our Royal Heritage," a Coronation release, the rentals to go to the George V Memorial Fund. Authenticity of background seldom has been obtained in quite the same degree as in this picture, for which Mr. Newman was permitted to carry his cameras and lights through the whole of the living rooms. Dining room, drawing rooms and other apartments will be seen exactly as they are in daily use, and there will be closeups of such interesting features as Queen Mary's writing desk, presentation jewelry, and several famous pictures. In all Mr. Newman got 3,000 feet towards a feature likely to prove of considerable documentary interest.

Dora Nirva, England's only woman film producer, is shown conferring on the set with Arthur Riscoe during the shooting of British National's "Interval for Romance" at the Pinewood studios.

Denham "B" Films

The first of the Denham Film Productions, made by the joint Alexander Korda-S. W. Smith unit for release by British Lion, has gone on the floor under the direction of William Cameron Menzies. It is "Four Dark Hours," an original by Graham Greene, who wrote the best seller, "Gun for Sale." Arthur Wimperis wrote the dialogue. John Mills and Rene Ray are leads.

Importance attaches to this subject as the first instance of a "B" picture policy on the part of Alexander Korda. Denham Film Productions is, of course, a separate unit from London Film Productions, but the personnel of the production unit has a pronounced "London" flavor. Menzies directed "Things to Come;" the cameraman, Osmond Borrodaile, has just finished shooting on "Elephant Boy," and the publicity announcement comes from the "London" press department.

'Red Robe' Rough-Cut

New World's "Under the Red Robe" is so near completion that James Clark, film editor, practically has finished his rough-cut, but the few final scenes are employing practically all of the leads. Conrad Veidt, Annabella, Sophie Stewart and Romney Brent have all been on the floor this week under Victor Seastrom's direction. A great deal of the recent shooting has been in a set of the hall of Cardinal Richelieu's castle, a huge flagged expanse, stone-pillared, and with a massive "Gothic" oak door. Brent's comedy role of Marius has been built up since the picture started.

Premier-Stafford

Premier-Stafford, which has the unusual distinction among British independent producers of having made films profitably for close upon seven years, has four features scheduled for early production. They are "The Man with Two Faces," from the Hungarian play by Rudolph Lothar; "Tradition," a military-historical item for which the cooperation of the Brigade of Guards has been obtained; "Backs to the Wall," with Haig's message to the British Army as its text; and "Lady Precious Stream," from a stage play with a two years' London run to its credit. The last named will be in color. All of these films will be on the biggish scale of P-S's earlier "Crouching Beast."

Itemized

National Provincial, which handled the ambitious "Mill on the Floss," also will distribute.

"Mr. Stringfellow Says No" is in production at Sound City by Incorporated Talking Films. Neil Hamilton is starred.

Alex Bryce is directing "With the Tide" for Fox-British at Wembley.

Ralph C. Wells, managing director of Rembrandt Film Productions, has joined the board of Hope-Bell Productions, which is to make "Rose of Tralee" at the Stoll studio, Cricklewood.

Ralph Ince is directing "It's Not Cricket," and Arthur Woods "The Windmill" for Warner-British at Teddington.

Alexander Film Productions has signed the Diamond Brothers for "Three Mad Men," at the Rock studios.

Monopoly Suit Brought By Philippine Circuit

An action charging monopoly and restraint of trade has been brought by the Arco Amusement Company, Inc., in the Manila, P. I., court of first instance against Warner Brothers First National Pictures (Philippines), Inc., United Artists Corporation, Fox Film Export Company and several Philippine exchanges and distributors. The three American companies have filed a demurrer denying the changes.

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 54

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 54 *was:* (*A*) *What is the temperature of the crater floor of an electric arc?* (*B*) *Explain why current will not flow until the carbons are in actual contact, but will flow after they have been contacted and separated by considerable distance.* (*C*) *Is special treatment necessary for each of the several arc light sources available for projection?*

The following made acceptable replies: C. Rau and S. Evans; D. H. Danielson; A. L. Cooper; G. E. Doe; L. F. Hayes; O. H. Schmidt; S. O. Sears; C. Champney; W. Edmonds; . B. Smith; W. C. Brown; W. Limmroth; J. R. Prater; H. Edwards; T. F. Bochert; C. Lonie; J. A. Zachritz; D. E. Birdsong; C. L. Loft; R. A. Hooker; F. Barkey; D. C. Price; J. Weiser; C. B. and L. M. Traxler; O. Hunt; C. Hawkens; D. Pollock; B. and M. Walker; C. L. Mosier; L. Greenhouse; F. H. S. and P. Dalbey; F. L. Birch; H. P. Richardson; F. Wentworth; L. B. Masters; G. Caldwell, T. L. Brown and W. V. Henderson; D. Morgan; M. Mitchell; L. and W. R. Matthews and T. R. Tomlinson; W. Winkle and R. R. Robbins; T. H. Morton, F. H. and L. Klar; W. L. Bancroft and S. D. Manning; T. L. Redhouse; E. N. Solomon; S. Q. Mallaby and O. W. Mallaby; L. A. Beachwood and M. F. Robinson; H. D. Stonybrook; A. D. Lonby; R. Tompkins and H. J. Abernathy; W. L. Bolton and G. Lantry; L. E. Dodson and H. T. Todd; B. L. Sanderson; F. M. Brown and D. Davis; U. S. Logan; E. and G. E. Lomax; F. L. and L. Savlor; R. V. Manning and C. L. Davis; P. and L. Felt; D. and W. Porter; E. L. Stanford; B. B. Hornstein and R. R. Jacobs; H. T. McClellan; A. Leonard and G. T. Jones; R. Dennis, H. A. Ames, and F. E. Dorp; P. F. Maxwell; B. L. Lasser; T. T. Golley; J. G. Brown; R. N. Davis and W. R. Baxter; J. K. Robinson; D. H. Purcell; H. W. Matthews, J. R. Davidson, and L. B. Jones; H. T. Plum; H. Lathrote and C. H. Lowrie; C. and S. E. Gay; H. L. Lilly; T. W. Wilson.

(A) H. B. Smith says: "The temperature of crater floor varies somewhat. The straight arc temperature is approximately 3,500 degrees Centigrade, or 6,500 degrees Fahrenheit. The newer types of arc, high intensity and Suprex for example, have a somewhat higher temperature, though just what it is I have been unable to ascertain."

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Many, in fact in excess of 200, said essentially the same thing. Not being myself entirely certain in this matter I have consulted the Arc Department of the National Carbon Company, which high authority says:

"The average temperature of the positive crater of a low intensity carbon arc with cored carbons is about 3500° C. If the positive carbon were a solid one and loaded to its full capacity, the true temperature of this positive crater would be between 3650° and 3700° C. The presence of the core in the carbons used in most projection work results in a slight lowering of the temperature in the area occupied by the core.

"It is undoubtedly true that, in so far as a plain carbon arc is concerned, it is impossible to obtain a higher temperature than the 3650° to 3700° quoted above at atmospheric pressure, but in the high intensity and Suprex arcs there are other factors involved than the mere heating of a solid carbon to its volatilization temperature. High intensity and Suprex carbons are cored with a rather high concentration of compounds of the cerium group of rare earth metals. The high current density used in the high intensity and Suprex arcs produces the cup-shaped craters typical of these arcs and the high current density excites ions or gases of these metals so that their apparent temperature is much higher than the temperature of the crater floor of an ordinary carbon arc. This apparent temperature is in the neighborhood of 5300° to 5700° C. For practical purposes, therefore, one might say that the effective apparent temperature of the light source in the high intensity arc is about 5500° C."

Pertaining to question 54 (C), the same authority says:

"The correct distance for the position of the light source from the optical light collector is dependent upon the optical system and the size of the light source. The larger the light source the greater may be its displacement from the optical focus. In other words, the design of the optical system and the size of the light source are the two important factors.

"In the third paragraph of Mr. Prater's answers is the statement, 'The old style straight A.C. arc employs light from both craters.' So far as we are aware, no optical system has ever been devised which would practically collect the light from two craters in a carbon arc.

"Also there is the statement, 'All high intensity light sources, as well as Suprex, are extremely sensitive to correct crater-to-collector distance because there are three light colors emitted.' The remainder of the paragraph goes on to explain the sources of these different light colors, with which there can be perhaps practically no great disagreement. It is true that close adjustment is required if only the pure white light is to be used for projection, but again as in the comments with respect to the position of the light source and the reflector, this depends upon the optical system and the size of the light source."

(B) Dale Danielson replies thus: "Current will not flow between separated carbon tips charged at commercial voltage because of high resistance offered by the air gap. However, when the carbon tips are brought into physical contact this resistance no longer exists and current flows, heating the carbon at the point of contact sufficiently to volatize the carbon, the gas thus formed being itself a conductor of sorts. When, then, the carbons are again separated, the current, accepting the gas path thus provided, continues to flow, maintaining the volatization temperature at the carbon tips, and thus the gas path, until finally if the separation become too great, and therefore the resistance offered by the gas too high, so that the voltage can no longer overcome it, the current flow ceases, the path is broken and the arc is dead."

BLUEBOOK SCHOOL QUESTION NO. 58

(A) Name the chief points for and against glass bead screens. (B) Under what general conditions may various types of reflection surfaces be expected to give best results. Proceed carefully. This is an important question.

To join the Bluebook School merely send in answers. Place name and question number upon first sheet. Address F. H. Richardson, No. 3 Tudor Lane, Scarsdale, N. Y.

(C) J. R. Prater says: "Special treatment is necessary. The horizontal trim low intensity reflector arc requires that the negative be located slightly below the center of the positive, in order that the crater be kept squarely facing the collector.

"All high intensity light sources, as well as Suprex, are extremely sensitive to correct crater-to-collector distance because there are three light colors emitted. The carbon shell, the gas ball directly in front of crater and the gas stream send forward, respectively, yellowish, pure white and a less intense white light of blueish tone. Very close adjustment is required if only the pure white goes forward to the collector.

"Both the straight high intensity and the hi-lo reflector types must be so adjusted that the negative arc stream tends to confine the arc gases to the crater, since if they are permited to escape too rapidly, heavy light loss and an unstable arc will result.

"The new low-amperage, high-intensity Suprex light sources, with horizontal trim and non-rotating positive, require a special magnetic field above and below the arc to keep the arc stream moving steadily upward, thus stabilizing the arc. The new reflector type a.c. high intensity light sources burn with an arc gap as long as 0.35 of an inch; in fact, much the same as the low-intensity reflector arcs.

U.S. LISTS 217 MORE SALARIES

Additional salaries reported to Congress in supplemental lists by the Treasury Department included, principally, the Loew-MGM list, headed by Greta Garbo with $332,500 for 1935; Clark Gable, $211,553; Wallace Beery, $278,740; William Powell, $238,750; Joan Crawford, $241,403; Franchot Tone, $73,124; Lionel Barrymore, Constance Bennett, Jack Benny, Clarence Brown, Ronald Colman, Ann Harding, Jean Harlow, the Marx brothers, Jeannette MacDonald, Robert Montgomery, $100,000 or more.

B. H. Hyman, supervisor, MGM	$97,600
Jane Murfin, writer, MGM	92,625
John Emerson and Anita Loos, writers, MGM	89,750
Jules Furtman, writer, MGM	87,083
Charles Reisner, director, MGM	83,925
William Wyler, director, MGM	80,555
Norman Taurog, director, MGM	80,000
Norma Shearer, actress, MGM	80,000
George Kauffman, writer, MGM	78,749
Jerome D. Kern, song writer, MGM	78,000
Lawrence Weingarten, producer, MGM	78,000
C. Louis Allen, MGM	77,304
A. D. Geoghegan, MGM	75,130
John Jerome, MGM	74,955
Oscar Hammerstein, song writer, MGM	72,541
Edmund Goulding, director, MGM	72,000
George Cukor, director, MGM	71,750
Frank Morgan, actor, MGM	70,955
Albert Jackett, writer, MGM	70,125
William Wellman, director, MGM	69,875
Herbert Marshall, actor, MGM	67,883
Victor Fleming, director, MGM	65,416
Albert Lewin, supervisor, MGM	65,000
H. J. Mankiewicz, writer, MGM	65,000
Donald Ogden Stewart, writer, MGM	64,500
E. H. Griffith, writer, MGM	64,333
J. W. Considine, Jr., director, MGM	64,000
J. Peter Roach, MGM	64,000
Atherton Richards, MGM	63,950
Ramon Novarro, actor, MGM	62,500
Charles B. Stuart, producer, MGM	62,000
Louis K. Sidney, Loew's, Inc	61,250
Howard Hawks, director, MGM	61,055
Edna May Oliver, actress, MGM	58,166
Lewis Stone, actor, MGM	58,084
Jackie Cooper, actor, MGM	57,490
Sam Katz, executive, MGM	57,000
Marc Connelly, writer, MGM	56,666
Ted Lewis, actor, MGM	56,464
Chester Morris, actor, MGM	56,260
Charles Butterworth, actor, MGM	56,124
Philip Barry, writer, MGM	54,000
Maurice Chevalier, actor, MGM	53,000
Gloria Swanson, actress, MGM	53,000
J. Walter Ruben, director, MGM	52,833
Helen Hayes, actress, MGM	52,750
Paul Quattlander, MGM	52,576
Sam Behrman, writer, MGM	52,291
Henry Stephenson, actor, MGM	52,083
Cedric Gibbons, art director, MGM	52,000
Ted Browning, director, MGM	51,000
J. L. Nelson, MGM	50,957
Joseph Mankiewicz, writer, MGM	50,041
W. C. Fields, actor, MGM	50,000
W. H. Johnson, MGM	50,000
Rachel Crothers, writer, MGM	49,175
Nelson Eddy, actor, MGM	48,985
Ted Healy, actor, MGM	48,712
Carey Wilson, writer, MGM	46,500
Monta Bell, director, MGM	46,375
James Durante, actor, MGM	45,437
S. Charles Einfeld, vice-president, Vitagraph	45,250
Robert Hopkins, writer, MGM	45,200
Gradwell L. Sears, vice-president, Vitagraph	45,250
A. W. Smith, vice-president, Vitagraph	45,250
Seymour Felix, dance director, MGM	45,000
Horace Jackson, writer, MGM	44,527
William A. McGuire, MGM	44,083
Madge Evans, actress, MGM	43,733
Al Christie, Educational Productions	43,500
M. E. Greenwood, office manager, MGM	42,900
Elizabeth Allan, actress, MGM	42,041
J. J. Cohn, production manager, MGM	41,700
James McGuinness, writer, MGM	41,200
George Seitz, director, MGM	40,833
Paul Lucas, actor, MGM	40,750
Fred E. Pelton, manager, MGM	40,474
Walter Donaldson, song writer, MGM	39,211
Howard Dietz, publicity, MGM Dist	39,000
William F. Rodgers, sales manager, MGM Dist	39,000
Howard Emmet Rogers, writer, MGM	39,000
Gilbert Adrian, designer, MGM	38,666
Herbert Stothart, director, MGM	38,557
Richard Schayer, writer, MGM	38,208
Una Merkel, actress, MGM	37,916
Evelyn Laye, actress, MGM	36,833
Stuart Erwin, actor, MGM	36,541
John Lee Mahin, writer, MGM	36,500
Morris Ryskind, writer, MGM	36,312
Spencer Tracy, actor, MGM	36,250
Chester Hale, dance director, MGM	36,200
Edith Fitzgerald, writer, MGM	36,099
Gus Kahn, songwriter, MGM	35,888
Leon Gordon, writer, MGM	35,087
Herbert Bayard Swope, chairman, RKO Service	35,000
Carole Lombard, actress, MGM	35,000
Myrna Loy, actress, MGM	34,208
May Robson, actress, MGM	33,499
Joseph R. Vogel, Loew's, Inc	33,400
Maurine Watkins, MGM	33,333
Fritz Lang, director, MGM	33,166
E. A. Schiller, Loew's, Inc	33,150
Edgar A. Woolf, writer, MGM	33,040
Edward Sedwick, director, MGM	33,000
Allen Jones, actor, MGM	33,000
Basil Rathbone, actor, MGM	32,833
Herb Nacio Brown, songwriter, MGM	32,688
Robert Young, actor, MGM	32,293
Warren Newcombe, cameraman, MGM	32,225
Sid Silvers, writer, MGM	31,975
Thomas J. Connors, sales, MGM Dist.	31,850
Paul H. Sloan, writer, MGM	31,500
Otto Kruger, actor, MGM	31,458
Benjamin Thau, executive, MGM	31,200
Arthur Freed, songwriter, MGM	31,166
Harry Ruby, Bert Kalmar, song writers, MGM	30,416
Leo Carrillo, actor, MGM	30,333
Lenore Coffee, writer, MGM	30,333
Oliver H. F. Garrett, writer, MGM	30,250
Monckton Hoffe, writer, MGM	30,000
P. J. Wolfson, writer, MGM	29,575
Dashiell Hammett, writer, MGM	29,500
Ralph Spence, writer, MGM	29,500
Wells Root, writer, MGM	29,049
Edward C. Carpenter, writer, MGM	28,833
Oliver Marsh, cameraman, MGM	28,678
Robert Benchley, writer, MGM	28,250
Alice Duer Miller, writer, MGM	27,833
B. and Julian Kaper, songwriters, MGM	27,633
Rufus LeMaire, casting director, MGM	27,500
Vicki Baum, writer, MGM	27,333
Sam Wood, director, MGM	27,000
Samuel and Bella Spewack, writers, MGM	26,875
Maureen O'Sullivan, actress, MGM	26,700
Florence Ryerson, writer, MGM	26,616
N. H. Moray, short subject sales, Vitagraph	26,500
Jack Cummings, director, MGM	26,000
Edward M. Saunders, sales, MGM	26,000
Jean Hersholt, actor, MGM	25,783
Raoul Walsh, director, MGM	25,500
Samuel Marx, scenario editor, MGM	25,200
Nate Blumberg, vice-president, RKO Service	25,000
Fred C. Quimby, sales, MGM Dist	25,000
Douglas Shearer, sound technician, MGM	25,000
L. E. Thompson, president, RKO Service	25,000
E. L. Marin, director, MGM	24,700
Johnny Weismuller, actor, MGM	24,600
Louise Fazenda, actress, MGM	24,375
William Daniels, cameraman, MGM	23,582
Aileen McMahon, actress, MGM	23,333
John McGowan, writer, MGM	23,300
Richard Rosson, director, MGM	23,200
Eleanor Powell, actress, MGM	23,125
Margerite Von Muller, writer, MGM	23,066
Courtland Smith, president, Pathe News	22,750
J. H. Cooper, president, Standard Theatres	22,400
W. P. Lipscomb, cameraman, MGM	22,000
Reginald Owen, actor, MGM	21,875
Frank Lawton, actor, MGM	21,708
James Howe, cameraman, MGM	21,257
Victor Baravalle, music, MGM	21,125
Max Gordon, adviser, MGM	21,000
J. E. Flynn, sales, MGM Dist	20,975
Dudley Digges, actor, MGM	20,833
Oscar A. Doob, Loew's, Inc	20,800
J. S. Connolly, manager, Pathe News	20,657
George Hickey, sales, MGM Dist	20,506
John Farrow, writer, MGM	20,349
James Basevi, art department, MGM	20,233
I. E. Lambert, vice-president, RKO Service	20,000
Joseph S. Calleia, actor, MGM	19,999
Constance Collier, actress, MGM	19,679
Russell Hardie, actor, MGM	19,600
Kate Corbaley, scenario, MGM	19,350
Bertram Block, scenario, MGM Dist	19,300
Louis Hayward, MGM	18,958
Salka Viertel, writer, MGM	18,833
Edwin Knopf, writer, MGM	18,745
Lionel Atwill, actor, MGM	18,500
Ray Wise, writer, MGM	18,416
Zasu Pitts, actress, MGM	18,333
Dave Gould, dance director, MGM	18,300
Harry Cohn, MGM	18,233
George Folsey, MGM	18,215
Carl Leserman, assistant sales, Vitagraph	18,200
John Arnold, cameraman, MGM	18,200
Silas F. Siedler, publicity, MGM Dist.	18,200
Maurice Revnes, censorship, MGM	18,200
John M. Nickolaus, laboratory, MGM	18,200
A. E. Reoch, vice-president, RKO Service	18,000
Joe Rapf, property, MGM	17,984
Burton Millhauser, MGM	17,833
Joel McCrea, actor, MGM	17,708
Harvey Stevens, actor, MGM	17,458
Virginia Bruce, actress, MGM	17,416
Edward E. Horton, actor, MGM	17,374
George Oppenheimer, writer, MGM	17,333
Marcel De Sano, director, MGM	17,333
John Balderston, writer, MGM	17,291
Claudine West, actress, MGM	16,850
Roland Young, actor, MGM	16,333
Peter J. Schmid, director, MGM	16,075
Charles Clark, cameraman, MGM	15,921
Howard Strickling, publicity, MGM	15,900
Edward Brophy, actor, MGM	15,800
Nat Pendleton, actor, MGM	15,800
Buddy Ebsen, actor, MGM	15,675
Ned Marin, director, MGM	15,600
E. A. Du Pont, director, MGM	15,600
Frank Whitbeck, exploitation, MGM	15,600
Arthur Johnston, MGM	15,600
Edwin B. Willis, property, MGM	15,600
J. J. Robbins, music, MGM	15,500
Michael Fessier, writer, MGM	15,333
Jack Virgil, music arranger, MGM	15,264

382 PICTURES ELIGIBLE FOR ACADEMY AWARD

Committee of 50 Members Soon Will Nominate Films and Individuals by Secret Ballot

The Academy of Motion Picture Arts and Sciences in Hollywood has begun selecting production and talent nominees for its annual awards, the winners of which will be announced at its annual banquet, on March 4th.

A total of 382 feature pictures will be considered this year, and from this number will finally be picked the one film that will be called the "finest motion picture for 1936." Also from this group of productions will be chosen the awards for the best performances by an actor and an actress, the best example of direction, writing, photography, and the like.

At present a special nominating committee of 50 Academy members, ten from each major production branch, is studying the 382 pictures to select the ten features and five production achievements in each of the other awards classifications which will constitute the official nominations. Within the next few days, this committee will nominate by a secret ballot the films and artists for the various awards.

Nominations Announced

Already announced are the following nominations:

1. Black-and-white short subjects not exceeding 1,000 feet in length: "Wanted, A Master," MGM; "Bored of Education," Roach-MGM; "Moscow Moods," Paramount.
2. Short subject cartoons, black-and-white and colored: "The Country Cousin," Walt Disney-United Artists; "Sinbad the Sailor," Paramount; "The Old Mill Pond," Harmony-MGM.
3. Short subjects in color not more than 3,000 feet in length: "La Fiesta de Santa Barbara," MGM; "Popular Science J-62," Paramount; "Give Me Liberty," Warners.
4. Short subjects in black-and-white between 1,000 and 3,000 feet: "Dummy Ache," RKO; "The Public Pays," MGM; "Double or Nothing," Warners.
5. Original songs written for motion pictures: "Did I Remember," from "Suzy"; "I've Got You Under My Skin," from "Born to Dance"; "A Melody from the Sky," from "The Trail of the Lonesome Pine"; "Pennies from Heaven," from the film of the same name; "The Way You Look Tonight," from "Swing Time"; and "When Did You Leave Heaven?", from "Sing, Baby, Sing." (Because of a tie vote for fifth place, six songs were nominated.)
6. Musical scores from motion pictures: "Anthony Adverse," "The Garden of Allah," "The General Died At Dawn," "The Charge of the Light Brigade" and "Winterset."
7. Sound recordings from motion pictures: "Banjo On My Knee," "The Charge of the Light Brigade," "Dodsworth," "General Spanky," "A Girl from Paris," "Mr. Deeds Goes to Town," "San Francisco," "The Texas Rangers" and "Three Smart Girls."
8. Film editing: "Anthony Adverse," "Come and Get It," "The Great Ziegfeld," "Lloyds of London," "A Tale of Two Cities" and "Theodora Goes Wild."

Other Classes of Awards

Other classifications yet to be nominated, and from which single awards will be made, include: (1) Best production; (2) Acting, including best actor, best actress, and, representing a new classification, the best acting by an actor and an actress in supporting roles; (3) Directing; (4) Writing, including best written screen play and best original scenario; (5) Art direction; (6) Cinematography in black and white only; (7) Sound recording; (8) Assistant direction; (9) Dance direction, and the following special awards: (A) Scientific or technical achievement; for a device, method, formula, discovery or invention of special and outstanding value to the art, science or industry of motion picture production, and actually employed within the awards period; (B) Special Awards; for outstanding achievement not strictly within the previously-mentioned categories, which achievement may be in connection with foreign as well as domestic production. Special awards shall be in the form of gold statuettes or certificates of honorable mention.

The Committee Divisions

The five divisions comprising the major committee of 50, which now are working on the nominations, constitute the following:

Actors' Branch: Lionel Barrymore, Ronald Colman, Clark Gable, Edward Everett Horton, George Irving, DeWitt C. Jennings, Harold Lloyd, Carole Lombard, J. Farrell MacDonald and May Robson; Directors' Branch: Irving Cummings, Cecil B. DeMille, Alfred E. Green, Henry King, Frank Lloyd, Robert Z. Leonard, Mervyn LeRoy, Leo McCarey, Mark Rex Sandrich and W. S. VanDyke; Producers' Branch, Benjamin B. Kahane, Jesse L. Lasky, William LeBaron, Nat Levine, Robert Lord, Charles R. Rogers, David O. Selznick, Hunt Stromberg, Walter Wanger and Darryl Zanuck; Technicians' Branch: John Arnold, Cedric Gibbons, Ralph Hammeras, Franklin Hansen, Nathan Levinson, Thomas Moulton, Max Parker, Maurice Pivar, Van Nest Polglase and Joseph Walker; Writers' Branch: Sidney R. Buchman, Howard Estabrook, Howard J. Green, Grover Jones, Josephine Lovett, Sarah Y. Mason, Jane Murfin, Robert Riskin, Ernest Vajda and Waldemar Young.

The Committee on Rules includes: David O. Selznick, chairman, DeWitt C. Jennings, Frank Lloyd, Van Nest Polglase and Waldemar Young.

Other Committees

Membership of the cinematographic awards nomination committee consists of: Ray June, chairman of the Photographic Section of the branch, John Arnold, Joseph August, Norbert Brodine, George Crane, Edward Cronjager, Arthur Edeson, George J. Folsey, Jr., Fred Gage, Merritt B. Gerstad, Byron Haskins, Thomas Ingman, Charles B. Lang, Jr., Virgil Miller, Victor Milner, Ira Morgan, J. M. Nickolaus, L. William O'Connell, George Robinson, Karl Struss, John Swain, Joseph Valentine, Joseph Walker, Vernon Walker, and Ray Wilkinson.

Membership of the film editing award nomination committee, appointed by Harold J. McCord, chairman of the Film Editors' Section of the Branch, consists of: Martin G. Cohn, Ralph Dietrich, William Holmes, Harvey Johnston, Harold J. McCord, Gene Milford, Conrad Nervig, Murray Seldeen and I. James Wilkinson.

Membership of the art direction award nomination committee, appointed by Bernard Herzbrun, chairman of the Art Directors' Section of the Branch, consists of: Roland Anderson, Duncan Cramer, Perry Ferguson, Stephen Goosson, John Harkrider, Bernard Herzbrun, Fred Hope, John Hughes, Willy Pogany and A. Toluboff.

Companies Protest On Austrian Quota

Paris representatives of American distributors have suggested in cables to their home offices that the Motion Picture Producers and Distributors of America make efforts to have the Austrian Government abolish the "kontingent" and abandon plans for increasing quota restrictions. The cables charge discrimination in favor of German and French producers and cite privileges allowed films from those countries.

A heavy import assessment has been levied on all American pictures besides the "kontingent" while German pictures are imported without restrictions, according to a law passed some time ago, it was reported. The cables, which were strongly worded, implied that moves for further increases in the "kontingent" are due to pressure brought by the German Government and it was reported that the Reich is trying to drive out American companies in as many countries as possible.

"The Kontingent should be done away with or the American Government should put Kontingents or some kind of restrictions on Austrian imports," the foreign sales representative said.

Provisions of a commercial treaty between the United States and Austria are now being worked out in Washington, it is believed, and unless the "kontingents" are removed American companies, which distribute about 150 pictures annually in that country, may be forced to withdraw.

Code Seal Placed On 1,759 Features

The Hollywood branch of the Production Code Administration reviewed and placed qualifying seals on 101 features and 64 short subjects in the two months from November 21, 1936, to January 23, 1937. A total of 1,759 features and 1,008 shorts from the large companies and independent producers have been given seals since the department was inaugurated on July 15, 1934. Only six features and one short of the total number approved in the last two months were reissues.

The record by companies follows:

Chadwick; two features.
Chesterfield; one feature.
Columbia; eight features, 12 short subjects.
Crescent; one feature.
Grand National; four features.
Mercader; one feature.
Metro-Goldwyn-Mayer; eight features, 17 shorts.
Paramount; 13 features, three shorts.
Puritan; one feature.
RKO-Radio; seven features, two shorts.
Republic; 11 features.
States Rights; seven features, 1 short.
Television; three features.
Twentieth Century-Fox; 13 features, three shorts.
United Artists; one feature, two shorts.
Universal; nine features.
Warner Brothers; 12 features, six shorts.

WHAT THE PICTURE DID FOR ME

Columbia

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—It's interesting. Good entertainment.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

ADVENTURE IN MANHATTAN: Jean Arthur, Joel McCrea—Not so hot in general. Screwy plot gets no place and takes up plenty of film getting there. The supposedly dead-baby-in-a-coffin scene is in definite bad taste and should never have been left in as it was not essential to story. Played January 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

COME CLOSER, FOLKS: James Dunn, Marian Marsh—Just the kind of picture that pleases us up here in the sticks. It's full of laughs. Played January 21-22.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

END OF THE TRAIL: Jack Holt—Good entertainment. Holt is still popular here. They like his robust outdoor personality. Played January 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LADY FROM NOWHERE: Mary Astor, Charles Quigley—Satisfactory programmer, and at last Mary Astor comes out of her shell. She's quite human here as she drops that icy aloofness. She's an appealing heroine here. Played January 5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage. ..

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—On a par with, maybe even better, than the famous "It Happened One Night." Don't suppose it will attain the same degree of popularity, but it's worthy of it, nevertheless. Irene Dunne goes "wild" in grand fashion. Melvyn Douglas is perfect as her co-partner. Played January 10-11.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray—A very entertaining picture. Everyone enjoyed it. Fair draw. Played January 19.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

First National

BRIDES ARE LIKE THAT: Ross Alexander, Anita Louise—A pleasing comedy. Running time, 67 minutes. Played December 18-19.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

CHINA CLIPPER: Pat O'Brien, Beverly Roberts—A good action picture that pleased and paid its way. Running time, 89 minutes. Played January 11-13.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—I have only one complaint to make about the "Gold Diggers" series; not since 1933 has there been a worthwhile story. It seems to me that a series of this magnitude would have stories that appeal to every one, stories that, although they may be comical, are also human, down-to-earth, deeply interesting. There is nothing sincere or appealing about the story in this picture; the audience forgets it two minutes after the show is over. The ensembles are well done, and credit is due Busby Berkeley, but why expect musical numbers to hold up a weak, shallow, artificial story? Inject real human plots into these "Gold Diggers" series, make the stories worthy of the box office value of the title, and something to be remembered. Make them as big as the title and dance numbers. Running time, 100 minutes. Played January 3-6.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

HERE COMES CARTER: Ross Alexander, Anne Nagel—Ross Alexander, as a wise-cracking radio commentator in "Here Comes Carter," dug one more notch toward becoming one of the most popular male stars at our box office. Too bad he's gone. Pleased 100 per cent and played to a nice business. Played December 30-31.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

SNOWED UNDER: George Brant, Genevieve Tobin—A comedy picture well liked by all of our patrons. Running time, 65 minutes. Played December 4-5.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

STAGE STRUCK: Joan Blondell, Dick Powell—Good for extra playing time.—Strand Theatre, Old Town, Maine. General patronage.

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

GB Pictures

LOVE IN EXILE: Clive Brook, Helen Vinson—Most of our audience abdicated their seats before this was over. I sat down to watch it, but I, too, eventually went in exile. My wife, brave and faithful soul, stayed until the end. Running time, 64 minutes. Played January 7.—Ralph Cokain, Indiana Theatre, Marion, Inc. General patronage.

TRANSATLANTIC TUNNEL: Richard Dix, Madge Evans—Because of Richard Dix we chose this one in preference to Jessie Matthews' recent picture, and the boys were a little disappointed. He is hardly the dynamic, rough and tumble star we knew in the "Cimarron" days. The plot itself is quite fantastic, involving "Buck Rogers" inventions. Shots of George Arliss and Walter Huston as Prime Minister of England and President of the United States, respectively, well done, but the best acting is performed by Helen Vinson. Popularity of the picture was a toss-up. Running time, 94 minutes. Played January 23.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

Grand National

DEVIL ON HORSEBACK, THE: Lili Damita, Fred Keating—Here is one sweet little picture and my patrons liked it very much. Color is entrancing and music is very, very thrilling. It is an extraordinary all-color picture.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

IN HIS STEPS: Eric Linden, Cecilia Parker—A wonderful picture. Why can't we get more like it? Every exhibitor should buy this picture and give his patrons one evening of real entertainment. This picture gives us something to think about for days. Boys, buy this one. Played November 29-30.—Mary Purcell, Muse-U Theatre, Cortez, Col. General patronage.

SINS OF THE CHILDREN: Eric Linden, Cecilia Parker—One of those pictures hard to explain just why it is so good, but it is chuck full of top notch situations that get under the patron's skin. Just another one of those very good pictures.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—With proper advertising and exploitation, this is a gold mine. It should do a tremendous business everywhere, and it will please. Running time, 110 minutes. Played January 10-13.—Ralph Cokain, Indiana Theatre, Marion, Ind. General patronage.

ALL-AMERICAN CHUMP: Stuart Erwin, Betty Furness—Wishy-washy plot that makes fair entertainment. Nothing to get enthused over. Played January 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BORN TO DANCE: Eleanor Powell, James Stewart—Definitely more popular entertainment than "The Great Ziegfeld." But the fact they bill it as a successor to "Ziegfeld" led many to think it possibly would be as dull. Those who came were agreeably surprised. Plenty of musical numbers this time. Played January 17-18.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—This was an outstanding picture for us. It did business and pleased, which is a combination hard to beat. Running time, 90 minutes. Played January 14-16.—Beatty & Johnson, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Very good picture that pleased all who came to see it. Great for the kids and men, but the women don't care so much for it, due, no doubt, to the absence of any love interest. Played to average business. Played January 2.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Any type audience should go for this finely directed picture. Cooper seems to have added lots to his appeal now that the man is cropping out. His co-pals in this are tops, too. Played January 3-4.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GENERAL SPANKY: Spanky McFarland—Nice program picture that drew better than average program picture. The kids especially ate it up.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Luise Rainer, Myrna Loy—A lot of money was evidently spent on this one, but somehow it just doesn't have what it takes. Personally I think it is too long. After sitting in one position for three hours even the best of pictures get tiresome. Most of the cash customers said it's okay but didn't seem very enthusiastic about it. Did just fair business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy—A truly great production that was never meant for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Some liked it and some did not. More or less one of these mushy love stories. Business terrible, due mostly to the bad weather.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KELLY THE SECOND: Patsy Kelly—Excellent comedy. Pleased 100 per cent. Patsy Kelly is sure to go places if given stories like this one. Many compliments from patrons. Played December 27-28.—H. H. Daniels, Nu-Era Theatre, Oswego, Kan. General patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton—A knockout of a comedy. Had a full house on this one. Played January 5.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton——A nice comedy feature of the slapstick variety. Patsy pleased her fans as usual. Played December 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—An excellent piece of entertainment. High rentals make it less excellent financially. Played December 27-28.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LIBELED LADY: William Powell, Jean Harlow, Myrna Loy, Spencer Tracy—A real picture and every foot entertainment. Running time, 98 minutes. Played January 10-13.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—About on an average with the usual run of murder mystery pictures. Enough comedy relief in this to make it pretty good entertainment.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LONGEST NIGHT, THE: Robert Young, Florence Rice—Average mystery comedy drama. Very short running time made double featuring absolutely essential. Hardly worthy of Leo's lowest rental. Really ought to have been in the "Crime Doesn't Pay" series at similar rental. Running time, 51 minutes. Played

(*Continued on following page*)

January 16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUTINY ON THE BOUNTY: Clark Gable, Charles Laughton, Franchot Tone—One of the greatest pictures we have shown at our theatre so far. It held our audience spellbound and pleased 100 per cent. We consider this picture one of the headliners for 1936. Running time, 133 minutes. Played November 6-7.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

OLD HUTCH: Wallace Beery—Very good, to better than average business.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

OLD HUTCH: Wallace Beery—Not so weak a story for Beery as we had expected from the reports we've read. Many were pleased to see Eric Linden again and expressed the desire to have him cast more frequently. Played January 7-8.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD HUTCH: Wallace Beery—Good for extra playing time.—Strand Theatre, Old Town, Maine. General patronage.

PICCADILLY JIM: Robert Montgomery, Madge Evans—A real treat. Personally I thought it as good as we had played in some time, but for some reason did not do business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

RENDEZVOUS: William Powell, Rosalind Russell—Good story well acted. Pleased all of our patrons. Played October 16-17.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

SWORN ENEMY: Robert Young, Florence Rice—Gangster picture that gets by as a program offering. Average business.—B. Hollenberg, Rose Theatre, Sumas, Wash. Small town patronage.

TARZAN ESCAPES: Johnny Weissmuller, Maureen O'Sullivan—Seemed to please young and old and fairly good at the box office. Running time, 90 minutes. Played January 17-19.—Wayne T. Jenkins, Peoples and the New Lee Theatres, Pleasant Hill and Lee's Summit, Mo. Small town and rural patronage.

WE WENT TO COLLEGE: Charles Butterworth, Walter Abel, Una Merkel—A humorous version of that annual American pastime, reunion. Played December 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHIPSAW: Myrna Loy, Spencer Tracy—A swell program picture. Pleased our patrons. Running time, 82 minutes. Played November 13-14.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

Paramount

BIG BROADCAST OF 1937, THE: Jack Benny, Burns & Allen—The cast was all right for this kind of a picture. Gracie of course is a little tangled and so is Martha Raye, but without them you would not have much picture. Played to Christmas night and what a snowstorm we had that night.—Mary Purcell, Muse-U Theatre, Cortez, Col. General patronage.

GO WEST, YOUNG MAN: Mae West—Terrible.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GO WEST, YOUNG MAN: Mae West—Mae's first appearance on my screen and I was doubtful about her reception because of so many adverse reports on the picture, but they came to see and stayed to enjoy themselves. It wasn't so much Mae as it was the rural comedy. It did business and that is what we want, n'est-ce pas? Running time, 90 minutes. Played January 15-16.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

I'D GIVE MY LIFE: Sir Guy Standing—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

MURDER WITH PICTURES: Lew Ayres, Gail Patrick.—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—While this was not listed among the 10 best, I believe that this was enjoyed by most that saw it as well as some of the 10 best. This was doubled with "The Texas Rangers" for the New Year's Eve and New Year's Day show. We did a nice business with this program and I will add that they don't make any better westerns than "The Texas Rangers."—J. E. Stocker, Myrtle Theatre, Detroit, Neb. Neighborhood patronage.

SON COMES HOME, A: Mary Boland, Donald Woods—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

STRAIGHT FROM THE SHOULDER: Ralph Bellamy, Katherine Locke—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

TEXAS RANGERS, THE: Fred MacMurray, Jean Parker, Jack Oakie—A crackerjack action play; while western in locale, it is certainly above that classification in general. Strong cast helps immeasurably. Played January 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SIX MORE SHOWMEN REPORT THIS WEEK

Of six additional reporters to "What the Picture Did for Me" in this issue, three of them, from Maine to Montana, are sending in comment on product for the first time. They are:

John Griffin, Orpheum Theatre, Chinook, Montana.

Mary Purcell, Muse-U Theatre, Cortez, Colorado.

Strand and New Central Theatres, Old Town, Maine.

Resuming reportorial activities after a year or more of absence are these:

C. M. Hartman, Liberty Theatre, Carnegie, Oklahoma.

M. R. Harrington, Avalon Theatre, Clatskanie, Oregon.

R. V. Fletcher, Lyric Theatre, Hartington, Nebraska.

Read the reports of these showmen in the department this week.

THREE MARRIED MEN: Lynne Overman, William Frawley—A good programmer.—Strand Theatre, Old Town, Maine. General patronage.

WEDDING PRESENT: Joan Bennett, Cary Grant—Very poor draw. People thought it silly. Running time, 80 minutes. Played January 3-4.—Wayne T. Jenkins, Peoples and New Lee theatres, Pleasant Hill and Lee's Summit, Mo. Small town and rural patronage.

Republic

COMIN' ROUND THE MOUNTAIN: Gene Autry, Ann Rutherford—Autry is a comer with us and this was one okay show. Also it seems that the photography is 100 per cent over a year ago. This picture is good enough to put by a poor co-feature. Running time, 56 minutes. Played January 22-23.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

HEARTS IN BONDAGE: James Dunn, Mae Clarke—A fine little picture okay for a single bill, but with an "Autry" it put my weekend in the top bracket. It may be on account of a week of the "flu" which has me more or less sightless, soundless and tasteless, but I imagined that the film was too cloudy and the sound a bit off. Wish Republic would be more careful of their change-over cues. Running time, 72 minutes. Played January 22-23.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

SINGING COWBOY AND OH, SUSANNA! Gene Autry—From my observation after showing "Singing Cowboy" and "Oh, Susanna," Autry is the best bet an exhibitor can make, for in my estimation Autry will be greater than Tom Mix was in his palmiest days in silent pictures. Autry's combination of singing and riding makes a happy medium for clicking at the box office. This is the first comment on any product in 26 years of business here, but I feel credit is due, even though Republic is a newcomer in the business.—Johnnie Griffin, Orpheum Theatre, Chinook, Mont. General patronage.

RKO Radio

ANNIE OAKLEY: Barbara Stanwyck, Preston Foster—Pleased 100 per cent. Heard many favorable comments on this picture. Running time, 90½ minutes. Played September 4-5.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

BIG GAME, THE: June Travis, Philip Huston—This proved to be one of the best liked pictures of any we've run lately. One of those things that click unexpectedly. Played December 29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BIG GAME, THE: June Travis, Philip Huston—Good action picture. Above the average. Will go over well in almost any house where action is desired. Played January 9.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

DON'T TURN 'EM LOOSE: Bruce Cabot—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

FARMER IN THE DELL, THE: Fred Stone, Jean Parker—This picture was well liked by our rural patrons, even our town people liked it, as it was a departure from the regular movie stories. Nice acting and well filmed. Running time, 67 minutes. Played October 9-10.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

FOLLOW THE FLEET: Fred Astaire, Ginger Rogers—Pleased 100 per cent. Fred Astaire and Ginger Rogers at their best. These stars are popular with our patrons and drew good business at the box office. Running time, 110 minutes. Played September 18-19.—J. Johnson, Sons of Norway Theatre, Ambrose, N. B. Small town patronage.

LADY CONSENTS, THE: Ann Harding, Herbert Marshall—An ordinary program picture. However, it drew good business for us and we came out even at the box office. Running time, 77 minutes. Played October 2-3.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

MUMMY'S BOYS: Wheeler and Woolsey—The boys are getting worse. Given a real story they would be good. Running time, 64 minutes. Played January 15-16.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

SMARTEST GIRL IN TOWN, THE: Ann Sothern, Gene Raymond—Better than "Walking on Air," which was plenty good. Played continuous Christmas. People still wanting to see it. Should have preferred time. Running time, 71 minutes. Played December 25.—H. H. Daniels, Nu-Era Theatre, Oswego, Kan. General patronage.

SMARTEST GIRL IN TOWN, THE: Gene Raymond, Ann Sothern—This is a real box office attraction. Good acting, comedy and action. Good enough for any theatre, anywhere. A smart, up-to-date picture. Played January 23.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

SWING TIME: Fred Astaire, Ginger Rogers—A really big picture.—Strand Theatre, Old Town, Maine. General patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—Pleased 100 per cent. A great show for Friday and Saturday. RKO is surely turning out some genuine money pictures, good pictures that draw, and an exhibitor has a chance to pay the rent without giving it all for film rental. Played December 26.—H. H. Daniels, Nu-Era Theatre, Oswego, Kan. General patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—A good aviation picture. Suspense is strong at the finale. Played January 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WOMAN REBELS, A: Katharine Hepburn, Herbert Marshall—Hepburn has never meant too much to our patrons, but this one did a fair business and, generally speaking, pleased. Primarily a woman's picture, the few knocks received were from the patrons of the sterner sex. Running time, 88 minutes. Played January 13-14.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—One of Fox's happier moments this season. A good picture. Played January 14-16.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DIMPLES: Shirley Temple—Shirley is slipping.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

GIRLS' DORMITORY: Simone Simon—Excellent production, acting good, plenty of action. Held the interest of our patrons from beginning to end. Good for any theatre, anywhere. Drew well. Played January 2.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

KING OF THE ROYAL MOUNTED: Robert Kent, Rosalind Keith—Poor. Weak plot. Robert Kent not very convincing. Continuity of the story very jumpy. Failed to please an action-loving crowd. Running time, 60 minutes. Played January 22-23.—Wayne T. Jenkins, Peoples and the New Lee Theatres, Pleasant Hill and Lee's Summit, Mo. Small town and rural patronage.

KING OF THE ROYAL MOUNTED: Robert Kent, Rosalind Keith—Good western.—Strand Theatre, Old Town, Maine. General patronage.

LADIES IN LOVE: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon—Terrible.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

LADIES IN LOVE: Loretta Young, Janet Gaynor, Constance Bennett, Simone Simon—Here is a prize package that I don't want to miss making a report on. One of the poorest excuses for a picture that I have seen for a long time. The highly advertised Simone Simon was terrible. When she opened her mouth all that could be heard was an indistinct mumble. One more picture like this and I think she'll be all ready to be shipped back to France. On top of it all Fox put this in the top allocation. Add to that the poor business and the razzing I got from the few customers that did come, and it sure was a headache to me. Played December 29.—B. Hollenbeck, Rose Theatre, Sumas, Wash. Small town patronage.

LADIES IN LOVE: Loretta Young, Janet Gaynor, Constance Bennett, Simone Simon—Gets by one day only.—Strand Theatre, Old Town, Maine. General patronage.

LITTLE MISS NOBODY: Jane Withers—Here is a natural in anyone's theatre; if she is not, there is something the matter. The best little actress on the screen.—Mary Purcell, Muse-U Theatre, Cortez, Col. General patronage.

ONE IN A MILLION: Sonja Henie—Pleasing picture, but no drawing power. You will have to think up some ideas to get them in.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

RAMONA: Loretta Young, Don Ameche—Good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

RAMONA: Loretta Young, Don Ameche—Marvelous color and a story that held and satisfied even if the ending was sad. Played January 10-11.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

RAMONA: Loretta Young, Don Ameche—Excellent. Good for two days in small town, more in key spots.—Strand Theatre, Old Town, Maine. General patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—Poor entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

REUNION: Jean Hersholt, Dionne Quintuplets—Not another "Country Doctor" by any means, but nevertheless it proved good entertainment and pulled fairly well. The last reel provided the real kick of the picture, with the Quints doing their stuff for the amusement of the patrons. Running time, 80 minutes. Played January 10-12.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—A decided flop with us and no reason apparent. Just any picture would have done as well, and Christmas Day at that. Yes, only a one-day booking to boot. It seemed an okay picture from an entertainment standpoint. Played December 25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter—Good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter—Just one a day play. Gets by okay.—Strand Theatre, Old Town, Maine. General patronage.

STAR FOR A NIGHT: Jane Darwell, Claire Trevor—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

STATE FAIR: Will Rogers—While we did not do as well on this as on the other reissue, "A Connecticut Yankee," it still drew above average business. The quality of this picture is too well known for any further comment from me. I am merely reporting on this picture to tell the folks that Will Rogers' pictures still draw above average at this theatre.—J. E. Stocker, Myrtle Theatre, Detroit.

STOWAWAY: Shirley Temple—Shirley's best in some time. Only fair business due to cold wave.—C. M. Hartman, Liberty Theatre, Carnegie, Okla. Small town patronage.

36 HOURS TO KILL: Brian Donlevy, Gloria Stuart—An above the average comedy drama with a plot out of the beaten path which pleased a fair average crowd doubled with "Girl on the Front Page."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

TO MARY—WITH LOVE: Myrna Love, Warner Baxter—Poor entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

TO MARY—WITH LOVE: Warner Baxter, Myrna Loy—This one has everything, action, comedy, tragedy, love quarrels, and about as much in in as two ordinary pictures. Pleased everybody. Played January 16.—George Lodge, Green Lantern Theatre, Claymont, Del. Small town patronage.

WHITE HUNTER: Warner Baxter, June Lang—Skip it if you can. At best it can only be used as the weak half of a double bill. Poorest picture with this fine star we have ever shown and patrons' reactions were decidedly unfavorable. No business, but bad weather no doubt accounted for a part of the poor box office showing. Running time, 64 minutes. Played January 20-21.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

United Artists

BARBARY COAST: Miriam Hopkins, Edward G. Robinson, Joel McCrea—A very interesting story of the early 1850's, in California. Due to cold weather and snow blocked roads our box office receipts did not fare so well. However, this was no fault of the picture. Those that saw it were pleased with it. Running time, 90 minutes. Played January 8-9.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—Very glad that U. A. took this one out on Friday and Saturday, January 22-23, and gave it to me this date. It's all right for a certain class of which we have few. The color is beautiful, but the story doesn't appeal to country folk who come out for entertainment. It is okay for Bank Night and by chance I got it on Bank Night. Running time, 91 minutes. Played January 12.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—Color and acting good, but the story is out of date and people do not care for it. Pleased about 35 per cent. Running time, 78 minutes. Played January 17-19.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

GAY DESPERADO, THE: Nino Martini, Leo Carrillo, Ida Lupino—As far as our patrons are concerned, Leo Carillo was the star of this picture. Good entertainment that pleased, but failed to pull the payees. It is only fair to mention that weather conditions were bad and no doubt held the gross to a minimum. Running time, 86 minutes. Played January 17-19.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes—This was a very good picture and something different, but the Indians were not very convincing. Something like a lot of kids get up. Business fair. Running time, 90 minutes. Played January 1-2.—Beatty & Johnston, Crescent Theatre, Red Dear, Alberta, Canada. Small town and country patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes—Good in its day, but now a programmer.—Strand Theatre, Old Town, Maine. General patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

STRIKE ME PINK: Eddie Cantor, Ethel Merman—Our audiences simply roared at this comedy. Pleased 100 per cent. Eddie Cantor at his best. Running time, 100 minutes. Played January 1-2.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

THESE THREE: Merle Oberon, Miriam Hopkins, Joel McCrea—A fine picture that pleased all who saw it. Sold too high, not giving the exhibitor a chance. Business fair. Running time, 93 minutes. Played January 7-9.—Beatty & Johnston, Crescent Theatre, Red Deer, Alberta, Canada. Small town and country patronage.

Universal

GIRL ON THE FRONT PAGE, THE: Gloria Stuart, Edmund Lowe—A snappy interesting newspaper yarn that makes for popular appeal, but I will be a little super-critical for the moment. Edmund Lowe was an up-to-the-minute newspaper editor and he should have known that a confession extracted by torture would not hold before the law. This did a fair average doubled with "36 Hours to Kill."—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

LUCKIEST GIRL IN THE WORLD: Jane Wyatt, Louis Hayward—A very good program picture and well liked. Running time, 74 minutes. Played January 14.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MY MAN GODFREY: William Powell, Carole Lombard—A dandy comedy cleverly played by a popular cast. Carole never better. Played December 31-January 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NOBODY'S FOOL: Edward Everett Horton, Glenda Farrell—Played on a double bill. The best Edward Everett Horton ever made as a top star. Pleased 100 per cent. Many compliments. Good for any day in the week. Good program pictures are pleasing my patrons more than the Big Specials, which are mostly big in price. Played December 23.—H. H. Daniels, Nu-Era Theatre, Oswego, Kan. General patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March—Costume picture. Good of its kind. You won't break any records with this one.—Strand Theatre, Old Town, Maine. General patronage.

BIG NOISE, THE: Guy Kibbee, Warren Hull—Good programmer.—Strand Theatre, Old Town, Maine. General patronage.

CAIN AND MABEL: Marion Davies, Clark Gable—Excellent. Extra playing time.—Strand Theatre, Old Town, Maine. General patronage.

CHARGE OF THE LIGHT BRIGADE, THE: Errol Flynn, Olivia de Havilland—Packed them in the first night with CCC boys. The town people, however, were most enthusiastic about it. Played January 23-24.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent—A very fine heart interest drama. Try to arrange your program that as many of your patrons as possible see this from the start. I have a minor fault to find. In the trailer they show Kay Francis and George Brent in bed together as if they had retired for the night, which to me was carrying sex appeal a little too far, even though the couple were portrayed as being married in the picture itself. You see that Brent is in his dressing gown when he lies down beside Kay Francis, but at that I believe that as portrayed it is still a little too sexy to satisfy the Legion of Decency. The picture did not need this extra pepping up; it is a very fine drama without this scene. Business on this was above average.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GIVE ME YOUR HEART: Kay Francis, George Brent—Good picture.—Strand Theatre, Old Town, Maine. General patronage.

I MARRIED A DOCTOR: Pat O'Brien, Josephine Hutchinson—A story based on "Main Street." Heard a lot of favorable comments on this picture. The popularity of the author and the cast of stars pulled them in for us. Running time, 83 minutes. Played December 25-26.—J. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town patronage.

POLO JOE: Joe E. Brown—Pleased about 80 per cent. Not his best picture by any means, but right down the alley for a small town. Running time, 65 minutes. Played January 10-12.—Wayne T. Jenkins, Peoples and the New Lee Theatres, Pleasant Hill and Lee's Summit, Mo. Small town and rural patronage.

Short Features

Columbia

FALSE ALARMS: 3 Stooges—A hilarious riot of mirth, meant to drive away all your troubles.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HOLD 'EM COWBOY: New World of Sports Series—A good western subject. Plenty of action.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

(Continued on following page)

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STOP, LOOK AND GUESS: New World of Sport Series—An unusual game of guessing sport champions; the audience is let in on the fun. From audience reaction many guessed right, at any rate they had a good ten minutes trying.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TOURING THE SPORT WORLD: New World of Sport Series—Columbia knows what it's all about when it comes to short subjects. Best shorts on the market.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

Educational

ANY OLD PORT: Buster West, Tom Patricola—This team is a real favorite here and this comedy is as good as any of their past offerings, all of which have been above the average. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

BLUE BLAZES: Buster Keaton—A genuinely funny Keaton comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BOY, OH BOY: Two-Reel Comedies—A fair amount of laughs in this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KIKO AND THE HONEY BEARS: Paul Terry-Toons—Average cartoon. Kiko is a poor effort to capitalize on the Popeye antics.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARKED IN PAREE: Buster West, Tom Patricola—This team needs better material. They woud be a knockout with better stuff to work with.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAY! GIRLS: Song and Comedy Hits—An excellent number in this series. Features an all girl orchestra and some clever gals entertain.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WACKY FAMILY, THE: Tim and Irene—It's hard to see how anyone can consider this troupe funny; they're just plain silly, or is it crazy? A few laughs along the way but darn few.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

ARBOR DAY: Our Gang—A good Gang comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

AT SEA ASHORE: Patsy Kelly Comedy—A good comedy, lacking only that unforgettable Thelma Todd. Lucky they aren't continuing this series, as Thelma sure left an awful gap.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BEHIND THE HEADLINES: Pete Smith Speciality—An interesting and instructive short showing how transoceanic photo service works.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BORED OF EDUCATION: Our Gang effort; a good start for the new series of single reel Our Gangs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

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CREW RACING: M-G-M Sports Parade—A good sporting subject.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DARE DEVILTRY: M-G-M Sports Parade—Excellent subject. Features several stunt performers at their work.— L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FOOL PROOF: Crime Doesn't Pay Series—Okay action short from this popular series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HARNESSED RHYTHM: M-G-M Sports Parade—A good horse training subject. Interesting for anyone.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO BE A DETECTIVE: M-G-M Miniatures—Another okay Robert Benchley short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO BEHAVE: M-G-M Miniatures—Robert Benchley is great in this funny novelty short.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HOW TO TRAIN A DOG: M-G-M Miniatures—A comical and entertaining short with Robert Benchley.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

IMPORTANT NEWS: M-G-M Miniatures—About the best short the late 'Chic' Sale gave us. Interesting and possibly worthy of exploitation mention is the fact James Stewart appears with Chic in this one.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JAPAN IN CHERRY BLOSSOM TIME: FitzPatrick Travel Talks—A good color travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

JONKER DIAMOND: M-G-M Miniatures—So similar to a scene in Fox's "15 Maiden Lane" that the edge was all worn off it. Good enough, otherwise.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEW SHOES: Tabloid Musicals—An agreeable novelty that was well liked. Arthur Lake and Jean Chatburn featured.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ORIENTAL PARADISE: FitzPatrick Travel Talks—A very fine colored travel.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PUBLIC PAYS, THE: Crime Doesn't Pay Series—Average for the series; not the best.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

RURAL MEXICO: FitzPatrick Travel Talks—Usual good FitzPatrick color travelogue.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TABLE TENNIS: M-G-M Sports Parade—A good short that is unusual in its selection of one of the lesser known games as its subjects.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

VIOLETS IN SPRING: Musical Comedies—This musical comedy was mostly studio effects; more musical numbers would improve the series in the future. One dance team routine okay. Color would also help.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WANTED—A MASTER: Pete Smith Specialties—An excellent Pete Smith reel about a very lovable dog looking for a master. Original, clever and entertaining.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

Paramount

HAWAIIAN BIRDS: Color Classics—A dandy color cartoon.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LITTLE STRANGER: Color Classics—The finest thing I've ever seen in color and never have I heard heavier applause (I ask my people to bear down a bit when they see something they especially like). Running time, 10 minutes.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

LITTLE SWEE' PEA: Popeye the Sailor—The best Popeye yet and that's something. Running time, 7 minutes.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

PARAMOUNT PICTORIAL: No. 4—Excellent as these pictures usually are.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SPORTING PALS: Grantland Rice Sportlights—An unusual short, featuring of all things a group of pet otters. Deserves a billing and will please in any situation. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

WE DID IT: Betty Boop—Just a cartoon. Running time, seven minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

RKO Radio

DEADLY FEMALES: Struggle to Live Series—An excellent and interesting nature reel. Educational and entertaining.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FELIX THE CAT AND THE GOOSE THAT LAID THE GOLDEN EGG: Rainbow Parade Cartoons—Another pleasing color worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario Canada. General patronage.

LALAPALOOSA: Headliner Series—This boy, Buddy Doyle, gave the customers a real treat with his clever impersonations. Plenty of comment and when can we see more of him? Running time, 16 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

MARCH OF TIME: No. 4—Nothing to rave about in this issue. Most of our patrons find this series dull. Definitely not worth the increased rental.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MARCH OF TIME: No. 5—The best of the bunch so far.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

MARCH OF TIME: This glorified newsreel goes over very mildly in this situation, but believe as more issues are shown, will build up interest. Running time, 20 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONE LIVE GHOST: Leon Errol—Our patrons chuckled plenty over this one. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SINGING WHEELS: Sports With Bill Corum—Average sport reel. Racing cars again are the treatise.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

TROLLEY AHOY: Rainbow Parade Cartoons—One of the best of the colored cartoons. The Molly Moo Cows were also excellent.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VOCALIZING: Edgar Kennedy Comedies—We must say this is a distinctly novel and quite funny comedy, but where is Edgar's family, Florence Lake and all the others? Our folks liked them lots.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Twentieth Century-Fox

HONG KONG HIGHLIGHTS: Magic Carpet Series—Average travelogue lacking the advantage of color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

United Artists

MICKEY'S FIRE BRIGADE: Mickey Mouse—This and Popeye (Little Swee' Pea) saved the show from a flop when run with "Garden of Allah." It's a wow. Running time, 7 minutes.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. Small town and rural patronage.

TOBY TORTOISE RETURNS: Silly Symphonies—Got the laughs so we'll call it a success. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Warner Vitaphone

BACKYARD BROADCAST, THE: Broadway Brevities—These are really wonderful kid dancers, singers, etc., in this and it's swell entertainment for any program. Running time, 21 minutes.—Roy W. Adams, Mason Theatre, Mason, Mich. Small town patronage.

CLYDE LUCAS AND ORCHESTRA: Melody Masters—Good music, dancing and singing. Book it.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

DON'T LOOK NOW: Merrie Melodies—An excellent colored cartoon about Valentine's Day.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OILY BIRD, THE: Ken Murray—A very good slapstick comedy.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

OUNCE OF INVENTION, AN: Vitaphone Novelties—Very poor. Not an ounce of entertainment in it. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PICTORIAL REVIEW: Not so good. The last part in color is all that saves this from being very dull. Running time, one reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kansas. Small town patronage.

PIGS IS PIGS: Merrie Melodies—A good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

PORKY OF THE NORTHWOODS: Tooney Tunes—An excellent black and white cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronge.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended January 23, 1937, from 96 theatres in 17 major cities of the country was $1,119,810, a decrease of $147,431 from the total of the preceding week ended January 23, 1937, when 107 theatres in 18 large cities aggregated $1,267,241.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Boston							
Boston	3,246	35c-75c	"The Plot Thickens" (Radio) (plus stage show)	22,000	"The Luckiest Girl in the World" (Univ.) (on stage: Benny Fields and Sally Rand)	26,000	High 12-5 "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"God's Country and the Woman" (W.B.) and "Mind Your Own Business" (Para.)	5,800	"The Plainsman" (Para.) and "Easy to Take" (Para.)	6,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"The Great Guy" (Grand National)	20,000	"Three Smart Girls" (Univ.)	18,000	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.) (2nd week)	17,000	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.) (1st week)	20,000	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,557	35c-65c	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.) (2nd week)	15,800	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.) (1st week)	18,000	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman' 7,500
Metropolitan	4,332	35c-75c	"Maid of Salem" (Para.) (on stage: Fred Waring and Band)	23,000	"One in a Million" (20th Cent.-Fox) (on stage: Fred Waring and Orch.)	40,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"God's Country and the Woman" (W.B.) and "Mind Your Own Business" (Para.)	8,000	"The Plainsman" (Para.) and "Easy to Take" (Para.)	8,900	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Lloyds of London" (20th Cent.-Fox)	15,000	"One in a Million" (20th Cent.-Fox)	19,000	High 1-9-37 "After the Thin Man" 27,200 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Sinner Take All" (MGM) and "Here Comes Carter" (F.N.)	6,000	"Wanted: Jane Turner" (Radio) and "King of Hockey" (W.B.)	6,000	High 12-5 "Tarzan Escapes" 10,001 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"The Plainsman" (Para.) (2nd week)	9,000	"The Plainsman" (Para.) (1st week)	15,000	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"Camille" (MGM)	7,500	"Sing Me a Love Song" (F.N.) and "The Case of the Black Cat" (F.N.)	6,200	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Three Smart Girls" (Univ.) and "Mysterious Crossing" (Univ.)	8,000	"Flying Hostess" (Univ.) and "Country Gentlemen" (Republic)	6,000	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	35c-65c	"The Plainsman" (Para.) (2nd week)	6,000	"The Plainsman" (Para.) (1st week)	8,500	High 9-12 "Girls' Dormitory 11,000 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"Great Guy" (Grand National) (on stage: Milt Briton and Orch.)	30,000	"One in a Million" (20th-Cent. Fox) (plus stage show)	33,500	High 1-9-37 "The Plainsman" 57,500 Low 11-28 "Go West, Young Man" 23,000
Garrick	900	35c-65c	"One in a Million" (20th Cent.-Fox)	7,900	"Man of Affairs" (GB)	5,800	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	35c-55c	"Smart Blonde" (F.N.) (plus stage show)	15,000	"Jungle Princess" (Para.) (plus stage show)	16,500	High 1-9-37 "Sinner Take All" (on stage: Mills Brothers) 25,800 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	35c-75c	"Three Smart Girls" (Univ.) (on stage: Jane Withers)	28,600	"Woman Alone" (GB) (on stage: George White's Scandals)	28,300	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	35c-75c	"God's Country and the Woman" (W.B.)	14.700	"Lloyds of London" (20th Cent.-Fox) (2nd week)	12,000	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-40c	"Counterfeit Lady" (Col.) (plus stage show)	16,600	"Flying Hostess" (Univ.) (plus stage revue)	15,000	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	35c-75c	"After the Thin Man" (MGM) (4th week)	12,000	"After the Thin Man" (MGM) (3rd week)	16,500	High 1-9-37 "After the Thin Man" 35,700 Low 4-13-35 "Vanessa: Her Love Story". 10,000
Cleveland							
Allen	3,330	30c-42c	"One in a Million" (20th Cent.-Fox)	6,000	"White Hunter" (20th Cent.-Fox)	6,000	High 1-9-37 "Charlie Chan at the Opera" 9,300 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Lloyds of London" (20th Cent.-Fox)	13,500	"One in a Million" (20th Cent.-Fox)	16,000	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"Great Guy" (Grand National) (plus stage show)	17,000	"The Plot Thickens" (Radio) (on stage: Jane Withers)	24,000	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"The Plainsman" (Para.)	15,000	"Camille" (MGM)	15,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"Camille" (MGM)	5,500	"After the Thin Man" (MGM) (2nd week)	7,500	High 1-16-37 "After the Thin Man" 12,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Rembrandt" (U.A.)	3,500	"Gold Diggers of 1937" (W.B.)	2,500	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Romeo and Juliet" (MGM) and (3-day roadshow) "More Than a Secretary" (Col.) and "Find the Witness" (Col.) (4 days)	3,000	"The Garden of Allah" (U.A.)	2,000	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Denham	1,500	25c-40c	"Mind Your Own Business" (Para.)	4,000	"The Plainsman" (Para.) (3rd week)	4,000	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"Beloved Enemy" (U.A.) (plus stage band)	8,500	"Sing Me a Love Song" (F.N.) (on stage: Major Bowes' Unit)	12,000	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"That Girl from Paris" (Radio) and "Sinner Take All" (MGM)	5,300	"Camille" (MGM) and "Mad Holiday" (MGM)	8,000	High 1-9-37 "After the Thin Man" 17,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Crack Up" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.- Fox)	3,000	"Great Guy" (Grand National) and "The Case of the Black Cat" (F.N.)	4,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Hollywood								
Chinese	2,500	30c-55c	"Love on the Run" (MGM) and "Laughing at Trouble" (20th Cent.-Fox)	11,747	"The Garden of Allah" (U.A.) and "Career Woman" (20th Cent.-Fox)	13,529	High 2-22 "Modern Times" Low 5-4-35 "West Point of the Air"	26,000 4,900
Pantages	3,000	30c-65c	"The Plough and the Stars" (Radio) and "She's Dangerous" (Univ.)	6,500	"Great Guy" (Grand National) and "The Mighty Treve" (Univ.)	8,000	High 9-12 "My Man Godfrey" and "Yellowstone" Low 4-13-35 "Mister Dynamite" and "Great God Gold"	21,000 2,500
W. B. Hollywood	3,000	30c-65c	"Charge of the Light Brigade" (W.B.) and "Smart Blonde" (W.B.) (2nd week)	10,250	"Charge of the Light Brigade" (W. B.) and "Smart Blonde" (W.B.) (1st week)	16,800	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" Low 6-27 "The Big Noise"	19,500 4,000
Indianapolis								
Apollo	1,100	25c-40c	"One in a Million" (20th Cent.-Fox) (2nd week)	4,500	"One in a Million" (20th Cent.-Fox) (1st week)	7,200	High 9-12 "My Man Godfrey" Low 6-27 "Sins of Man"	8,000 1,600
Circle	2,800	25c-40c	"Man of Affairs" (GB) and "The Woman Alone" (GB)	4,200	"Winterset" (Radio) and "Racing Lady" (Radio)	4,500	High 10-10 "Anthony Adverse" Low 3-16-35 "Transient Lady"	10,000 2,000
Loew's	2,800	25c-40c	"Beloved Enemy" (U.A.) and "The Man Who Lived Twice" (Col.)	6,000	"Romeo and Juliet" (MGM) (3 days) (55c-$1.10) "After the Thin Man" (MGM) (4 days-return engagement)	6,000 5,000	High 1-2-37 "After the Thin Man" Low 4-6-35 "Casino Murder Case"	16,000 2,750
Lyric	2,000	25c-40c	"Black Legion" (W.B.) (plus vaudeville)	7,800	"Once a Doctor" (F.N.) (plus stage show)	8,500	High 9-12 "Pepper" (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan"	14,000 5,700
Kansas City								
Mainstreet	3,100	25c-40c	"One in a Million" (20th Cent.-Fox)	12,100	"That Girl from Paris" (Radio)	7,300	High 11-23-35 "Case of the Lucky Legs" Low 1-12-35 "I Sell Anything"	22,000 2,000
Midland	4,000	25c-40c	"Beloved Enemy" (U.A.) and "Woman in Distress" (Col.)	8,500	"Pennies from Heaven" (Col.) and "Counterfeit Lady" (Col.)	13,500	High 1-2-37 "After the Thin Man" Low 9-14-35 "Bonnie Scotland"	26,300 6,000
Newman	1,900	25c-40c	"Sing Me a Love Song" (F.N.)	7,300	"Rainbow on the River" (Radio)	7,400	High 5-25-35 "Goin' to Town" Low 5-18-35 "Dinky"	14,000 3,000
Tower	2,090	25c-35c	"The Holy Terror" (20th Cent.-Fox) (plus stage show)	7,000	"Jungle Princess" (Para.) (plus stage show)	6,800	High 1-18 "Magnificent Obsession" Low 3-14 "Lady of Secrets"	14,500 5,000
Uptown	2,000	25c-40c	"Three Smart Girls" (Univ.)	5,400	"The Plainsman" (Para.) (3 days-3rd week) "Romeo and Juliet" (MGM) (55c-$1.10—2-a-day) (4 days)	2,500 5,500	High 9-7-35 "Steamboat Round the Bend" Low 7-27-35 "Black Sheep"	11,000 2,100
Los Angeles								
Four Star	900	30c-55c	"Man of Affairs" (GB)	4,667	"Carnival in Flanders" (Amer.-Tobis)	4,419	High 1-2-37 "Rembrandt" (6 days) Low 12-17-35 "Return of Peter Grimm"	9,113 2,400
Hillstreet	2,700	30c-65c	"The Plough and the Stars" (Radio) and "She's Dangerous" (Univ.)	7,000	"Great Guy" (Grand National) and "The Mighty Treve" (Univ.)	10,500	High 9-12 "My Man Godfrey" and "Yellowstone" Low 11-2-35 "Three Kids and a Queen"	24,000 2,800
Loew's State	2,500	30c-55c	"Love on the Run" (MGM) and "Laughing at Trouble" (20th Cent.-Fox)	15,696	"The Garden of Allah" (U.A.) and "Career Woman" (20th Cent.-Fox)	17,993	High 1-9-37 "After the Thin Man" and "Woman Wise" Low 10-26-35 "Way Down East"	25,900 6,200
Paramount	3,596	30c-55c	"The Plainsman" (Para.) (plus stage show) (2nd week)	18,100	"The Plainsman" (Para.) (plus stage show) (1st week)	25,500	High 1-9-37 "College Holiday" Low 6-27 "Case Against Mrs. Ames"	35,000 9,126
W. B. Downtown	3,400	30c-65c	"Charge of the Light Brigade" (W.B.) and "Smart Blonde" (W.B.) (2nd week)	10,750	"Charge of the Light Brigade" (W.B.) and "Smart Blonde" (W.B.) (1st week)	14,500	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" Low 6-27 "The Big Noise"	20,000 3,800
Minneapolis								
Century	1,600	25c-40c	"Camille" (MGM)	3,000	"After the Thin Man" (MGM)	7,000	High 1-16-37 "Three Smart Girls" (2nd week) Low 1-30-37 "Camille"	9,000 3,000
Minnesota	4,000	25c-55c	"Beloved Enemy" (U.A.)	8,000	"Camille" (MGM)	11,000	High 1-4 "The Bride Comes Home" Low 12-26 "White Hunter"	31,326 6,000
RKO Orpheum	2,900	25c-40c	"Charge of the Light Brigade" (W.B.)	5,500	"Come and Get It" (U.A.)	4,500	High 9-21-35 "Top Hat" Low 6-13 "The Golden Arrow"	18,000 3,000
State	2,300	25c-40c	"King of Hockey" (W.B.) and "Career Woman" (20th Cent.-Fox)	2,500	"Here Comes Carter" (F.N.) and "Wanted: Jane Turner" (Radio)	3,000	High 9-19 "Sing, Baby Sing" Low 1-30-37 "King of Hockey" and "Career Woman"	8,000 2,500
World	400	25c-35c	"Three Smart Girls" (Univ.) (4th week)	1,500	"Three Smart Girls" (Univ.) (3rd week)	3,300	High 9-5 "Secret Agent" Low 9-19 "The Private Life of Louis XIV"	6,000 1,900
Montreal								
Capitol	2,547	25c-60c	"The Plainsman" (Para.) (2nd week)	7,000	"The Plainsman" (Para.) (1st week)	12,600	High 2-9-35 "Lives of a Bengal Lancer" Low 12-26 "A Midsummer Night's Dream"	15,500 6,500
His Majesty's	1,700	25c-50c	"Forget Me Not" (British) and "Trapped in the Alps" (British)	4,000	"The Man Who Could Work Miracles" (U.A.) and "Land Without Music" (General)	6,000	High 10-17 "Nine Days a Queen" and "Two's Company" Low 6-2-34 "All Quiet on the Western Front"	9,000 3,000
Loew's	3,115	25c-60c	"Smart Blonde" (W.B.) (on stage: Olsen and Johnson)	11,000	"The Jungle Princess" (Para.) (on stage: Leon Errol and revue)	13,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington"	15,000 5,500
Palace	2,600	25c-65c	"One in a Million" (20th Cent.-Fox) and "Crack Up" (20th Cent.-Fox)	10,500	"Lloyds of London" (20th Cent.-Fox) (2nd week)	9,000	High 12-7-35 "Mutiny on the Bounty" Low 12-26 "Old Hutch" and "Mister Cinderella"	15,000 7,500
Princess	2,272	25c-65c	"That Girl from Paris" (Radio) and "Wanted: Jane Turner" (Radio)	8,500	"The Garden of Allah" (U.A.) and "The Plot Thickens" (Radio) (2nd week)	5,500	High 2-22 "Modern Times" and "Guard That Girl" Low 12-28-35 "Remember Last Night?" and "East of Java"	12,500 3,000
New York								
Capitol	4,700	25c-85c	"Camille" (MGM)	65,000	"After the Thin Man" (MGM) (4th week)	25,000	High 1-5-35 "Forsaking All Others" Low 5-30 "Three Wise Guys"	87,000 7,000
Criterion	1,700	25c-75c	"Great Guy" (Grand National) (4th week)	8,000	"Great Guy" (Grand National) (3rd week)	10,000	....	
Paramount	3,700	25c-85c	"The Plainsman" (Para.) (plus stage show) (2nd week)	40,000	"The Plainsman" (Para.) (plus stage show) (1st week)	60,000	High 1-19-35 "Lives of a Bengal Lancer" Low 12-21-35 "Millions in the Air"	65,300 10,000
Rialto	594	25c-55c	"Criminal Lawyer" (Radio)	9,000	"Under Cover of Night" (MGM)	7,800	....	
Rivoli	2,200	25c-99c	"Men Are Not Gods" (U.A.) (2nd week)	16,500	"Men Are Not Gods" (U.A.) (1st week)	21,000	High 2-15 "Modern Times" Low 6-29-35 "Nell Gwyn"	65,000 8,100
RKO Music Hall	5,954	40c-$1.65	"Lloyds of London" 20th Cent.-Fox) (plus stage show) (2nd week)	73,500	"Lloyds of London" (20th Century-Fox) (plus stage show) (1st week)	87,000	High 9-7-35 "Top Hat" Low 12-19 "More Than a Secretary"	131,200 45,000
Roxy	6,200	25c-75c	"Three Smart Girls" (Univ.) (on stage: Borrah Minevitch and Rascals)	60,000	"One in a Million" (20th Cent.-Fox) (on stage: Marty May) (3rd week)	36,000	High 1-9-37 "One in a Million" (8 days) Low 4-20-35 "My Heart Is Calling"	80,000 17,500
Strand	3,000	40c-99c	"Black Legion" (W.B.) (2nd week)	15,000	"Black Legion" (W.B.) (1st week)	28,000	High 5-11 "The G Men" Low 4-4-36 "Snowed Under"	60,138 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"Rembrandt" (U.A.)	2,000	"Hideaway Girl" (Para.)	2,600	High 8-29 "Girls' Dormitory" 3,900 Low 5-9 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Three Smart Girls" (Univ.)	6,000	"The Garden of Allah" (U.A.)	4,000	High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-35c	"The Man Who Lived Again" (GB) and "The Girl of the Ozarks" (Para.) (4 days) "Straight from the Shoulder" (Para.) and "Make Way for a Lady" (Radio) (4 days)	2,100 1,100	"Wedding Present" (Para.) (4 days) (10c-40c) "Without Orders" (Radio) and "I'd Give My Life" (Para.) (3 days)	2,300 1,300	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"Beloved Enemy" (U.A.)	2,800	"One in a Million" (20th Cent.-Fox)	6,200	High 1-2-37 "After the Thin Man" 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Sing Me a Love Song" (F.N.) and "Once a Doctor" (F.N.)	4,800	"More Than a Secretary" (Col.) and "Come Closer, Folks" (Col.)	4,700	High 9-14-35 "Top Hat" 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Black Legion" (W.B.) and "Luckiest Girl in the World" (Univ.)	6,800	"Romeo and Juliet" (MGM) (2 days) (55c-$1.10-2-a-day) "A Midsummer Night's Dream" (W.B.) and "15 Maiden Lane" (20th Cent.-Fox)	2,800 5,000	High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"God's Country and the Woman" (W.B.) and "Let's Make a Million" (Para.)	8,700	"Beloved Enemy" (U.A.) and "Smart Money" (W.B.)	7,500	High 2-29 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Paramount	2,900	25c-55c	"Charge of the Light Brigade" (W.B.) and "Easy to Take" (Para.) (8 days)	7,200	"Camille" (MGM) and "Mister Cinderella" (MGM)	7,200	
Philadelphia							
Aldine	1,400	40c-65c	"Men Are Not Gods" (U.A.)	11,000	"Wings of the Morning" (20th Cent.-Fox) (6 days)	5,000	High 1-9-37 "Beloved Enemy" 21,000 Low 1-26-35 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"Camille" (MGM) (8 days-2nd week)	19,000	"Camille" (MGM) (1st week)	23,000	High 1-4 "A Tale of Two Cities" 30,000 Low 8-17-35 "Jalna" 6,000
Earle	2,000	25c-55c	"Mind Your Own Business" (Para.) (on stage: Fred Waring and Band)	19,500	"Crack Up" (20th Cent.-Fox) (plus stage show)	14,000	High 1-4 "Miss Pacific Fleet" 22,000 Low 10-5-35 "I Live for Love" 9,500
Fox	3,000	40c-65c	"God's Country and the Woman" (W.B. (plus stage show)	15,000	"That Girl from Paris" (Radio) (on stage: James Melton and revue)	17,000	High 5-9 "Under Two Flags" 31,000 Low 9-28-35 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"That Girl from Paris" (Radio)	2,700	"Beloved Enemy" (U.A.)	2,900	High 10-5-35 "Top Hat" 6,300 Low 6-1-35 "Dinky" 1,200
Keith's	2,000	30c-50c	"The Plainsman" (Para.)	2,900	"After the Thin Man" (MGM)	3,300	High 4-13-35 "Roberta" 5,800 Low 1-2-35 "The Right to Live" 900
Stanley	3,700	40c-55c	"Three Smart Girls" (Univ.)	17,000	"The Plainsman" (Para.) (2nd week)	12,000	High 12-5 "Born to Dance" 33,500 Low 5-11-35 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Charlie Chan at the Opera" (20th Cent.-Fox)	6,300	"Smart Blonde" (W.B.)	6,000	High 1-11 "Riffraff" 10,000 Low 3-23-35 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox) (3rd week)	2,500	"Theodora Goes Wild" (Col.) and "Can This Be Dixie"? (20th Cent.-Fox) (2nd week)	2,500	High 6-17-35 "Life Begins at Forty" 2,700 Low 6-22-35 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Three Smart Girls" (Univ.) and "Mad Holiday" (MGM) (2nd week)	7,000	"Three Smart Girls" (Univ.) and "Mad Holiday" (MGM) (1st week)	7,950	High 5-16 "The Singing Kid" 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Country Gentlemen" (Republic) (plus stage show)	6,000	"Arizona Mahoney" (Para.) and "Here Comes Carter" (F.N.)	3,000	High 1-25 "A Midsummer Night's Dream" 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Banjo on My Knee" (20th Cent.-Fox) and "In His Steps" Grand National) (2nd week)	6,000	"Banjo On My Knee" (20th Cent.-Fox) and "In His Steps" (Grand National) (1st week)	8,000	High 9-28-35 "She Married Her Boss" 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"God's Country and the Woman" (W.B.) and "Find the Witness" (Col.) (2nd week)	8,000	"God's Country and the Woman" (W.B.) and "Find the Witness" (Col.) (1st week)	9,300	High 4-20-35 "Private Worlds" 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Stolen Holiday" (F.N.)	7,000	"Sinner Take All" (MGM)	7,000	High 10-17 "Dodsworth" 9,500 Low 6-8-35 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	15c-40c	"Mysterious Crossing" (Univ.) and "Conflict" (Univ.)	3,200	"That Girl from Paris" (Radio) and "Yellow Cargo" (G.N.)	5,500	High 11-14 "Gambling with Souls" 7,500 Low 12-7-35 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-75c	"Black Legion" (W.B.) and "Mind Your Own Business" (Para)	14,200	"After the Thin Man" (MGM) and "King of Hockey" (W.B.) (2nd week)	17,000	High 1-16-37 "After the Thin Man" "King of Hockey" 29,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-55c	"Great Guy" (Grand National) (plus vaudeville) (2nd week)	13,500	"Great Guy" (Grand National) (plus vaudeville) (1st week)	19,500	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"Three Smart Girls" (Univ.) and "Find the Witness" (Col.) (2nd week)	6,800	"Three Smart Girls" (Univ.) and "Find the Witness" (Col.) (1st week)	7,500	High 1-2-37 "Pennies from Heaven" and "You Can't Get Away With It" 17,200 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-75c	"God's Country and the Woman" (W.B.) and "Crack Up" (20th Cent.-Fox) (2nd week)	10,500	"God's Country and the Woman" (W.B.) and "Crack-Up" (20th Cent.-Fox) (1st week)	14,000	High 7-11 "San Francisco" 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,470	15c-40c	"After the Thin Man" (MGM) and "Hats Off" (Grand National)	6,800	"The Plainsman" (Para.) and "Man Betrayed" (Republic) (2nd week)	5,500	High 8-1 "San Francisco" 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
United Artists	1,200	15c-65c	"Garden of Allah" (U.A.) (2nd week)	5,400	"Garden of Allah" (U.A.) (1st week)	7,000	High 10-26-35 "Barbary Coast" 15,000 Low 12-28-35 "Mimi" 2,500
Warfield	2,700	15c-75c	"Camille" (MGM) and "Let's Make a Million" (Para.) (2nd week)	13,800	"Camille" (MGM) and "Let's Make a Million" (Para.) (1st week)	16,500	High 10-5-35 "I Live My Life" 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" 12,000

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Speed Mad"	Original screen play, Grace Neville, Fred Niblo, Jr. Director: D. Ross Ledermann.	Rosalind Keith, Allen Brook, George Ernest, Joseph Sawyer, J. M. Kerrigan, Arthur Loft, Al Hill, Richard Terry, Ray Bennett, Johnny Tyrrell.	Shooting
"Racing Luck"	Original, Bert Granet. Screen play, Lambert Hillyer. Director: Lambert Hillyer.	Charles Quigley, Dorothy Wilson, Eddie Nugent, Patricia Farr, Gene Morgan, John Gallaudet, Gordon Elliott, Arthur Aylesworth.	Shooting
"A New Trail Ahead"	Original, Norman Sheldon. Screen play, Leslie Swabacker. Director: Leon Barsha.	Charles Starrett, Peggy Stratford, Edward LeSaint, Charles Middleton, Hank Bell, Art Mix.	Shooting
GRAND NATIONAL			
"23½ Hours Leave"	Original, Mary Roberts Rinehart. Screen play, Henry McCarthy, Harry Ruskin. Director: John G. Blystone.	James Ellison, Terry Walker, Morgan Hill, Arthur Lake, Paul Harvey, Wally Maher, Andy Andrews, Pat Gleason, Murray Alper, John Kelly, Russell Hicks, Ward Bond.	Shooting
"Two Shall Meet"	Original, Carl Brown, Hinton Smith. Screen play, Duncan Mansfield, Carroll Graham. Director: Duncan Mansfield.	Eric Linden, Cecilia Parker, Roger Imhof, Dorothy Peterson, Pedro de Cordoba, Bernadene Hayes, Rollo Lloyd, Spencer Chartres, Otto Hoffman, Jameson Thomas.	Shooting
METRO-GOLDWYN-MAYER			
"Parnell"	**From the play by Elsie T. Schauffler. Screen play, John Van Druten. Director: John M. Stahl.**	**Clark Gable, Mryna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshall, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyliss Coghlan, Pat Moriarty, Byron Russell.**	**Shooting**
"Man in Her House"	From the play by H. M. Harwood. Screen play, Ernest Vajda, Hugh Mills. Director: W. S. Van Dyke.	Jean Harlow, Robert Taylor, Una O'Connor, Reginald Owen, E. E. Clive, Henrietta Crosman, Marla Shelton, Cora Witherspoon, Forrester Harvey.	Editing
PARAMOUNT			
"Souls at Sea"	Original, Ted Lesser. Screen play, Grover Jones. Director: Henry Hathaway.	**Gary Cooper, George Raft, Frances Dee, Robert Cummings, Henry Wilcoxon, Olympe Bradna, Gilbert Emery, Porter Hall, Jamison Thomas, Beulah Bondi.**	**Shooting**
"Waikiki Wedding"	Original, Frank Butler, Don Hartman, Walter DeLeon, Francis Martin. Director: Frank Tuttle.	**Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier, Lief Erikson, Grady Sutton.**	**Shooting**
"Internes Can't Take Money"	Director: Al Santell.	**Barbara Stanwyck, Joel McCrea, Lloyd Nolan, Stanley Ridges, Gaylord Pendleton, Irving Bacon.**	**Shooting**
"High, Wide and Handsome"	Director: Rouben Mamoulian.	Irene Dunne, Randolph Scott, Reginald Owen, Dorothy Lamour, Charles Bickford, William Frawley.	Shooting
"I Met Him in Paris"	Director: Wesley Ruggles.	Claudette Colbert, Robert Young.	Shooting
RKO RADIO			
"Stepping Toes"	Original story, **Leo Loeb, Harold Buchman.** Screen play, Allan Scott, Ernest Pagano. Director: Mark Sandrich.	**Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Harriet Hoctor, Jerome Cowan, Abe Reynolds, Ketti Gallian.**	Shooting
"The Outcasts of Poker Flats"	From the short story by Brete Harte. Director: Christy Cabanne.	Preston Foster, Jean Muir, Van Heflin, Margaret Irving, Virginia Weidler, Si Jenks, Frank M. Thomas, Alec Craig, Paul Guilfoyle, Billy Gilbert, George Irving.	Editing
TWENTIETH CENT.-FOX			
"Cafe Metropole"	Original story, Gregory Ratoff. Screen play, Jacques Duval. Director: Edward H. Griffith.	Loretta Young, Tyrone Power, Helen Westley, Bill Robinson, Adolphe Menjou, Gregory Ratoff.	Shooting
"Wee Willie Winkie"	Director: John Ford.	Shirley Temple, C. Aubrey Smith, Douglas Scott, Victor McLaglen, June Lang, George Hassell, Constance Collier, Cesar Romero, Willie Fung.	Shooting
"Wake Up and Live"	Original story, Curtis Kenyon. Screen play, Harry Tugend, Jack Yellen. Director: Sidney Lanfield.	Walter Winchell, Ben Bernie, Alice Faye, Jack Haley, Patsy Kelly, Grace Bradley, Ned Sparks, Walter Catlett, Douglas Fowley, Miles Mander.	Shooting
"That I May Live"	Screen play, Ben Markson, William Conselman. Director: Allan Dwan.	Rochelle Hudson, Robert Kent, J. Edward Bromberg, DeWitt Jennings, Mary Gordon, Fred Kelsey, James Flavin.	Shooting
"Midnight Taxi"	Based on the Borden Chase magazine serial. Screen play, Kubec Glasmon. Director: Eugene Forde.	Brian Donlevy, Frances Drake, Alan Dinehart, Gilbert Roland.	Shooting
UNIVERSAL			
"Night Key"	Original story, William A. Pierce. Screen play, Horace McCoy, John Francis Larkin. Director: Lloyd Corrigan.	Karloff, Jean Rogers, Samuel Hinds, Hobart Cavanaugh, Samuel S. Hinds, Alan Baxter, David Oliver.	Shooting
"Wings Over Honolulu"	From the novel by Mildred Cram. Screen play, Isabel Dawn, Boyce DeGaw. Director: Henry C. Potter.	Jane Wyatt, Ray Milland, William Gargan.	Shooting
"The Road Back"	From the novel by Eric Remarque. Screen play, R. C. Sherriff. Director: James Whale.	Larry Blake, John King, Noah Berry, Jr., Andy Devine, Slim Summerville, Maurice Murphy, Barbara Read, Louise Fazenda, Eugene Garrick.	Shooting
"The Stones Cry Out"	Original, Richard Wormser. Director: Harold Young.	Nan Grey, Judith Barrett, John Howard, Robert Warwick, Ralph Remley.	Shooting
"California Straight Ahead"	Original, Herman Boxer. Screen play, Herman Boxer, Scott Darling. Director: Arthur Lubin.	John Wayne, Louise Latimer, Robert McWade, Olaf Hytten, Harry Allen, Theodore Von Eltz, Emerson Treacy, Tully Marshall.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Dance, Charlie, Dance"	From an outline by William Jacobs. Screen play, Crane Wilbur. Director: Frank McDonald.	Stuart Erwin, Jean Muir, Allen Jenkins, Glenda Farrell, Charles Foy, James Robbins, Gordon Hart, Veda Ann Borg, Hugh O'Connell, Joseph Crehan.	Shooting
"Talent Scout"	Original, George Bilson. Screen play, George Bilson, William Jacobs, John Pearson, George Bricker. Director: Louis King.	Donald Woods, Fred Lawrence, Rosalind Marquis, Jeanne Madden, David Carlyle, Joseph Crehan, Charles Halton, John Harron, Mary Treen.	Shooting
"Miracle Mountain"	Screen play, John T. Neville. Director: Noel Smith.	Dick Foran, Helen Valkis, Henry Otho, John Merton, Mira McKinney, Winifred Lucas, Glenn Strange.	Shooting
"The Singing Marine"	Original, Delmer Daves. Director: Ray Enright.	Dick Powell, Doris Weston, Hugh Herbert, Allen Jenkins, Addison Richards, Jessie Ralph, Lee Dixon, Guinn "Big Boy" Williams, Marcia Ralston, Veda Ann Borg, Jane Wyman.	Shooting
"Kid Galahad"	From the Saturday Evening Post story by Francis Wallace. Screen play, Seton I. Miller. Director: Michael Curtiz.	Edward G. Robinson, Bette Davis, Wayne Morris, Humphrey Bogart, William Haade, Jane Bryan, Joe Cunningham, Harry Carey.	Shooting
"Public Wedding"	From the story by Houston Branch. Screen play, Roy Chanslor. Director: Nick Grinde.	Jane Wyman, William Hopper, Berton Churchill, Dick Purcell, Marie Wilson, Raymond Hatton.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

MILK OF HUMAN KINDNESS

From down in Dallas have come, recently, newspaper tearsheets carrying photos and story of the annual New Year's party put on by Louie Charninsky for the entire personnel of the Capitol and Rialto Theatres. They're a happy looking lot of folks, to judge from the picture, and beaming with the best of them is Louie himself at the head of the table in his capacity of master of ceremonies. The party was held on the mezzanine of the Rialto and "a good time was had by all".

It's a grand idea.

Theatremen and the front-of-the-house personnel spend most of their waking hours at the theatre, and though there are many things a manager would like to do and can't, he sure can put in some powerful licks in building up a real friendly, homelike atmosphere for his employees. In the first place, a real he-guy will do it to make people happy on the job and the smart guy will do it if for none other than business reasons. Usually the second reason follows the first, even if the reverse isn't always true.

All of which is no sudden discovery. There are plenty of ace showmen who make it their business to see that the house staff is given every possible break, who make things so pleasant that the personnel reflects this good feeling in its contact with the paying public. And don't think for a moment that patrons don't notice these things, which of course means bucks in the boxoffice.

No manager, no matter how talented a showman he may be, can ever be entirely successful unless he has his staff pulling for him. Many theatre organizations seemingly lacking in morale and efficiency may be built up to surprising strength by generous doses of the milk of human kindness tendered cheerfully and often by the man in charge.

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THE USES OF SHOWMANSHIP

Way back in the late 'teens and early '20's when motion picture exploitation was just about busting loose upon a startled populace, the boys would sit around and discuss the potentialities of theatre promotion in other businesses. Opinion was quite unanimous that merchandise could be plugged in the same manner, that even community drives, civic elections and sichlike could be put over with similar tactics. The past decade has seen these opinions translated into actualities. The outside world has seized upon exploitation as a proven means of sales stimulation, and city governments have also discovered that showmanship in the hands of showmen provides a mighty weapon in leveling obstacles in the way of progress for community benefits and the proper functioning of civic activities.

Our pages have recounted instances of such successful cooperation between civic bodies and theatremen, and to these may be added the job done by Kroger Babb on behalf of Phil Chakeres for the city of Springfield, Ohio. On another page of this section will be found the story forwarded by Bill Nasses. Called upon to put over a special tax levy to keep the local schools open, and in the face of citywide opinion that it couldn't be done, Babb directed a campaign that reversed the returns in a previous election and made possible the continued education of 13,000 students who otherwise would be denied this right.

It was no easy job and that he came through so gloriously not only raises his own prestige in the eyes of a grateful community, but also that of the Chakeres Theatre he so ably represents.

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THE ADMEN MAKE IT POSSIBLE

Without going into any dissertation on the value of newspaper advertising, it may be said, in short, that the theatreman with more talent and experience in creating his ads, with everything else equal, will bring in better week-to-week returns. True enough, it takes something in addition to newspaper displays to get everything there is to get on a date. But only a hardy soul will deny the 100 per cent value of this advertising and especially for first runs in big cities where potential patrons spread over a wide area must be sold in a hurry and must be sold "for keeps".

For further proof one need look no further than the current campaign at the New York Roxy where the difficult job of selling a new screen personality, Deanna Durbin, in her first feature-length picture, Universal's "Three Smart Girls," to New York picture patrons was accomplished mainly through the skill of adman Morris Kinzler. An example of his work is carried on a following page.

Kinzler's ability well rates him an extra bow along with other top key-city admen whose excellence in this direction makes possible the high value placed upon newspapers in the advertising of first-run dates.

A-Mike Vogel

STOCKHOLM WINNERS

WILHELM SORENSEN

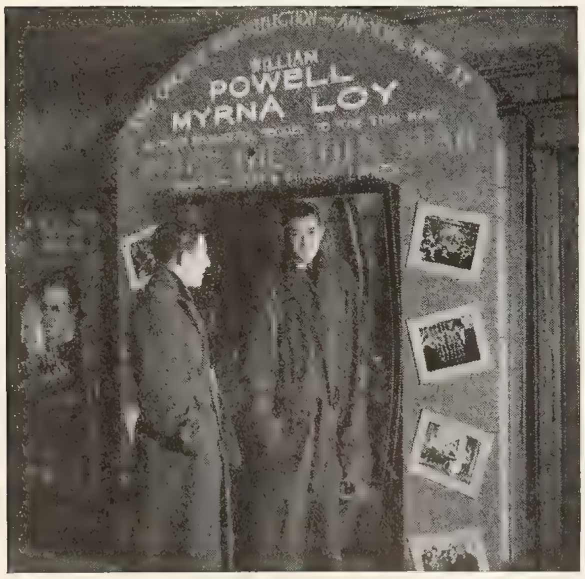
OLOF ANDERSSON

Above are pictured the theatremen from Sweden responsible for the entry on RKO Radio's "Follow the Fleet" voted top Quigley Award honors for December, 1936. To Olof Andersson, general manager, Spegeln Theatre, Stockholm, goes the Silver Plaque, and to Wilhelm Sorensen, publicist, a Silver Citation. Their campaign was detailed in the issue of January 23rd.

See Yourselves As Others See You

Borrowing a convex mirror from local amusement park, Wally Caldwell, Loew's Valentine, Toledo, invited patrons to step up to mirror in lobby and see themselves as "The Thin Man" (see photo). Copy atop setpiece read "You'll laugh at your reflection and you'll howl at," etc., etc.

Another display was doghouse in lobby with pedigreed wirehair on duty, purp at end of three-week contest was awarded to person giving him a name as original as "Asta" in the picture. Dog giveaway was very effective as it has been in other spots on the date.



Caldwell's "Thin Man" Lobby Gag

Scott's "Ziegfeld" Drive Obtains Wide Coverage

Some 20 different slants were listed by Manager Boyd F. Scott, Texas, Iraan, Tex., on "Great Ziegfeld," house being 2,400-seater in a town of 2,000, including the drawing area. Top publicity was obtained with a newspaper promotion that included advertising and publicity mention on most every page of one issue. This included co-op page, cartoons, special columns, stories, etc.

Best located windows were secured for displays and fronts painted on four vacant stores. Stickers were used on market bags, standees placed in department store, imprinted match pads distributed at drug and smoke shops, delivery trucks bannered and elaborate front constructed.

"Tell Us What You Did."

Gag Heralds Plug "Wives Never Know"

For "Wives Never Know," Murray Lafayette, Warner Avon Theatre, Utica, N. Y., distributed orange colored gag heralds in envelopes marked "for ladies only," copy reading, "is hubby a heel or a halo-wearer" followed with list of questions, scores for perfect husbands to be added up to 100 per cent, total secured by Charlie Ruggles in picture.

For "Tarzan Escapes," jungle lobby display was arranged with stuffed animals and tropical greens promoted from local florist. Bally truck with cutout figures of animals and Tarzan toured the streets ahead and during run and Capt. Phifer's visit to newspaper offices netted plenty of publicity.

'Earth' Campaigns Hit In New York And Los Angeles

Highlighted by a radio and newspaper campaign tying in with the wide interest in Pearl Buck's best-seller from which the picture was made, "The Good Earth" opened four days apart on the West and East coasts, its Los Angeles premiere on Jan. 29 at the Carthay Circle, and the Broadway opening at the Astor, Tuesday, Feb. 2nd.

The world premiere in Los Angeles was broadcast over a national hook-up, including stations WOR in New York, WGN in Chicago, CKLW in Detroit, WAAB in Boston, WGAR in Cleveland and WOL in Washington. The broadcast, said to have attracted the largest countryside following on record for a California premiere, took place from the forecourt of the Carthay Circle. The KHJ orchestra was featured. Seventy stations, in addition to the big list tuning in that night re-broadcast the affair within the next forty-eight hours.

The Astor opening featured similar entertainment, and was handled in New York over station WHN.

Both in New York and on the West coast the extensive advertising campaign was tied up effectively with the national interest in the book. The two stars, Paul Muni and Luise Rainer were played up in the ads in striking costume photographs and drawings. At the Astor Theatre a massive sign with the letters "Good Earth" against a red background, and a Chinese dragon interwoven in electrical lights between, attracted consistent attention. The lobby display, featuring native Oriental backgrounds, was rated most unusual.

In Los Angeles the same vast floor space that had been utilized at Bullock's department store for "Romeo and Juliet" was given over to a striking "Good Earth" display. A huge replica of the novel titled "The World's Greatest Book" was constructed for a street bally, Chinese money was passed out with change at the theatre, Chinese cherry tree displayed, and a tearoom installed with Chinese girls serving. Also used on the coast was an exhibit of water buffaloes on a float and in both situations, bookstores, school and library tieups were made. Striking window displays were arranged with all New York and Los Angeles stores handling Chinese wares.

"Tell Us What You Did"

Harvey Promotes Pennies

Lee Harvey, Century Theatre, Audubon, N. J., promoted local bank for 4,000 new pennies in connection with "Pennies from Heaven" and the printing of envelopes with copy reading "pennies from heaven are the pennies you save and grow into dollars when you open an account at the," etc., card also carried cut of Crosby with playdates.

"Tell Us What You Did"

Tied to Safety Drive

New York police department safety campaign has been tied in to "You Only Live Once," the title carried in special window cards as a tag to other safety copy. Cards carry Mayor La Guardia's name with United Artists credited immediately below.

Theatremen Give "3 Smart Girls" Smash Openings

From New York to Miami Beach, from Lowell, Mass., to Baltimore, showmen getting behind their dates on "Three Smart Girls" put over a number of excellent campaigns and here are some of the highlights they utilized in bringing in the customers:

At the New York Roxy, Morris Kinzler stressed a newspaper campaign that opened with a series of teasers on Deanna Durbin, the new star, and the title building up to five and six column smashes for the advance ads (see ad page). Congratulatory wire from Eddie Cantor to his radio protegee was blown up and shown in lobby as was giant wreath of flowers. Cutout heads of the star were spotted around the outer and inner lobbies and a highly decorative front aided in adding further interest. Imprinted heralds were distributed at all Texaco filling stations.

Contest Planted in Baltimore

In Baltimore, for the date at Keith's, J. L. Schanberger planted a six-day newspaper contest to find the city's "three smart girls," through photos of contestants mailed to the paper. Cash and tickets were given. The press book heart stunt was also used and reported were thousands of signatures on the face of the giant heart placed in the lobby in return for which signers were offered star photos. Music stores plugged the sheet music and records, leading orchestras also cooperated and banners were suspended across the main street.

In Miami Beach, Sonny Shepherd tied in the *Daily News* Juniors' Editor on a long distance call to the Universal studios, where Deanna Durbin in person accepted enrollment in the paper's Junior Club. Four-column front page smash with wirephoto picture of the star was landed by Sonny on this unique telephone interview by the paper's club editor.

Put on before the flood, the date at the Strand, Louisville, was highlighted with a bally of three girls carrying lettered umbrellas and imprinted shopping bags (see photo). At the RKO Keith's in Lowell, Mass., Sam Torgan featured a page co-op, the merchandise advertised as styles for "smart girls everywhere."

"Tell Us What You Did"

"Three Smart Girls" Ballyhoo in Louisville

Governor Huxman of Kansas Presents Quigley December Bronze to Hunter

In recognition of his winning the Quigley December Bronze Plaque on "Theodora Goes Wild" at the Orpheum, Atchison, George Hunter (center left) was recently presented with his honors at the State Capitol, in Topeka, by Governor Huxman (center right), the ceremonies arranged by H. A. McClure, district manager, and Irish Murray, manager, Jayhawk, Topeka. Also shown are Al Longshore, Hunter's assistant and Mike Roth, of Columbia Pictures. The winner, city manager for Fox Midwest in Atchison, received congratulatory wires from Irene Dunne, Fox Midwest executives, Columbia Pictures home office, the Mayor of Atchison and the Rotary Club, among others. Topeka and Atchison papers carried the story and similar publicity in Kansas City was planted by Senn Lawler, Fox Midwest ad head.

Puzzle and Slogan Contests Aid Perth "Milky Way" Date

Arranged for "Milky Way" at the Grand, Perth, Western Australia, by J. L. Stiles, managing director, and publicity head Arnold Wheatly, were two effective contests. First was a jig-saw idea put on with distributors of a well-advertised bicycle wherein heralds were distributed informing those interested that pieces for the jig-saw puzzle were to be had with every drink at cooperating milk bars. Ten separate pieces made up the puzzle and when put together made up picture of Harold Lloyd with theatre copy. Contestants were asked to bring answers to the theatre and prizes included one of the bicycles, cash and theatre tickets. The idea proved popular with many entries reported.

The slogan contest was held with the aid of the Metropolitan Milk Board. Cash prizes weer awarded for the best selected with coupons to be had only at the cooperating milk bars and given to those making purchases. One-sheet posters plugging both contests were displayed at all the bars and in other prominent spots.

Strong newspaper drive was topped with two full-page co-op ads planted by the theatremen in which were represented dairy establishments, prominent milk bars, glass companies, restaurants and other allied businesses.

Hutcheon Holds Benefit For Ohio Flood Victims

Lester Hutcheon, manager Union Theatre, New Philadelphia, and the Bexley in Dover, Ohio, forwards accompanying photo showing part of food and clothing received at recent matinee. Each person bringing something for the flood victims of Ohio was admitted free and the contributions were later turned over to the local Red Cross for distribution. Les says more than two tons of food were received. Hutcheon incidentally is the first theatreman to hold a benefit for the flood sufferers for which of course he rates an extra bow.

Contributions to Hutcheon's Flood Benefit

Attractive Front Arranged For Date On "Great Guy"

Campaign at the New York Criterion to build up the new Cagney picture "Great Guy" was started two weeks ahead with hanging signs suspended from a beam in the center of the first lobby. Striking set piece was installed inside the foyer. To draw as much attention as possible from passers-by to the date, much effort was put into the front which consisted of an overhead arch with three returns showing black and white enlargements. Title was in silvered letters with five-foot enlargement of the star bordered in blue neon. Star cutout enlargements were planted atop the marquee and illuminated by floodlights.

"Tell Us What You Did"

Decorate Movie Ball With "Desire" Displays

For Paramount Week, at the Plaza, in Launceston, Tasmania, Horrie Peverill, general manager, and adman, John J. Taylor put together an effective campaign on "Desire," the featured showing. Outstanding was the wide decorations placing of picture advertising at the annual Plaza Movie Ball, held at a nearby riverside resort in advance of the showing. Same idea was followed at a local charity ball.

Windows in the best parts of the city were secured, letters posted to prominent citizens, Paramount Week tabs overprinted and distributed. Fashion stills and stories were planted in the local press, delivery trucks bannered and at the theatre, giant banner (see photo) was placed over the shops in the theatre building.

"Tell Us What You Did"

Hosts Star's Grandmother

When D. E. L. Fisher, Garrick Theatre, Winnipeg, played "Three Smart Girls," the Winnipeg *Free Press* came through with practically a full-page story together with cuts of Deanna Durbin and her grandmother, both of whom are local residents, the latter attending opening as guest of theatre. Paper printed interview with Deanna's grandma, theatre ad was run in colors, and Fisher reports excellent business resulting from the publicity.

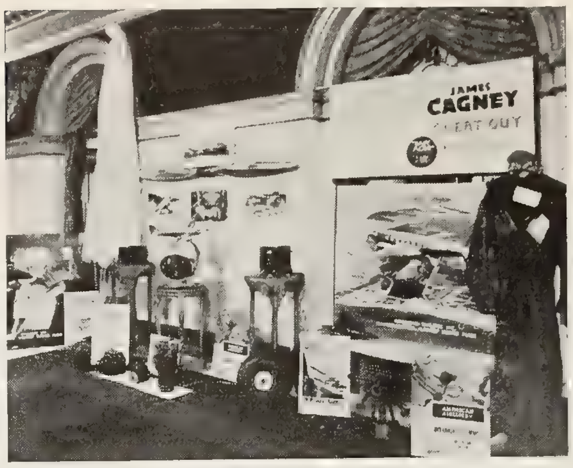
"Tell Us What You Did"

Aerial Bombs Usher In "Charge of Light Brigade"

Lew Chatham, Sooner Theatre, Norman, Okla., contacted his Mayor for permission to shoot off aerial bombs from marquee to usher in opening of "Charge of the Light Brigade." This was done under the supervision of the fire department at intervals during entire engagement with the exception of Sunday.

Accompanying photo shows front with military observatory tower, English and American flags and ushers in brigade hats and trench coats, men in uniform of English soldier blew "the charge" from atop marquee every 15 minutes, at night spotlight was focused on him and tower. Lew also used the p. a. system from his office, horns placed on marquee, and repeated few lines of poems at intervals.

For lobby display, large globe was used with arrow pointing to spot where the charge took place. Cash prizes and ducats were awarded those correctly solving crossword puzzle run in papers, center of which carried cut of the charge; personal letter of endorsement was sent to all teachers; miniature stills with picture copy on reverse side were distributed and parade of boy scouts, bannered horsemen, preceded by high school band was also held.



Bill Brown's Providence Flight Lobby

Manderson Stage Coach Bally for "Glory"

Giant "Desire" Banner in Tasmania

Chatham's "Brigade" Front and Horsemen

Airlines Tie In On "Flying Hostess"

Airlines tied up with Bill Brown, RKO Albee, Providence, R. I., on "Flying Hostess" for lobby display (see photo) consisting of beam finder, radio talking set, etc., together with photographic enlargement of inside of planes. Company also stationed man on duty in lobby at all times to make reservations, using theatre's phones to verify same. Department store also featured window display of outfits worn by aviators and air travellers.

For "Plough and the Stars," Bill distributed story guides to all English teachers, preview was held for offices of the Knights of Columbus with special two-sheet planted in their auditorium and bookmarks were distributed to all public libraries.

"Tell Us What You Did"

"Road to Glory" Week Dedicated to Vets

Bob Manderson, Strand Theatre, Canajoharie, N. Y., dedicated his "Road to Glory" opening to veterans of all wars. Special letters were mailed to each post, color case in lobby carried flags of each with scroll containing names of members of each organization, and disabled vets were admitted as guests of the house.

Accompanying photo shows old stage coach promoted for street bally, newspapers carried special stories during week on theatre dedicating the program to vets and sponsoring a membership drive and directional arrows were tacked to poles about town.

"Tell Us What You Did"

Sneak Preview Held By Gordon on "Girls"

Reported as a first time the stunt was pulled in Waterville, Maine, Louis Gordon, owner of the State and Opera House, advertised a sneak preview for his midnight New Year's Eve show, not giving the name of the picture and offering a money back guarantee. Papers ran story on the gag, Ed Harrison, general manager, reports that the house was packed, no one asked for a refund and all unanimously declared they enjoyed "Three Smart Girls."

"Tell Us What You Did."

Zenovich's 'Nickelodeon Night'

With local Museum of Art showing series of old-time films released nationally through the New York Museum of Modern Art, Manager Phil Zenovich, Roosevelt, San Francisco, tied in to all the newspaper publicity with a Nickelodeon Night, featuring "Tillie's Punctured Romance." Old-time shorts, piano player in the pit, gag slides, etc., were all employed to build up atmosphere.

"Tell Us What You Did"

80, Sees First Motion Picture

Coming to Syracuse with her two sons for a visit, an 80-year-old woman became separated from her family and spent the night at police headquarters. Asked what she would like to see, the octogenarian confessed she had never seen a movie, so Ed McBride, of Loew's, stepped in, supplied admission to see "Love On the Run" and broke into all the human interest stories carried by the papers.

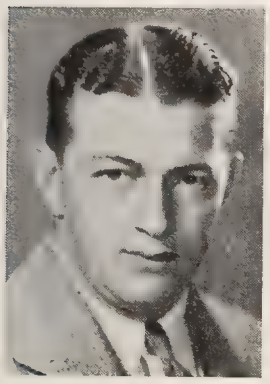
"It Couldn't Be Done", So Kroger Babb Did It

Chakeres Theatres Ad Head Conducts Successful Campaign for Special School Tax Levy

by JACK APPEL

in Springfield

When a city of 75,000 people makes up its mind it's no small job to change it. The fact an entire city was made to change its mind in the short span of two weeks, reversing a decision it had rendered by a 3-to-1 vote to an exactly opposite one by a 2-to-1 vote, was national news. And the news should be of especial interest to those in show business because of the fact it was a showman who cocked the gun and a showman who fired the bullets.



KROGER BABB

Springfield, Ohio—a thriving industrial city of 75,000 people located in the western section of the Buckeye state—turned down a special school tax levy at the November 3rd election by a 3-to-1 vote. The city's 26 public schools closed for lack of operating funds, dumping 13,000 boys and girls into the streets.

A civic committee of 50 representative business, industrial and professional men was quickly formed to do something about the situation and arrangements for a special election were drafted. This, however, was far from a solution to the problem. The school board had made a frantic plea before the November 3rd balloting and had warned the citizens of the plight the schools faced if the extra taxes were refused.

Real estate interests opposed the levy because of the additional tax burden it would impose. Springfield's big industrial working groups opposed it in fear of higher rents. Small property owners wanted to escape further taxes and the general public bitterly fought its passage because of a prevailing opinion the school board was inefficient, should be ousted, and that the additional funds were not needed.

Committee Turns to Chakeres

With this dark picture confronting them, the Civic Committee, after much discussion, could not arrive at a solution. Some one chanced to make the suggestion the committee visit Phil Chakeres, Springfield's theatre magnate, and ask for advice and assistance. Chakeres heads the Chakeres-Warner theatre company in Springfield and also his own company, Chakeres Theatres, Inc., operating in several Ohio cities.

Displaying the same interest and enthusiasm in civic matters he has for the past 30 years, Chakeres counseled with the Civic Committee and then turned over to them his ace publicity and advertising man, Kroger Babb, a young publicist who bids to make a high mark in show business before many more years pass by.

Babb thoroughly investigated the situation and its many problems and then set out in showman-like fashion "to sell a picture." He gave the project a title, "Keep Our Schools Open" and then launched a carefully planned campaign which struck at each group and source of opposition one-by-one, gradually converting them to the cause. The side issues, petty jealousies and fears were pushed into the background and as the campaign closed the main theme was pounded home.

The psychology the theatre ad man used merits more than passing reference. Babb did not ridicule, threaten or beg the voters. Indirectly he acknowledged the opposition by proving their claims incorrect, their fears unwarranted or by suggestion the present was not the time to argue about side issues or pesronalities.

A campaign fund of $2,400 had been spent previous to the November 3rd election and the issue lost 3-to-1. The Civic Committee reasoned possibly $7,500 would be necessary to win the fight, but could raise only $5,000. Babb won the battle, however, spending less than $2,200. His budget was distributed 50 per cent for newspaper advertising, 20 per cent for campaign literature, 15 per cent for theatre trailers and 15 per cent for outdoor advertising.

No Politics in Babb's Drive

The campaign was a revelation, being minus political promises, threats and warnings. It was expertly planned and timed. Copy was startling in its brevity and was beautifully and forcifully illustrated. The largest ad of the campaign required less than 90 seconds to read and the largest piece of campaign literature was less than three minutes in length.

The brevity of the copy and the elimination of promises and threats caused veteran political observers in Springfield to predict utter failure on the eve of election. But when the public passed the levy 2-to-1 at a special election these same wise men of the "old school" opened their eyes to a new plan and force in advertising.

Babb employed common theatre advertising ideas all the way through. He used action art and "blurbs" to deal with the opposition. For example, an ad with predominating art, showing a high school boy and girl walking into the camera a la Bill Powell-Myrna Loy style. The girl was saying, "Mother says the man next door has bought a new car and can't afford to vote for our school levy." The boy was replying, "My Dad says every intelligent motorist will vote for the levy to keep 13,000 kids off the street—traffic's bad enough!" Cartoons were contributed to the campaign by several leader midwest newspaper artists upon Babb's telegraphic appeal for help. There were spotted on the newspapers' editorial pages in timely fashion.

The Springfield showman switched the entire style and theme of the campaign during the closing days to one of confidence and success. He swung over to catch-lines and forceful illustrations. Such smash-lines, well illustrated, as "The Schools Don't Cost—They Pay!" . . . "Did voters ever slam the school doors in your face?" . . . "Tomorrow—13,000 boys and girls will go 'with you' to the polls—don't tramp on them!" . . . "Their job is going to school—keep them at work!" . . . "A city without schools is like a nation without government—ruined!"

These and other equally as powerful lines, plus a well illustrated sample ballot carried in every ad, turned the trick.

The success of the campaign justified the confidence Springfield's Civic Committee had placed in its theatre men. Members of our profession can likewise be proud. The results establish further that show business today has the men capable of solving the knottiest selling problems—be they business or civic ones.

The future will undoubtedly see many cities recognizing their showmen and valuing their ability and opinions in civic matters of grave importance and drafting them into service more frequently than in the past.

"Tell Us What You Did"

Pictures Bring Passes On Bendheim Date

Instead of hunting for their names in classified ads, adman David Kamsky, at Sam Bendheim's State Theatre, Richmond, Va., tied in with one of the papers to run photos of local students, six sets of guest tickets given daily for those identifying their photos published in the paper. Readers were asked to bring in their pictures for inclusion in the contest and for "Banjo On My Knee" paper ran four-column layouts with photos and picture copy.

"Tell Us What You Did"

IT'S THE TOP!
A Positive Patronage Builder,
at No Cost to the Theatre
UNIVERSAL THEATRE STAMP COMPANY
will show you how it's done.
(Subsidiary of)
INTERNATIONAL ENTERPRISES
506 S. Wabash Avenue, Chicago, Ill.
Branch: Film Bldg., Cleveland, O.
Exclusive franchise for city rights is yours if you write early. Get details quickly on this protected "money-making new deal."
FIRST with the LATEST theatre exploitation for past 12 years.
Have you had your share of profits on the "SPEED-O-BYKE" program? If not . . . write us today.

Flash! Little Bobby's Prayer is Answered! Santa Crashes Through With the Goods!

(Second Installment of the Great Super-Colossal Christmas Classic)

Dear Bobby Braumart:

I get a lot of screwy requests in my Christmas mail, but yours is just about tops. You want a movie for your Christmas show that will lay 'em in the aisles, do you? Well, little man, you've got it! Talk about four-star pictures! This one rates four stars with a couple of comets thrown in! In two words—ter-rific!

But did I have a time getting it! I wore out three sets of false whiskers and four reindeer; and when the home office gets a look at the long-distance bill I charged to you, you'd better take it on the lam.

I covered every square inch of Hollywood from Mary Pickford's mansion to Mae West's hacienda. I interviewed everybody from Robert Taylor to Donald Duck. And every last one of them told me the same thing: "Santa, if you really want THE picture of the year, there's just one place to get it. Drive around to Culver City and have a talk with Leo, the M-G-M lion. He's got something that's COLOSSAL!"

I'll tell you the rest tomorrow. Another request just came in that's even screwier than yours. A republican wants a postmaster's job. Is it any any wonder my hair is white?

Yours,
S. Claus, Inc.
Christmas Gifts a Specialty.
Reindeer furnished for sleighrides or meat.

What Is Santa's Christmas Gift For Little Bobby Braumart? Tomorrow's Installment Will Tell The Tale! Don't Miss It! It's An Epic!

Final Ad in Hickey's Santa Stunt

Further Holiday Reports Forwarded by Round Tablers

Given top position in MGM's campaign service bulletin was Manager E. J. Hickey's smart promotion at the Braumart, Iron Mountain, Mich., on "After the Thin Man" which booked on short notice for the holiday week-end, caused the theatreman to hustle up some angle that would command attention. Hickey struck on it in a series of two-column type ads addressed to Santa Claus, running one a day for three days.

First ad to the old gentleman signed by Bobby Braumart, Jr., was a request for a present out of the ordinary to be given the regular patrons; a picture that would make the holiday perfect, etc. Second ad, reproduced above, was the answer from Santa and above is the third and last shot. Idea may be filed or adapted.

Further reports on the holiday activities continue to arrive. For instance, John Newkirk, at Loew's Granada, Cleveland, put on his annual "bury the tree" tiein with the local paper and fire department for page one notice. And in Presque Isle, Me., at the State, Manager J. E. Palmer showed his appreciation to his patrons by distributing gift cards good for any one show during the year.

Round Tabler Joe Stribling, Kiowa, Hobart, Okla., to which new spot he has recently been promoted, found the old-time Country Store idea successful in combating tent show opposition.

FROM READERS

ASKS INFORMATION ABOUT SALESMAN

Dear Mike:

A few weeks ago the managers in our towns had one of those salesmen come in to sell frames, and were taken in on the venture.

The idea was as usual that the theatre was to sign a letter agreeing to furnish two passes a week for a year for the privilege of displaying advertising in the frames. The salesman would then sell the merchant the frame, claiming he would get the $15 cost out in less than a year in passes.

When he talked to us he had the frames to show us—a small mirror affair—and naturally we felt they would be delivered. However, he went out and took the merchant's money, saying the frames would be delivered by mail, and saying the Roxy would back it up—showing the letters.

It was not until nearly 10 days later when one called up asking what had become of his frame that we realized what had happened in the five spots he sold in town. Although our letter said nothing about guaranteeing the delivery of frames, to save our good name on future ventures we were forced to make up the merchant's loss.

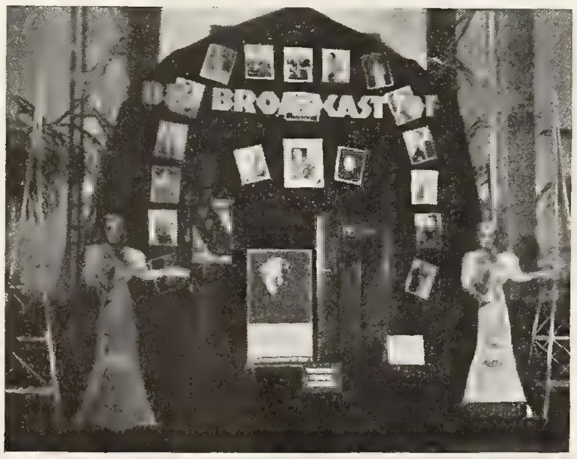
This stunt was worked in three of our towns, and thought I would pass it along to you so that some one else won't get stuck on it. If any of the managers have this fellow come in—a fairly good looking fellow, wearing glasses, and well dressed, I would say about 50 years of age and distinguished looking—we would appreciate your wiring us collect as to his whereabouts.—Jack Braunagel, District Manager, Intermountain Theatres, Inc.

"Tell Us What You Did."

"Libeled Lady" Co-op Page

Working with the theatremen at the Odeon, Beaver Dam, Wis., MGM exploiteer, Ernie Orlove, broke out a page co-op on "Libeled Lady." To attract reader interest, guest tickets were offered for the best letters in 100 words or less, on the best ad on the page and why. Face cuts of the four stars topped the page with center spread for theatre ad.

"Tell Us What You Did"



RADIO LOBBY. For "Big Broadcast" at the Sedgwick, Philadelphia, Manager Silvert Setron used atmospheric display with microphone, radio, miniature broadcasting towers, cutouts and setpiece.

Flash! Santa tells all! Bobby gets his Christmas Gift and Everybody's Happy!

Dear Bobby Braumart:

I can't hold out on you any longer. I promised to tell you the name of the picture I got for your Christmas show, and here goes:

Your picture for next Thursday, Friday and Saturday is "AFTER THE THIN MAN", and believe you me, it's a SHOW! They gave me a look at it in the Metro-Goldwyn projection room, and I was so darned tickled that I clean forgot my dignity and kissed that old M-G-M lion right on the nose!

You'll want to do the same thing when you see it. Bill Powell, Myrna Loy and Director Woody Van-Dyke have turned out the most entertaining show in years; and if "AFTER THE THIN MAN" isn't the best possible Christmas gift for your customers, then I'll go back to filling kid's stockings with stale peppermints.

Now that I've done you a bit of a favor I'd like to ask one in return. When I've finished my last delivery on Christmas Day I'll be powerful tired, and I can't think of a better tonic than another big dose of "AFTER THE THIN MAN". So I'd like you to save me a seat for Christmas night. That's not asking too much, is it? Just one single seat for a tired old man—and maybe a little drink?

Faithfully,
Santa (Ask-Me-Another) Claus.

Double Flash! Metro-Goldwyn-Mayer wires that the Capitol Theatre in New York City agrees with the Braumart in Iron Mountain and chooses "After the Thin Man" for its Christmas Show!

Second Ad in Hickey's Santa Stunt

Columbus Glamor-Girl Wins Trip on "Allah"

Announcing it as a "Garden of Allah" contest to find the Columbus, Ohio, girl with the most glamor, personality and pulchritude, Russ Bovim, at Loew's Ohio, tied in the *Citizen* for a drive that ran well ahead of his date on that picture. Prize was a round-trip by air and a week of sightseeing conducted by the Selznick unit at United Artists. Coupons were run daily and contestants requested to send in their photos. After the preliminary choosing, eight finalists were selected for the judging on the stage of the Ohio and wore original Dietrich costumes used in the picture and borrowed by Bovim for the contest.

The opportunity to visit Hollywood in this manner was said to have attracted several hundred of the debutante-college co-ed type not usually available for such slants. Judges were the Mayor, State Treasurer and women from the top-society strata. Transportation was promoted in exchange for publicity and theatre credits and expenses of the winner defrayed by the studio which also promised a screen test. Newspapers gave the tiein plenty of space with large daily breaks including photos of entrants and banners on delivery trucks.

Church tiein found helpful was the theatreman's invitation to famed Presbyterian church choir to broadcast program from stage over the entire Columbia network. Station cooperated by announcing this daily and that those who came for the broadcast could stay for the picture without extra charge.

Top Tieins Stress 'Romeo and Juliet' Road Engagements

Much high-power exploitation on various road show engagements of "Romeo and Juliet" has come in to Billy Ferguson from the MGM exploiteers and from these campaigns some of the highlights in various spots are briefly outlined. Covering key city and other dates, outstanding tieins are noted.

In Chicago, for the Erlanger Theatre date, tieup was made with Mandel Brothers, leading department store, in which 3000 square feet of space was set aside for exhibits of costumes, books, Shakespeare mementos, etc. Display included four large booths, three lighted display cases, wall and column exhibits of picture material, mentions in store ads, signs on all floors and in elevators, window display, booth for reservations, etc. Marionette shows were given daily and a series of club women's teas held by the store.

Leading clubs and organizations cooperated in every way possible and a preview held for these organizations, clergy, critics and a representative cross-section of citizens. Letters on the store exhibit and the picture were mailed to members of the Better Films Council, PTA and church associations and arrangements made for speakers from leading clubs to appear without pay before groups interested in the showing.

Newspapers cooperated strongly and contest that aroused interest was offer of cash prizes to mothers who would name their new-born babies, Juliet. Paper followed through with photos of the children and a number of the acceptances to the offer were reported. Also interesting was a giant size letter on the picture mailed to many leading Chicago citizens.

Quotation Contest Staged

For the date at the National, in Washington, D. C., newspaper contest was put on wherein familiar quotations from Shakespeare plays were published daily, one of the quotations being from "Romeo and Juliet." Contestants were required to identify the quotations from the play of its origin with cash and guest tickets for prizes. Another newspaper slant was a "local Juliet" contest which invited girls who had played Juliet in school, college, amateur theatricals to be guests at the picture.

Dinner served at the Colonial Theatre, in Boston, was the unusual precede to the special press screening. The idea was unusual and got away from the formality of a club or hotel gathering. At the opening, lobby was decorated with palms and fresh flowers with "Norma Shearer" roses given to all women. Boston newspapers ran editorials, and gave breaks in the roto sections.

At the Cass, in Detroit, many fashion tieins were made with the tieup line: "Inspired by Romeo and Juliet." Bus lines ran announcements advertising special rates to the Detroit performances and in Cleveland, at the Hanna, the garden scene in the picture produced another floral tiein wherein a "Shearer Rose Bush" was planted with ceremony in a prominent city garden under the sponsorship of local flower club.

Guy Snow's 40-Piece Bazooka Band Invited to Play at State Capitol

Down in Newport, Ark., (surrounded by 21 lakes filled with bass and crappie) the folks are pointing to the Malco circuit's Strand Theatre as the place where the world's first bazooka band was formed. Worked as a tiein on "Big Broadcast", Manager Guy Snow (top row, left) ordered a lot of bazookas and invited boys and girls to take part. After one week's rehearsals, a 40-piece band was organized and played on the stage in connection with the picture. Newspapers picked it up, schools in surrounding towns asked for the band, and, to top all this, the committee for the gubernatorial inauguration invited Snow to bring the band to the state capitol to take part in the ceremonies.

Commissioner of Weights Extols "Great Guy"

Special stress was placed by Joseph Verbalow, Savar Theatre, Camden, N. J., on fact that Cagney is now on the side of law and order in "Great Guy" cashing in on the theme by enlisting cooperation of local weights and measures division. Members of the department spoke over radio, extolling merits of the picture. Commissioner in charge wrote letter of commendation, which was blown up for window streamers, retailers displayed these, inference being that their measuring devices had been inspected and passed.

Sound truck covered with six sheets toured streets, special heralds were distributed in homes and slips pasted to copies of *Saturday Evening Post* reminded readers that the picture was based on stories which had appeared in that magazine.

"Tell Us What You Did"

Paramount's 'Plainsman' Judges Appointed on Contest

Admiral Richard E. Byrd, F. Trubee Davidson, Theodore Roosevelt, Jr., and James E. West, Chief Scout executive of the Boy Scouts of America, have been named as judges in the Paramount nationwide Boy Scout contest sponsored in connection with the showing of "The Plainsman." Prizes in the contest include a free trip to the World Boy Scout Jamboree in Holland and a trip to Washington. Awards will be made for the best 100-word review of the picture.

Deering's Arabian Display Attracts on "Garden of Allah"

First eye-opener in Francis Deering's campaign on "The Garden of Allah" at Loew's State, Houston, Texas, was the promotion of a lobby display of expensive oriental rugs and antiques, inlaid mother-of-pearl chairs, smoking incense, etc. For bally, local dancer dressed as Tilly Losch in the picture, paraded the main streets and on opening day, footman was garbed in elaborate oriental costume, planted in front of boxoffice under baby spot.

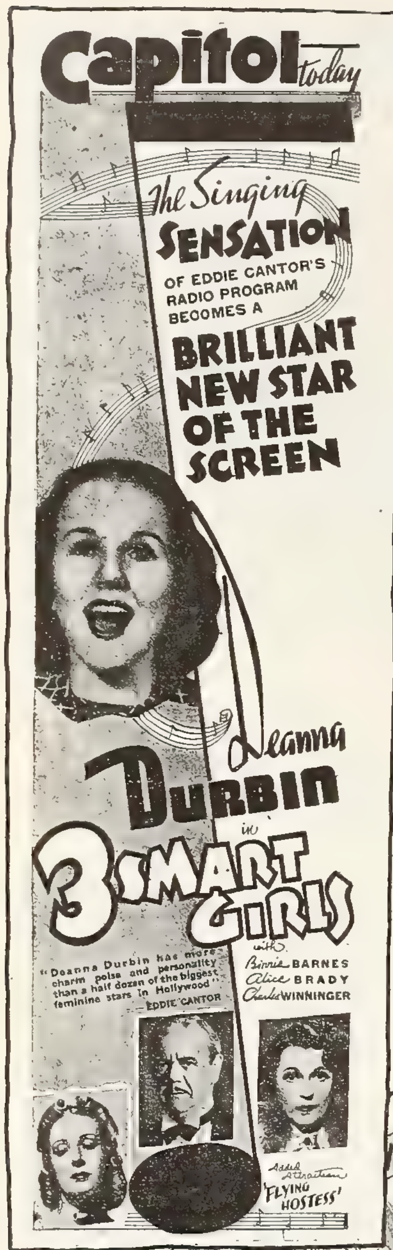
Envelopes containing "desert sand" and carrying fortune-telling copy were distributed by Western Union boys in office buildings. Foremost among the windows was three-unit display in prominent department store which exhibited some of the costumes from the picture.

"Tell Us What You Did."

Deering Street Panel "Allah" Window

NEWSPAPER ADS HERE AND THERE

Top, left, two-column layout on "Three Smart Girls" at the Capitol and the six-column spread on "Wings of the Morning" at His Majesty's are both from Montreal. The six-column flat on "Rembrandt" was created by Jim Nairn's ad department for the Uptown, Toronto, and the two-column dog idea is credited to Russ Bovim for "After the Thin Man" at Loew's Ohio, Columbus. The one-column institutional for the Regent, Albany, is the work of Eddie Selette and the three-column tiein on "Pennies from Heaven" from John McManus, Loew's Midland, Kansas City. The three-column on "Three Smart Girls" at the New York Roxy is a Morris Kinzler creation, and the layout for the premiere of "Good Earth" at the Los Angele. Cathay Circle comes from Frank Whitbeck.


Capitol today

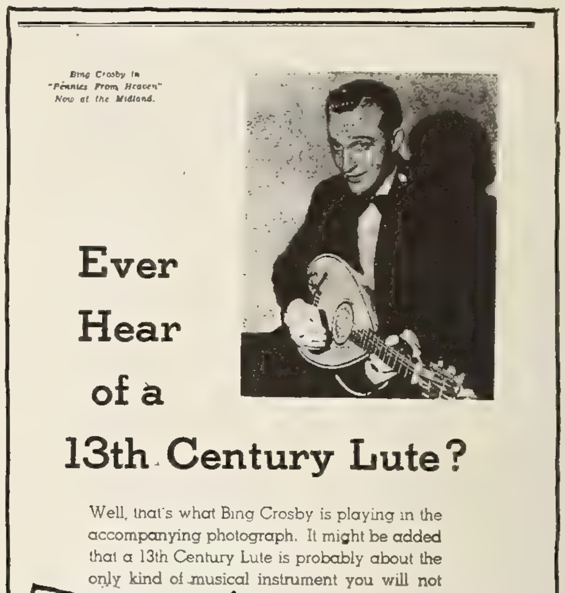
The Singing SENSATION OF EDDIE CANTOR'S RADIO PROGRAM BECOMES A BRILLIANT NEW STAR OF THE SCREEN

Deanna DURBIN in 3 SMART GIRLS

"Deanna Durbin has more charm poise and personality than a half dozen of the biggest feminine stars in Hollywood" — EDDIE CANTOR

with Binnie BARNES Alice BRADY Charles WINNINGER

Added Attraction 'FLYING HOSTESS'

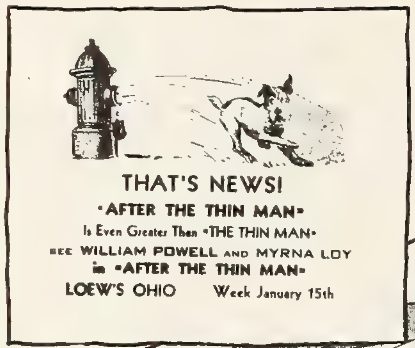

Bing Crosby in "Pennies From Heaven" Now at the Midland.

Ever Hear of a 13th Century Lute?

Well, that's what Bing Crosby is playing in the accompanying photograph. It might be added that a 13th Century Lute is probably about the only kind of musical instrument you will not find represented under "Musical Instruments"

Want Ad columns. If you want

instrument, use Star


THAT'S NEWS!

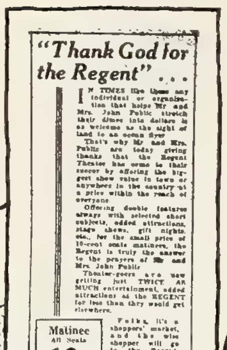
"AFTER THE THIN MAN"

Is Even Greater Than "THE THIN MAN"

SEE WILLIAM POWELL AND MYRNA LOY

in "AFTER THE THIN MAN"

LOEW'S OHIO Week January 15th


"Thank God for the Regent" . . .

IN TIMES like these any individual or organization that helps Mr. and Mrs. John Public stretch their dimes into dollars is as welcome as the sight of land to an ocean flyer.

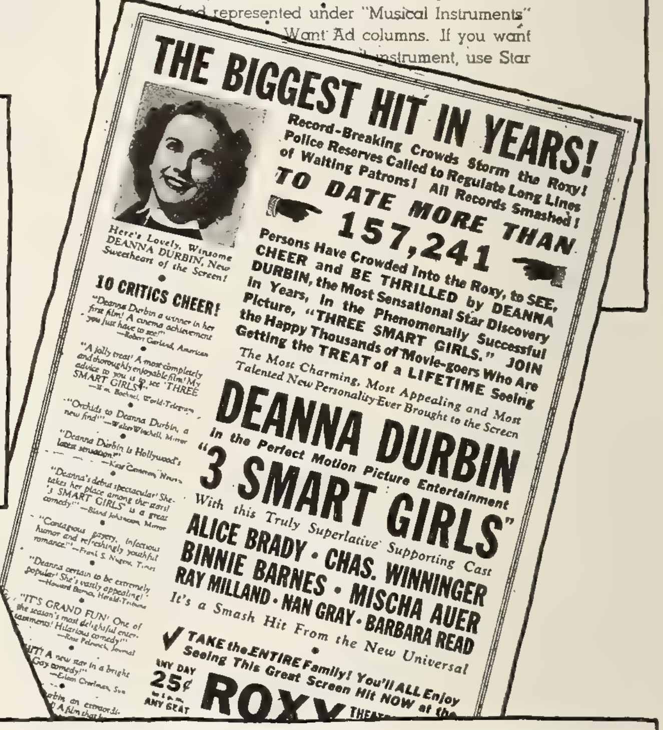
That's why Mr. and Mrs. Public are today giving thanks that the Regent Theater has come to their succor by offering the biggest show value in town or anywhere in the country at a price within the reach of everyone.

Offering double features always with selected short subjects, added attractions, stage shows, gift nights, etc., for the small price of 10-cent seats matinees, the Regent is truly the answer to the prayers of Mr. and Mrs. John Public.

Theater-goers are now getting just TWICE AS MUCH entertainment, added attractions at the REGENT for less than they would get elsewhere.

Matinee All Seats 10c Eve., Sat., Sun. 15c

Folks, it's a shoppers' market, and the wise shopper will go to the Regent, "The Patron's Theater," Albany's biggest amusement bargain.


THE BIGGEST HIT IN YEARS!

Record-Breaking Crowds Storm the Roxy! Police Reserves Called to Regulate Long Lines of Waiting Patrons! All Records Smashed!

TO DATE MORE THAN 157,241

Persons Have Crowded Into the Roxy, to SEE, CHEER and BE THRILLED by DEANNA DURBIN, the Most Sensational Star Discovery in Years, in the Phenomenally Successful Picture, "THREE SMART GIRLS." JOIN the Happy Thousands of Movie-goers Who Are Getting the TREAT of a LIFETIME Seeing

The Most Charming, Most Appealing and Most Talented New Personality Ever Brought to the Screen

DEANNA DURBIN

in the Perfect Motion Picture Entertainment

"3 SMART GIRLS"

With this Truly Superlative Supporting Cast

ALICE BRADY • CHAS. WINNINGER

BINNIE BARNES • MISCHA AUER

RAY MILLAND • NAN GRAY • BARBARA READ

It's a Smash Hit From the New Universal

✓ TAKE the ENTIRE Family! You'll ALL Enjoy Seeing This Great Screen Hit NOW at the

ANY DAY 25¢ ANY SEAT

ROXY THEATRE

Here's Lovely, Winsome DEANNA DURBIN, New Sweetheart of the Screen!

10 CRITICS CHEER!

"Deanna Durbin a winner in her first film! A cinema achievement you just have to see!" —Robert Garland, American

"A jolly treat! A most completely and thoroughly enjoyable film! My advice to you is to see 'THREE SMART GIRLS'." —Wm. Boehnel, World-Telegram

"Orchids to Deanna Durbin, a new find!" —Walter Winchell, Mirror

"Deanna Durbin is Hollywood's latest sensation!" —Kate Cameron, News

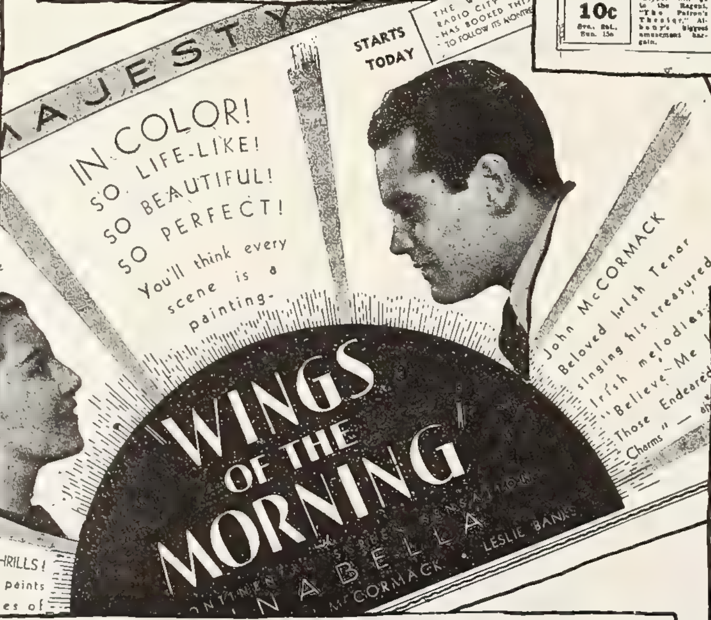
"Deanna's debut spectacular! She takes her place among the stars! '3 SMART GIRLS' is a great comedy!" —Bland Johaneson, Mirror

"Contagious gayety, infectious humor and refreshingly youthful romance!" —Frank S. Nugent, Times

"Deanna certain to be extremely popular! She's vastly appealing!" —Howard Barnes, Herald-Tribune

"IT'S GRAND FUN! One of the season's most delightful entertainments! Hilarious comedy!" —Rose Pelswick, Journal

"HIT! A new star in a bright Gay comedy!" —Eileen Creelman, Sun


HIS MAJESTY'S

STARTS TODAY

THE WORLD FA… RADIO CITY MUSI… HAS BOOKED THIS… TO FOLLOW ITS MONTRE…

has the honor to an… its selection for NORTH AMERICAN PREMIERE of England's First Great Technicolor Spectacle

IN COLOR! SO LIFE-LIKE! SO BEAUTIFUL! SO PERFECT! You'll think every scene is a painting-

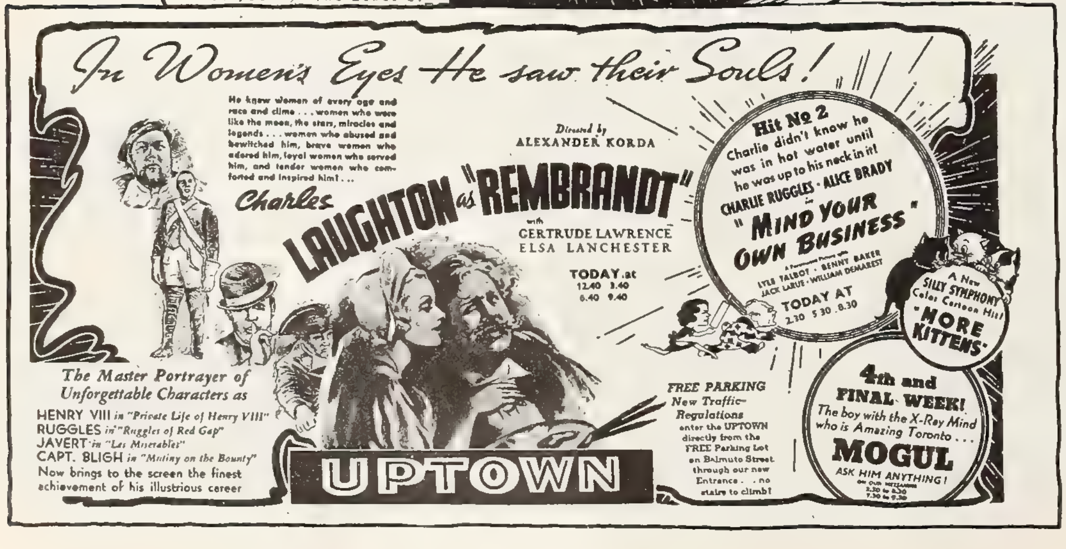
John McCORMACK Beloved Irish Tenor singing his treasured Irish melodies "Believe Me If All Those Endeared Young Charms" —

WINGS OF THE MORNING

ANNABELLA

JOHN McCORMACK • LESLIE BANKS

ROMANCE! DRAMA! THRILLS! The brush of an artist paints for you — "The Lakes of


In Women's Eyes He saw their Souls!

He knew women of every age and race and clime . . . women who were like the moon, the stars, miracles and legends . . . women who abused and bewitched him, brave women who adored him, loyal women who served him, and tender women who comforted and inspired him! . . .

Directed by ALEXANDER KORDA

Charles LAUGHTON as "REMBRANDT"

with GERTRUDE LAWRENCE ELSA LANCHESTER

TODAY at 12.40 3.40 6.40 9.40

The Master Portrayer of Unforgettable Characters as

HENRY VIII in "Private Life of Henry VIII"

RUGGLES in "Ruggles of Red Gap"

JAVERT in "Les Miserables"

CAPT. BLIGH in "Mutiny on the Bounty"

Now brings to the screen the finest achievement of his illustrious career

UPTOWN

Hit No 2 Charlie didn't know he was in hot water until he was up to his neck in it! CHARLIE RUGGLES • ALICE BRADY in "MIND YOUR OWN BUSINESS"

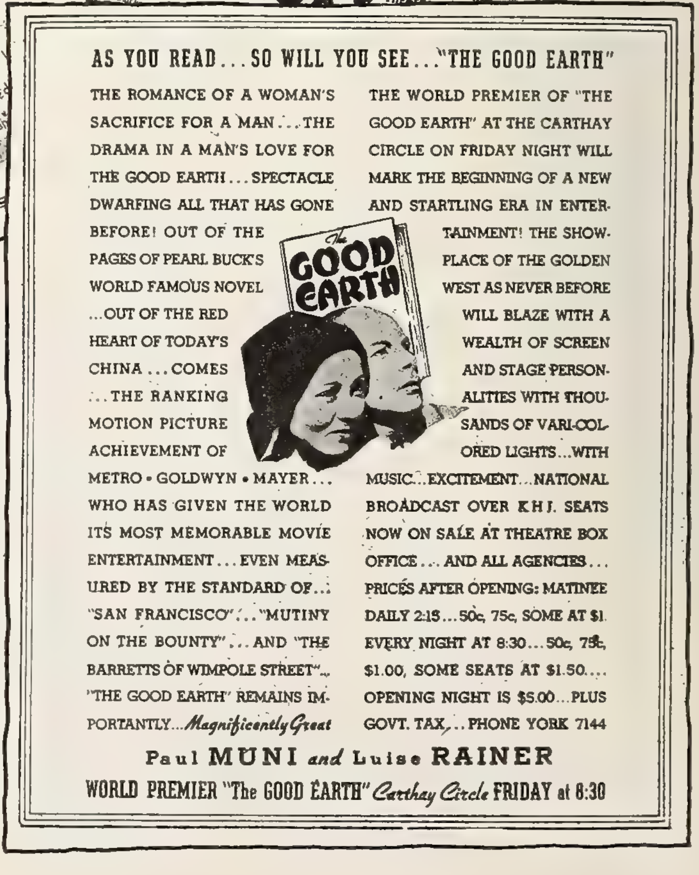
LYLE TALBOT • BENNY BAKER JACK LARUE • WILLIAM DEMAREST

TODAY AT 2.30 5.30 8.30

A New SILLY SYMPHONY Color Cartoon Hit! "MORE KITTENS"

FREE PARKING New Traffic Regulations enter the UPTOWN directly from the FREE Parking Lot on Balmuto Street through our new Entrance . . no stairs to climb!

4th and FINAL WEEK! The boy with the X-Ray Mind who is Amazing Toronto . . . MOGUL ASK HIM ANYTHING!


AS YOU READ . . . SO WILL YOU SEE . . . "THE GOOD EARTH"

THE ROMANCE OF A WOMAN'S SACRIFICE FOR A MAN . . . THE DRAMA IN A MAN'S LOVE FOR THE GOOD EARTH . . . SPECTACLE DWARFING ALL THAT HAS GONE BEFORE! OUT OF THE PAGES OF PEARL BUCK'S WORLD FAMOUS NOVEL . . . OUT OF THE RED HEART OF TODAY'S CHINA . . . COMES . . . THE RANKING MOTION PICTURE ACHIEVEMENT OF METRO • GOLDWYN • MAYER . . . WHO HAS GIVEN THE WORLD ITS MOST MEMORABLE MOVIE ENTERTAINMENT . . . EVEN MEASURED BY THE STANDARD OF . . . "SAN FRANCISCO" . . . "MUTINY ON THE BOUNTY" . . . AND "THE BARRETTS OF WIMPOLE STREET" . . . "THE GOOD EARTH" REMAINS IMPORTANTLY . . . *Magnificently Great*

THE WORLD PREMIER OF "THE GOOD EARTH" AT THE CARTHAY CIRCLE ON FRIDAY NIGHT WILL MARK THE BEGINNING OF A NEW AND STARTLING ERA IN ENTERTAINMENT! THE SHOWPLACE OF THE GOLDEN WEST AS NEVER BEFORE WILL BLAZE WITH A WEALTH OF SCREEN AND STAGE PERSONALITIES WITH THOUSANDS OF VARI-COLORED LIGHTS . . . WITH MUSIC . . . EXCITEMENT . . . NATIONAL BROADCAST OVER KHJ. SEATS NOW ON SALE AT THEATRE BOX OFFICE . . . AND ALL AGENCIES . . . PRICES AFTER OPENING: MATINEE DAILY 2:15 . . . 50c, 75c, SOME AT $1. EVERY NIGHT AT 8:30 . . . 50c, 75c, $1.00, SOME SEATS AT $1.50 . . . OPENING NIGHT IS $5.00 . . . PLUS GOVT. TAX . . . PHONE YORK 7144

The GOOD EARTH

Paul MUNI *and* Luise RAINER

WORLD PREMIER "The GOOD EARTH" *Carthay Circle* FRIDAY at 8:30

In
Better Theatres

with this issue of

MOTION
PICTURE
HERALD

ELECTRICAL POWER COSTS are discussed, not without indignation, by J. T. Knight, Jr., in the leading article of his department, giving the theatre owner and manager answers to the arguments of the power companies, and information necessary to an understanding of the electrical rate problem peculiar to the theatre.

MODERN LIGHTING FIXTURES for the theatre and the principles of good taste which apply in their use, are described, explained and generously illustrated in an article by John Eberson, well known theatre architect.

PROJECTION SYSTEM MAINTENANCE and its bearing on the quality of sound, is analyzed by Aaron Nadell. With finer sound equipment now available and being widely installed, no subject could have more timely significance.

IN ADDITION to these articles are many other general and department features . . . including a map that veritably charts the changes that 1936 brought to the number and distribution of American theatres.

TURN TO YOUR BETTER THEATRES SECTION

• personalities

GEORGE BRONSON
has been promoted from the Sheridan Square, in Pittsburgh, Pa., to manage the Enright in East Liberty, replacing JOHN McCURDY, resigned. LYLE HARDING goes into the spot vacated by BRONSON.

▽

SAM KLEEBAN
former assistant at the Regal in Wilkinsburg, Pa., has been promoted to manage the Cameraphone, succeeding SAM GOULD.

▽

JOHN SPARKS III
has been made manager of the Rose Theatre at Fort Worth, Texas. JOHN SPARKS, JR., father of the new manager, is a projectionist at the same theatre.

▽

FORREST SHONTZ
former manager of the Harlem Casino in Pittsburgh, has been named manager of the Temple Theatre in Aliquippa, Pa.

▽

ARTHUR SWANKE
manager of the Saenger Theatre in Hope, Ark., is assigned to skipper the new Rialto Theatre, which the Malco people will open around February 1st.

▽

RAY HARTLEY
has been named manager of the Hamrick-Evergreen Coliseum Theatre, succeeding GEORGE APPLEBY, who moved to Portland to supervise the Blue Mouse, Music Box and Playhouse Theatres.

▽

ALLEN DAVIS
will manage Warner's new Squirrel Hill Theatre in Pittsburgh with JULES GREEN now assistant at the Sheridan Square replacing him as manager of the Strand in Oakland.

▽

WILLIAM CURRY
doorman at Warner's Ritz has been named manager of the Liberty in Sharon, Pa.

▽

KERMIT HIGH
manager of the Carolina Theatre, Wilson, N. C., has been transferred to the Carolina in Burlington, N. C., with SPENCER WEBSTER of Greensboro succeeding him at Wilson.

▽

TED LEHMIERE
former manager of the Forest, Cincinnati, Ohio, is now managing the Riverdale at Dayton.

▽

ALGER LANCASTER
former stage producer has been named city manager for the Malco Theatres in Stuttgart, Ark.

▽

SONNY HARRIS
succeeds the late HENRY KIMMELL as manager of the Ritz Theatre in Panama City, Alabama, coming from the Ritz in Marianna. His vacated place there goes to FRANK COLSON, formerly assistant manager of the same theatre.

▽

FRED C. HINDS
is now the general manager of the Lakeland Theatre Corporation with offices in the Strand Theatre Building, Whitewater, Wisc.

Birthday Greetings

A. E. Abelson
Joseph B. Alderman
Ralph Allan
M. Augenblick
Kroger Babb
Peter L. Baffes
Henry W. Benttel
L. W. Bevel
Clarence R. Bosch
Jack D. Braunagel
David M. Brotman
Max Chimes
Lee E. Churchin
William G. Collins
M. E. Cowan
Andrew Cseh
Rene Daigneault
Dave Davidson
C. W. Davis
Claude L. Davis
Walter F. Davis
Frank E. Drachman
Albert E. Fain
Elmer Field
Claude L. Flater
David Goodman
Oscar L. Gray
J. A. Greer
Chris Hadfield
Walter Hinks
Ted Hodes
Robert E. Holmes
C. J. Hubley, Jr.
Robert W. Huffman
Charles D. Hulbert
Merrill F. Hanna
Kenneth Higgins
Dave Jones
F. H. Jones, Jr.
Harry E. Jones
Joseph Josack
Arthur Joy
Mark T. Kempenich
Stanley J. Klein
Frank Linn
Jack Lykes
Ferm Lynn
C. Russell Marsh
Alexander Maus
Miller Meriwether
William Leroy Miller
J. Edwin Milstein
John R. Minhinnick
Fred E. Moree
Larry E. New
Henry E. Newberry
William V. Novak
James N. Raskin
W. Lynn Reynolds
J. J. Rosenfield
Harry M. Rouda
Elie J. Saul
Herman Semel
William M. Sholl
C. R. Stoflet
W. L. Stratton
Eugene Stutenroth
Lawrence Waters
Mrs. Laura Wernick
John C. White
Bert C. Wild
Frank L. Willis
George R. Wilson
Gene Yarnell

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....
(PRINT)

Position ....

Theatre ....

Circuit ....

Address ....

City ....

State ....

Absolutely No Dues or Fees!

ART ABELSON
part-owner and manager of the Lake and Hollywood Theatres in Devils Lake, N. D., has extended his operations and with associates built the New Roxy Theatre in Langdon.

▽

PHILIP ARBEIT
formerly with the Rivera Theatre in Brooklyn, New York, was transferred to the Marcy Theatre, in the same sector.

▽

LEW WAID
moves from the Orpheum in Waco, Texas, to the Strand in Wichita Falls.

▽

ARTHUR A. THOMAS
formerly of Loew's and later manager of the Alpine Theatre Circuit is now promotion manager of the Rex Amusement Circuit and the Penowa Circuit with theatres in Ohio, Penna. and West Va.

▽

LEM SHENNIMAN
of the Rex Theatre in Steubenville, Ohio, was recently promoted to manager of the State in London, Ohio.

▽

HARRY T. WALTERS
former assistant manager of the Kenyon Theatre in Pittsburgh, Pa., now manages the Prince Theatre in Ambridge, Pa.

▽

JACK SMITH
who was at the Jerome Theatre in the Bronx section of New York City, holding a managerial post, is now at the Oxford and REYNOLD WALLACH, formerly in charge of the Lyric, Cincinnati, and Rialto, Washington, is now at the Mosholu in the same neighborhood.

▽

R. D. STALLINGS
who was connected with the booking department of North Carolina Theatres, Inc., in Charlotte, has become the manager of the Palace Theatre in Raleigh, N. C.

▽

IRVING STEIN
formerly of the Standard Theatres, Milwaukee, Wis., is now connected with the National Studios, Inc., in New York City.

▽

A. W. SPENCER
has resigned his managerial post at His Majesty's Theatre in Montreal and the vacated spot goes to JOHN REIDY, formerly manager of the Palace. BILL O'LOUGHLIN moves out of the Capitol and into the Palace.

▽

LESLIE DOWBIGGIN
has been promoted from assistant to manager of the Capitol Theatre in Montreal, Canada, and is now being assisted by NICK KERRY, publicity head for Loew's. FANNY APPLEBAUM is the new publicity manager, succeeding KERRY.

▽

H. D. CARROLL
manager of the Peoples at Chanute, Kan., is now at the Crane in Carthage, Mo., with B. M. MONTEE, formerly at the Liberty, at Marysville, replacing him, and GLEN HALL, former assistant at the Midland, in Coffeyville, replacing Montee.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The (See "In the Cutting Room," Feb. 15.)	Rod LaRocque-Marian Nixon	Apr. 15		
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		Mar. 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets (See "In the Cutting Room," Nov. 7.)	Leslie Fenton-Muriel Evans	Oct. 26†	67	
Little Red Schoolhouse	Dickie Moore-Junior Coghlan	Mar. 2	66	
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer (See "In the Cutting Room," Mar. 28)	William Gargan-Florence Rice	July 10	66	
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit (See "Queer Money," "In the Cutting Room," May 2.)	Chester Morris-Margot Grahame	June 12	74	
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The (See "In the Cutting Room," Oct. 10.)	Charles Starrett-Iris Shunn	Nov. 20†	56	
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil's Playground (See "Depths Below," "In the Cutting Room," Oct. 10.)	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Dodge City Trail	Chas. Starrett-Marian Weldon	Feb. 5,'37†		
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness (See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Heroes of the Range (G)	Ken Maynard-June Gale	Mar. 28	51	Aug. 22
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G) (Exploitation: July 25, p. 81.)	Grace Moore-Franchot Tone	May 28	86	May 23
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G) (Exploitation: Oct. 3, p. 81.)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G) (Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G) (Exploitation: Dec. 5, p. 79.)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger (See "In the Cutting Room," Nov. 7.)	Bob Allen-Iris Meredith	Dec. 11†		
Roaming Lady (See "In the Cutting Room," April 4.)	Fay Wray-Ralph Bellamy	Apr. 12	69	
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G) (Exploitation: Jan. 23,'37, p. 81.)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman (See "The Fighter," "In the Cutting Room," July 4.)	James Dunn-June Clayworth	Aug. 15	63	
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
Woman in Distress	May Robson-Irene Hervey	Jan. 17,'37†	68	
Women of Glamour (See "In the Cutting Room," Nov. 28.)	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Hero	Charles (Buddy) Rogers			
I Promise to Pay (See "In the Cutting Room," Nov. 21.)	Leo Carrillo-Chester Morris	Feb. 15,'37†		
Law of the Ranger	Bob Allen	Feb. 26,'37†		
Lost Horizon (Exploitation: Sept. 5, p. 79.)	Ronald Colman-Jane Wyatt			
New Trail Ahead, A	Chas. Starrett-Peggy Stratford			
Nightingale Flies Home, The	Grace Moore			
Parole Racket (See "Freedom for Sale," "In the Cutting Room," Jan. 16,'37.)	Paul Kelly-Rosalind Keith	Feb. 13,'37†		
Racing Luck	Dorothy Wilson-Chas. Quigley			
Racketeers in Exile	George Bancroft-Evelyn Venable	Mar. 15,'37†		
Speed Mad	Rosalind Keith-Allen Brook	Mar. 20,'37†		
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†		
Trouble in Morocco	Jack Holt-Mae Clarke	Mar. 25,'37†		
Weather or No (See "In the Cutting Room," Jan. 16,'37.)	Ralph Bellamy-Ida Lupino	Mar. 31,'37†		
When You're in Love (See "Interlude," "In the Cutting Room," Oct. 24.)	Grace Moore-Cary Grant	Feb. 27,'37†		
Women Are Wise	Dolores Del Rio			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	*60	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Louisiana Purchase	Tom Keene	Mar. 1,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English Titles)	Frank Taray	Jan. 3,'37†	103	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungaria (English titles)	Travelogue	Mar. 15	88	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantal	Oct. 15†	84	
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	76	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service, "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 89; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 163	Jean Muir-Barton MacLane		*60	Aug. 29
Gentleman from Kimberley, The	Warner Baxter			
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	*85	Jan. 9,'37
Her Husband's Secretary 173	Jean Muir-Warren Hull	Mar. 20,'37		
(See "In the Cutting Room," Dec. 19.)				
Marked Woman	Bette Davis-H. Bogart			
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Penrod and Sam (G) 172	Billy Mauch-Harry Watson	Feb. 28,'37†	*65	Jan. 16,'37
Prince and the Pauper, The 112	Billy and Bobby Mauch			
(See "In the Cutting Room," Jan. 30,'37.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Slight Case of Murder, A	Edward G. Robinson			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Jan. 16,'37.)				
Story of Emile Zola, The	Paul Muni			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Talent Scout	Donald Woods-Jeanne Madden			
That Man's Here Again	Mary Maguire-Tom Brown			
(See "Love Begins," "In the Cutting Room," Jan. 23,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustale	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exe Ftohea	B. Argyre	Sept. 20†	98	
Sarces and the Eagle	Olympia Deos	Oct. 18†	118	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyveli	Feb. 21,'37†	90	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love	Jessie Matthews-Louis Borrell	Jan. 30,'37†		
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 16; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge	Feb. 15,'37†	75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Soldiers Three	Victor McLaglen			
Threat, The	Wallace Ford-Anna Lee			
Two of Us, The	Jack Hulbert-Gina Malo			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	
Captain Calamity	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G)	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G)	James Cagney-Mae Clarke	Dec. 25†	*75	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78.)				
Hats Off (G)	Mae Clarke-John Payne	Nov. 29†	66½	Jan. 2,'37
Headin' for the Rio Grande (G)	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy	Conrad Nagel-Eleanor Hunt	Dec. 23		
Sins of Children (G)	Eric Linden-Cecilia Parker	Sept. 29	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G)	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G)	Reginald Denny-Esther Ralston	Dec. 13†	64	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G)	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G)	Conrad Nagel-Eleanor Hunt	Oct. 27†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold	Conrad Nagel			
23½ Hours Leave	James Ellison-Terry Walker			
Two Shall Meet	Eric Linden-Cecilia Parker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Coming				
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Crime of Voodoo	Fredi Washington		63	
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
Coming				
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4
Coming				
Borrowed Time				

MASCOT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Doughnuts and Society	Louise Fazenda-Maude Eburne	Mar. 27	63	

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 608	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108; Jan. 23,'37, p. 80.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Dangerous Number 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	
(See "In the Cutting Room," Jan. 16,'37.)				
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 109; Jan. 9,'37, p. 68.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 9,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5,				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64.)				
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out 721	Guy Kibbee-Alice Brady	Feb. 5,'37†		
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20
Coming				
Captains Courageous	F. Bartholomew-Spencer Tracy	Mar. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Day at the Races, A	Marx Brothers-Allan Jones	Mar. 12,'37†		
Espionage	Edmund Lowe-Madge Evans	Mar. 5,'37†		
Good Earth, The	Paul Muni-Luise Rainer			
(See production article, July 11, p. 16.)				
Last of Mrs. Cheyney, The 719	J. Crawford-Robt. Montgomery	Feb. 26,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
Man in Her House	Jean Harlow-Robert Taylor			
Maytime 720	J. MacDonald-Nelson Eddy	Feb. 19,'37†		
Night Must Fall	Robt. Montgomery-R. Russell			
Nobody's Baby	Patsy Kelly-Robt. Armstrong			
Parnell	Clark Gable-Myrna Loy	Mar. 19,'37†		
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83.)				
Skidding	Lionel Barrymore-Florence Rice	Apr. 2,'37†		
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30,'37, p. 84.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Doctor's Diary, A (G)	George Bancroft-Helen Burgess	Jan. 22,'37†	*70	Jan. 30,'37
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 8	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Crosman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6	73	Mar. 7
(See musical analysis, Mar. 14, p. 18; Jan. 16,'37, p. 78.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	69	
(See "In the Cutting Room," Nov. 28.)				
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 85.)				

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Outcast	Warren William-Karen Morley	Feb. 5,'37†		
(See "Happiness Preferred," "In the Cutting Room," Jan. 16,'37.)				
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85.)				
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127; Jan. 16,'37, p. 78.)				
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Borderland	Wm. Boyd-Jimmy Ellison	Feb. 26,'3†		
(See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)				
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 26.)				
Danger, Men Working	Lew Ayres-Ruth Coleman			
(See "In the Cutting Room," Jan. 30,'37.)				
High, Wide and Handsome	Irene Dunne-Randolph Scott			
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
I Met Him in Paris	Claudette Colbert-Robt. Young			
John Meade's Woman	Edw. Arnold-Francine Larrimore			
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem (G)	C. Colbert-Fred MacMurray	Feb. 19,'37†	*85	Jan. 30,'37
Murder Goes to College	Roscoe Karns-Marsha Hunt			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
Swing High, Swing Low	Carole Lombard-F. MacMurray			
(See "In the Cutting Room," Jan. 9,'37.)				
Waikiki Wedding	Bing Crosby-Shirley Ross			
Years Are So Long	Beulah Bondi-Victor Moore			

PURITAN

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		

Coming

Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56	
Ridin' On	Tom Tyler-Rex Lease	Feb. 29†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer	Feb. 25,'37†		
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†		
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time	
			Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†	61	
(See "In the Cutting Room," Nov. 21.)				
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Kay Hughes	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clark-Phillips Holmes	Apr. 6	69	Mar. 7
Join the Marines 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	
(See "In the Cutting Room," Dec. 19.)				
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	ene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5
Three Mesquiteers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Circus Girl	June Travis-Bob Livingston	Mar. 1,'37†		
Ever Since Adam 3510	Patricia Ellis-Lyle Talbot	Mar. 8,'37		
Gambling Terror 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†		
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†		
Jim Harvey	Guy Kibbee	Mar. 24,'37†		
Paradise Express, The	Grant Withers-Dorothy Appleby	Feb. 22,'37†		
(See "In the Cutting Room," Jan. 23,'37.)				
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Trail of Vengeance	Johnny Mack Brown-I. Meredith	Mar. 29,'37†		
Two Wise Maids	Alison Skipworth-Polly Moran	Feb. 15,'37†		
(See "In the Cutting Room," Jan. 23,'37.)				

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Criminal Lawyer 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	
(See "In the Cutting Room," Oct. 31.)				
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils 714	Victor McLaglen-Preston Foster	Feb. 5,'37†		
(See "Coast Patrol," "In the Cutting Room," Nov. 14.)				
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	82	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83.)				
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Passage 718	Walter Coy-Diana Gibson	Mar. 19,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Don't Tell the Wife	Guy Kibbee-Una Merkel	Mar. 12,'37†		
Michael Strogoff 717	Anton Walbrook-M. Grahame	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Outcasts of Poker Flats	Preston Foster-Jean Muir			
Park Avenue Logger (G)	George O'Brien-Beatrice Roberts	Feb. 26,'37†	*65	Jan. 30,'37†
Quality Street	Kath. Hepburn-Franchot Tone	Apr. 9,'37†		
(See "In the Cutting Room," Oct. 7.)				
Stepping Toes	Fred Astaire-Ginger Rogers	Apr. 23,'37†		
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 12,'37†	60	Dec. 26
Toast of New York 719	Edward Arnold-Frances Farmer	May 7,'37†		
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 19,'37†	71	Jan. 23,'37
When's Your Birthday?	Joe E. Brown-Marian Marsh	Feb. 19,'37†		
Wings of Mercy	John Beal-Jane Walsh	Apr. 2,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
Woman I Love, The 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
(See "Escadrille," "In the Cutting Room," Jan. 16,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls.	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies.")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls.	
Chinese Melody		James B. Leong		6 rls.	
Devil on Earth		James B. Leong		6 rls.	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767	Will Rogers	Oct. 23†	70	Oct. 24,'31
(re-issue)				
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
(re-issue)				
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Dr. Bull (G) 768	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
(re-issue)				
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	*65	Jan. 9,'37
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713 (Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
Poor Little Rich Girl, The* (G) 657 (Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)	Shirley Temple-Alice Faye	July 24	79	June 6
Private Number* (G) 645 (Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)	Loretta Young-Robert Taylor	June 5	79	May 30
Ramona (G) 707 (See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
Reunion (G) 717 (Exploitation: Jan. 23,'37, p. 78.)	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
Road to Glory, The (G) 706 (Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)	Fredric March-Warner Baxter	Sept. 4†	101	June 6
Secret Valley 731 (See "In the Cutting Room," Dec. 26.)	Richard Arlen-Virginia Grey	Jan. 15,'37†		
Sing, Baby, Sing (G) 703 (Exploitation: Dec. 12, p. 84.)	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701 (Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
Under Two Flags (G) 644 (See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)	Ronald Colman-C. Colbert	May 1	110	May 9
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649 (Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)	Michael Whalen-Jean Muir	July 3	70	July 25
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Woman-Wise 733 (See "In the Cutting Room," Dec. 19.)	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	70	

Coming

Cafe Metropole	Loretta Young-Tyrone Power			
Charlie Chan at the Olympics	Warner Oland-Kath. de Mille			
Dead Yesterday	Sally Blane-Thomas Beck			
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 12,'37†	*70	Jan. 23,'37
50 Roads to Town (See "In the Cutting Room," Jan. 30,'37.)	Don Ameche-Ann Sothern			
Love Is News 729 (See "In the Cutting Room," Dec. 19.)	Loretta Young-Tyrone Power	Mar. 5,'37†		
Midnight Taxi	Brian Donlevy-Frances Drake			
Nancy Steele Is Missing 738 (See "In the Cutting Room," Jan. 9,'37.)	Victor McLaglen-June Lang	Feb. 26,'37†		
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	60	Jan. 16,'37
On the Avenue 732 (See "In the Cutting Room," Dec. 19.)	Dick Powell-Madeleine Carroll	Feb. 12,'37†		
Private Enemy	Barbara Stanwyck-Rob't Taylor			
Seventh Heaven 742 (See "In the Cutting Room," Jan. 16,'37.)	Simone Simon-James Stewart	Mar. 26,'37†		
Slave Ship	Wallace Beery-Warner Baxter			
Step Lively, Jeeves (G)	Arthur Treacher-Patricia Ellis		*70	Jan. 30,'37
That I May Live	Rochelle Hudson-Robert Kent			
Time Out for Romance 741 (See "In the Cutting Room," Jan. 23,'37.)	Claire Trevor-Michael Whalen	Mar. 19,'37		
Wake Up and Live	Walter Winchell-Ben Bernie			
Wee Willie Winkie	Shirley Temple-V. McLaglen			
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 6,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A) (Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82.)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
Dodsworth (G) (See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84.)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
Garden of Allah, The (A) (See production article, June 6, p. 14; exploration: Nov. 21, p. 109; Jan. 30,'37, p. 85.)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
Gay Desperado, The (G) (See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G) (See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
Little Lord Fauntleroy (G) (Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	90	Jan. 9,'37
Modern Times (G) (See production article, Feb. 8, p. 18; exploitation: Feb. 15, p. 81; Feb. 22, p. 100; Mar. 7, p. 99; Mar. 14, p. 84; Mar. 28, pp. 83, 84; Apr. 4, pp. 84, 89; Apr. 11, pp. 93, 96; Apr. 25, p. 92; May 2, p. 99; May 9, p. 84; May 16, p. 82; May 30, pp. 84, 86; June 6, pp. 116, 118; June 13, pp. 122, 132; June 20, p. 121; Aug. 22, p. 117; Sept. 12, p. 68.)	Chas. Chaplin-Paulette Goddard	Feb. 21	87	Feb. 8
One Rainy Afternoon (G) (Exploitation: June 13, p. 122; July 25, p. 77.)	Francis Lederer-Ida Lupino	May 13	79	May 2
Rembrandt (G) (See production article: Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68.)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
These Three (G) (Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
Things to Come (G) (See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)	Raymond Massey	Apr. 24	99	May 7
You Only Live Once (A) (Exploitation: Jan. 30,'37, p. 80.)	Sylvia Sidney-Henry Fonda	Jan. 30,'37†	86	Jan. 30,'37

Coming

Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 4,'37†	84	Jan. 16,'37
History Is Made at Night (See "In the Cutting Room," Jan. 9,'37.)	Charles Boyer-Jean Arthur	Mar. 5,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 26,'37†	82	Aug. 22
Star Is Born, A	Janet Gaynor-Fredric March	Feb. 19,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036 (See "In the Cutting Room," Nov. 28.)	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
Crash Donovan (G) 9031 (Exploitation: Oct. 24, p. 70.)	Jack Holt-Nan Gray	July 20	54	July 18
Dracula's Daughter (A) 9006 (Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)	Otto Kruger-M. Churchill	May 11	70	May 9
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023 (Exploitation: Dec. 5, p. 79.)	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Before Breakfast (G) 9007 (Exploitation: Apr. 18, p. 81; May 23, p. 94; June 6, p. 117; June 13, p. 132.)	Carole Lombard-Preston Foster	Mar. 9	70	Feb. 29
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022 (Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	78	Nov. 7
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	
My Man Godfrey (G) 1002 (Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)	William Powell-Carole Lombard	Sept. 6†	93	June 20
Mysterious Crossing 1025 (See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)	James Dunn-Jean Rogers	Dec. 27†	56	
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036 (Exploitation: July 25, p. 79; Aug. 1, p. 93.)	Ann Preston-Henry Hunter	June 14	65	July 4
Postal Inspector (G) 9019 (Exploitation: Oct. 3, p. 83.)	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†	68	
Show Boat (G) 8001 (See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)	Irene Dunne-Allan Jones	May 17	112	May 9
Silver Spurs 9044	Buck Jones-Muriel Evans	Feb. 16	60	
Sutter's Gold (G) 8002 (See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
Two in a Crowd (G) 1010 (Exploitation: Oct. 10, p. 96.)	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
Yellowstone (G) 9030 (Exploitation: Aug. 29, p. 84.)	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12

Coming

California Straight Ahead 1030	John Wayne-Louise Latimer	Mar. 28,'37†		
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†		
Left Handed Law	Buck Jones			
Night Key 1024	Boris Karloff-Jean Rogers	Apr. 11,'37†		
Road Back, The	Larry Blake-John King			
Sandflow 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	
Stones Cry Out, The	Nan Grey-John Howard			
Top of the Town 1007 (See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23,'37, p. 16.)	George Murphy-Doris Nolan	Mar. 28,'37†		
We Have Our Moments 1017	Sally Eilers-James Dunn	Mar. 21,'37†		
When Love Is Young 1018	Virginia Bruce-Kent Taylor	Apr. 4,'37†		
Wings Over Honolulu	Jane Wyatt-Ray Milland			

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flying Fists	Herman Brix	Jan. 25,'37†		
Kelly of the Secret Service	Lloyd Hughes-Sheila Manners	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Taming the Wild	Rod La Rocque-Maxine Doyle	Feb. 15		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76.)				
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 801	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 78.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
Green Pastures, The (G) 802	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 806	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Call It a Day	Olivia De Havilland-I. Hunter			
Dance Charlie Dance	Stuart Erwin-Jean Muir			
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Ever Since Eve	Marion Davies			
Go Getter, The	George Brent-Anita Louise			
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
Kid Galahad	Edw. G. Robinson-Bette Davis			
King and the Chorus Girl	Fernand Gravet-Joan Blondell	Mar. 27,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl	Frank McHugh-Mary Boland			
Mazurka	Kay Francis			
Melody for Two (G)	James Melton-Patricia Ellis		*60	Jan. 16,'37
Midnight Court	Ann Dvorak-John Litel	Mar. 6,'37†		
(See "In the Cutting Room," Dec. 19.)				
Miracle Mountain	Dick Foran-Helen Valkis			
Public Wedding	Jane Wyman-William Hopper			
Ready, Willing and Able	Ross Alexander-Ruby Keeler	Mar. 6,'37†		
(See "In the Cutting Room," Nov. 21.)				
Singing, Marine, The	Dick Powell-Doris Weston			
White Bondage	Jean Muir-Gordon Oliver			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna	Paula Wessely	Jan. 25,'37†		
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant	United Artists	Sept. 26	70	Aug. 29
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	95	Dec. 19
Cloistered (G)		Best	May 19	80	Nov. 7
Crime Over London (A)	Margot Grahame	United Artists		65	May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrovsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Man in the Mirror (A)	E. E. Horton	Twickenham		75	Jan. 16,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Public Nuisance No. 1 (G)	Frances Day	General		79	Mar. 14
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
Wedding March, The (A)	Tullio Carminati	Franco-American		92	Mar. 14
When Knights Were Bold (G)	J. Buchanan-F. Wray	General		76	Mar. 7
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
Grips, Grunts and Groans	Jan. 15,'37†	19
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Knee Action Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic	Jan. 29,'37†	
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Gold Quest of the Ages	Jan. 28,'37†	
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18	10
FEATURETTES		
Community Sing (No. 1)	Jan. 17,'37†	
Story of Norton I, Emperor of the United States	Dec. 18†	9
KRAZY KAT CARTOONS		
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills	Jan. 22,'37†	
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7
SCREEN SNAPSHOTS		
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—	Dec. 28†	10
No. 5—	Jan. 22,'37†	10
SPECIAL		
Belgium	Dec. 25†	8½
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	3 rls.
VOICE OF EXPERIENCE		
No. 10—	Mar. 26	10½

DuWORLD

Title	Rel. Date	Min.
THIS COLORFUL WORLD		
Gangsters of the Deep		
Story of the Rose, A (1-16-37)		10
Sus-Ti-Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Nothing But the Tooth	Feb. 26,'37†	1 rl.
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol	Jan. 29,'37†	11
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11†	11
STAR PERSONALITY COMEDIES		
Gold Bricks	Mar. 20	20
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	1 rl.
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	1 rl.
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The	Jan. 22,'37†	7
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	2 rls.
Blue Blazes	Aug. 21†	19
Boy Friend, The	Feb. 26,'37†	2 rls.
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Fun's Fun	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
Hold It	Jan. 29,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love Nest on Wheels	Mar. 26,'37†	2 rls.
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve	Mar. 12,'37†	2 rls
Regular Guy	Feb. 26,'37†	2 rls.
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18
YOUNG ROMANCE		
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

Title	Rel. Date	Min.
MUSICAL MOODS (Technicolor)		
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.
NEWSLAUGHS		
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.
THRILLING JOURNEY		
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar 16	10
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 13†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Here		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Count Takes the Count, The	Feb. 22	20
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	20
FITZPATRICK TRAVEL TALKS		
Colorful Island (1-2-37)	Nov. 14†	8
India on Parade	Feb. 6,'37†	
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
19—Early Bird and the Worm, The (4-25)	Feb. 8	9
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Do You Think?	Jan. 23,'37†	

M-G-M SPORTS PARADE

Title	Rel. Date	Min.
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Table Tennis (4-25)	Feb. 15	10
Racing Canines (6-6)	Mar. 14	10

MUSICAL COMEDIES

Title	Rel. Date	Min.
Girl's Best Years, A	Dec. 26†	19
No Place Like Rome (11-7)	Sept. 26†	19
Violets in Spring (9-5)	Sept. 5	21

OUR GANG

Title	Rel. Date	Min.
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Divot Diggers	Feb. 8	15
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10

PATSY KELLY COMEDIES

Title	Rel. Date	Min.
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
Pan Handlers	Feb. 29	20

PETE SMITH SPECIALTIES

Title	Rel. Date	Min.
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10

SPECIAL

Title	Rel. Date	Min.
Audioscopiks (1-18)		8

TABLOID MUSICALS

Title	Rel. Date	Min.
Annie Laurie (1-9-37)	Oct. 31†	10
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

BETTY BOOP CARTOONS

Title	Rel. Date	Min.
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	6
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8

COLOR CLASSICS

Title	Rel. Date	Min.
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9

HEADLINERS

Title	Rel. Date	Min.
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orchestra	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	10
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and Orch.	May 1	11

MUSICAL ROMANCE
(Technicolor)

Title	Rel. Date	Min.
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Jan. 15,'37†	
Western Sketches	Nov. 20†	1 rl.

PARAGRAPHICS

Title	Rel. Date	Min.
Broadway Highlights No. 8	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet	Jan. 8,'37†	1 rl.

PARAMOUNT PICTORIAL

Title	Rel. Date	Min.
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11 — Champagne — Girls Will Be Boys — Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.

PARAMOUNT PICTORIAL (New Series)

Title	Rel. Date	Min.
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All A-Board	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.

PARAMOUNT VARIETIES

Title	Rel. Date	Min.
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	8
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	9
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9

POPEYE THE SAILOR

Title	Rel. Date	Min.
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7

PARAMOUNT SOUND NEWS

Two Editions Weekly

POPULAR SCIENCE
(Cinecolor)

Title	Rel. Date	Min.
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10

POPULAR SCIENCE (New Series)

Title	Rel. Date	Min.
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.

SCREEN SONGS

Title	Rel. Date	Min.
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7

GRANTLAND RICE SPORTLIGHTS
(NEW SERIES)

Title	Rel. Date	Min.
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An	Jan. 29,37†	1 rl.

RKO RADIO

DUMBBELL LETTERS

Title	Rel. Date	Min.
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5

EASY ACES

Title	Rel. Date	Min.
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
Old Fashioned Movie, An (3-28)	Feb. 28	11

HEADLINER SERIES

Title	Rel. Date	Min.
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	20

(1936-37)

Title	Rel. Date	Min.
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19

EDGAR KENNEDY COMEDIES

Title	Rel. Date	Min.
Bad Housekeeping		19
Dummy Ache	July 10	18
High Beer Pressure	May 8	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½

MAJOR BOWES AMATEUR PARADE

Title	Rel. Date	Min.
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10

MARCH OF TIME

Title	Rel. Date	Min.
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21

(1936-37)

Title	Rel. Date	Min.
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	

PATHE NEWS

Released twice a week

PATHE REVIEWS

Released once a month

PATHE TOPICS

Released seven times a year

RADIO FLASH COMEDIES

Title	Rel. Date	Min.
Dog Blight	June 12	16
Don't Be Like That (1-30-37)	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Horse Play		18
Radio Barred (2-8)	Feb. 7	15½
Who's Looney Now	Sept. 4†	18

RADIO MUSICAL COMEDIES

Title	Rel. Date	Min.
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	16
That Man Samson		19

RAINBOW PARADE CARTOONS

Title	Rel. Date	Min.
Bold King Cole	May 29	7
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7

SMART SET

Title	Rel. Date	Min.
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	19
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15

SPECIAL

Title	Rel. Date	Min.
Headlines for 25 Years (3-14)	Mar. 27	21

SPORTS WITH BILL CORUM

Title	Rel. Date	Min.
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Row, Mr. Row	June 19	11
Singing Wheels (12-26)	Nov. 20†	11
Winter Sport (3-28)	Mar. 13	10

STRUGGLE TO LIVE

Title	Rel. Date	Min.
Deadly Females	Nov. 13†	9½
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
Winged Pageantry (2-29)	Feb. 14	10

SUPERBA COMEDIES

Title	Rel. Date	Min.
Down the Ribber (2-29)	Mar. 27	21
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17

WORLD ON PARADE

Title	Rel. Date	Min.
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Prominent Personalities (3-14)	Feb. 21	11
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

ALEXANDER

Title	Rel. Date	Min.
Trailing the Seahorse (1-9-37)		11

DYNAMIC

Title	Rel. Date	Min.
Wonderland of Gaspe (6-13)		11

FILM EXCHANGE

Title	Rel. Date	Min.
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

ADVENTURES OF THE NEWSREEL CAMERAMAN

Title	Rel. Date	Min.
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10

MAGIC CARPET SERIES

Title	Rel. Date	Min.
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Khan	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

MICKEY MOUSE

Title	Rel. Date	Min.
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)		9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)		8½

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mousketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)		8½
110. More Kittens (1-9-37)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 18 (3-14)	Mar. 9	10½
No. 19 (3-14)	Mar. 23	10
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32	Feb. 1,'37	9½
No. 33	Feb. 15,'37†	1 rl.
No. 34	Mar. 15,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Golfers, The	Jan. 11,'37†	8½
House of Magic	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing	Jan. 20,'37†	
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Beauty Shoppe (3-28)	Mar. 20	6½
Everybody Sing (1-30-37)	Feb. 22,'37†	7
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 18—Novelty (3-28)	Mar. 30	9½
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8⅔
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty	Mar. 1,'37†	9

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Troupers (2-1) Four Trojans- Aunt Jemima	Jan. 4	10
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville	Jan. 30,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
King of the Islands Winifred Shaw- Warren Hymer	Feb. 22	21
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Dobbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey- Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28†	
"Give Me Liberty John Litel	Dec. 19†	
Joe and Asbestos in "A Horse's Tale" Harry Gribbon- Hamtree Harrington	Jan. 9,'37†	2 rls.
Pretty Pretender, The Bernice Claire	Jan. 23,'37†	2 rls.
Joe Palooka in "Kick Me Again" Shemp Howard- Robert Norton	Feb. 6,'37†	

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work	Jan. 30,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 17—Boom! Boom!	Feb. 29	7
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	
No. 30—Porky the Wrestler	Jan. 9,'37†	1 rl.

MELODY MASTERS

Title	Rel. Date	Min.
Jolly Coburn and Orchestra	Feb. 22	11
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch (1-23-37)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	1 rl.
Louisiana Kings	Jan. 23,'37†	1 rl.
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	1 rl.
No. 32—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	1 rl.

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 7—Day's Journey, A	Feb. 22	11
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Some Class Charles Ahearn	Feb. 8	10
Timber Giants	Feb. 22	11
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	9
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (color)	Jan. 16,'37†	1 rl.

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Whale Ho (7-14)		11
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Darkest Africa 3580 (2-22) Clyde Beatty (15 episodes)	Feb. 15	
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Bob Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Reynosa, Mexico

Dear Herald:

Jevver see a bull fight? You didn't, eh? Well, you haven't missed much. Those who never saw a Mexican bull fight, and have heard so much about them have come to believe that they are quite an event. That was our belief, but we saw one yesterday and one is all we care to see. A bull fight will incline you to think that the human race has drifted back to the stone age. This bull fight we saw was about as sporty an event as to see a 200-pound pugilist fight a blindfolded four-year-old kid. It was no bull fight at all. In the first place, they weren't bulls; they were poor, thin steers that had been brought in off the cactus plains, and none of them were fat enough to make even Mexican beef.

These steers were let into the arena through a chute. As one came through they would stick barbs into the steer's shoulder to make him fight and then the matadors (or whatever they are called) would walk around him with a red blanket and the steer would charge the blanket and the matador would step out of the way. They would keep this up for a while and then one of them would run a long, thin blade through the steer's heart and kill him. This is what the Mexicans call sport. When they killed the steer the crowd would cheer like they do at a Cornhusker football game. After they butchered two of these steers we were so disgusted with the performance that we got up and left the arena, and as we left we were thankful that we lived in a country where this kind of butchery is not permitted.

We went to see this bull fight in order to be able to say that we had seen one, and now we are so damned ashamed of it that we are not going to brag about it, even to our grandchildren. Get this bull fight out of your heads; it isn't sport, it's butchery. It's a torture of dumb animals, and that's not sport.

Shine Mason of the Palace theatre at McAllen was there to see this bull fight also. We were surprised to see him there because he has lived close to the Mexican border for a number of years and we supposed he knew what a bull fight was. Shine got up and left the arena before we did and we don't know whether he was sick at the stomach or went out to get a drink. If it was a drink he wanted he could have gotten that in the bull pen, for they passed it all around the crowd. We don't think it was a drink he wanted, for we don't think Shine drinks, and we are sure he didn't follow off some señorita. Well, we saw a bull fight, anyway.

▽

McAllen, Texas

We have made a "find." The casting directors may not believe it, but we have. We have found a girl that we are confident would make a big hit on the screen, and our twelve years' experience watching the actresses on the screen leads us to this conclusion.

She is a Mexican girl and she can speak both English and Mexican fluently. She graduates from the high school this coming June and she has a personality that would make them grab on to the seats and hang on. She is 19 years old, dark complexion, black hair, blue eyes, and her height is 4.11. She weighs about 110 pounds, dances well, is a fair swimmer, and she is the editor and business manager of the *Wheel,* a high school paper. Her name is Bertha Garza and she is the leader in all school and social events. She has never taken instructions outside of her school activities and would therefore be an apt student for a screen director, and if some of them don't get in touch with this girl they will be overlooking an important opportunity. Her address is McAllen, Texas. We get our mail at the same town.

▽

The other night we went to the Palace theatre and saw Shirley Temple in "The Stowaway." Of course, you probably know all about this picture already, but if you haven't already played it we would advise you to get. Then we saw "Come And Get It." The action in this picture is built around a lumber camp in the north woods. If you are interested in lumber camps and seeing them cut down big trees and slide them down the mountains into the river, this one will be of special interest to you. It is largely an outdoor picture and it is a he-man picture with a lot of the rough stuff left out. It has a good story well played and well directed. Then we saw "The Garden of Allah," a color picture that will please those who like Oriental settings, though the "settings" reminded us of the sand dunes of the Imperial valley of southeast California. A lot of people called this excellent entertainment, and maybe a lot of people were right; we don't know, as we didn't stay to the finish.

SHORT PRODUCT PLAYING BROADWAY

Week of January 30

CAPITOL	Wanted: A Master	MGM
CRITERION	Nut Guilty	Vitaphone
	Jimmie Lunceford and His Orchestra	Vitaphone
	Farmer Al Falfa in The Tin Can Tourist	Educational
MUSIC HALL	Screen Snapshots, No. 4	Columbia
	Fishing Thrills	Columbia
	Ski Parade	Twentieth Century-Fox
PARAMOUNT	House Cleaning Blues	Paramount
	On the Nose	Paramount
RIALTO	Every Sunday	MGM
	Louis-Pastor Fight Film	DuArt Film Laboratories
RIVOLI	Sporting Pals	Paramount
	Three Blind Mouseketeers	United Artists
ROXY	I-Ski Lov-Ski You-Ski	Paramount
	Vistas of Spain	European Films
	Whoops, I'm an Indian	Columbia
STRAND	Pigs Is Pigs	Vitaphone
	Poets of the Organ	Vitaphone
	The Hollanders	Vitaphone

▽

Some girls spend more time in the beauty parlors than they do with mother in the kitchen. We have seen a lot of girls who required a lot of beauty parlor service. But then, how about us?

▽

The other day we passed what we thought was a German, and we said, "Wie geht's?" And he replied, "Buenos dias, Senor." Then we stepped on the gas and went out and got some more grapefruit. You never can tell what these Longhorns are. After this we are going to talk U. S.

▽

There it goes again. For four weeks now we have planned to go up north and call on the boys in the central part of the state, and each time there has been a "norther" which has brought rain to south Texas and sleet and ice to the middle part and no doubt a blizzard to the central states, and here we are with nothing to do but eat grapefruit and oranges and go to bull fights, although we are not going to any more bull fights. There is one thing, however: J. C. Fanning of the Brownsville theatres is just itching for us to come down there and go fishing with him, and that helps a whole lot.

▽

There is a lady who operates a theatre somewhere up in the state. We wish you could remember her name and the town, for we want to go and call on her. We remember when we called on her once before she said "Why, you old scalawag, what are you doing away down here?"

▽

There are some people who seem to think that getting money from the government is just like finding it. As a rule they are not overly burdened by taxation, but—

The tax man comes around about
The middle of the spring
And figures out just what we've got—
Then takes the whole damthing.

We knew a man in Indiana once who told us he was glad he didn't own a railroad. We asked him why and he said, "Because they have to pay so much taxes." We sold our railroad just on that account. All right, let's let it go at that.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
The HERALD covers the FIELD like an April SHOWER.

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▼ ▼ ▼

● ● ● WHAT DOES Jeff do?......he Personalizes and Individualizes the beauty of the Femme Form......how?......by posing each individual type as only a true artist can pose them......so in this Educational short the girls stand out as cameos of charm, grace, allure......each beauty is different......herself......not a nonentity in a mass of beautiful nonentities......all dressed alike......all posing alike......all stepping alike through the same routiney routine......as we see in all the musicals all the time......get what we mean?......of course you do......you're smart......we write for the select few, we do......let Winchell and Sobol and Sullivan write for their millions......but when you read Us you are of course intelligent......of course......you've got to be intelligent to read us......dumb guys couldn't figure out what we mean......sometimes we can't figure it out either......but to get back to Jefferson Machamer......my, how we do wander......in his Personalized Treatment of Beauty, he is on the road to a New Technique......that's what's been wrong with the Mass Beauty effects in the musicals all the time......beauty thrown at you in big gobs is wasted......Jeff makes the camera pick the beauts out one by one......all posed individualistically......catch this short and see Beauty Diversified treated just that way......it's a TREAT......

▼ ▼ ▼

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"Gags and Gals"
IN

"FUN'S FUN

Produced by
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VOL. 126, NO. 7 FEBRUARY 13, 1937

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MOTION PICTURE HERALD

Vol. 126, No. 6 February 13, 1937

HOLLYWOOD DEMONSTRATES

COMPETENT demonstration of effective and decent application of sex manifestations, and motivations, hunger, horror and violence, all dangerous ingredients in motion picture composition, is afforded on a spectacular scale in "The Good Earth", now entering upon its roadshow career for Metro-Goldwyn-Mayer.

There was positively colossal opportunity in this costly and pretentious effort to have made, in the name of alleged box-office appeal, several or all of those exaggerated appeals to salacity characteristic of the technique that got the screen into the troubles of the pre-Code era.

"The Good Earth", too, in the competency of its telling, gives even to the technically experienced eye no indication that there was any effort to go to "the limit of the rules", as all too frequently obtains. The biological elements of the picture plot, and there are many—in fact, it is dominantly a biological story—are given their proper share in the narration, but never with a lingering touch of directorial fondnesses that have tainted many a picture with eroticism and sadism.

"The Good Earth" in its telling includes a nuptial night, child-birth, the seductive lures of a sing-song girl, and infidelity of sorts, without innuendo intended to seduce the spectators, too. The picture sticks strictly to the job of telling the story—without side shows. And yet, there has been no word of criticism implying that there is any lack of realism, any weakening of dramatic effectiveness.

"The Good Earth", among its other triumphs, is a triumph in decency.

▽ ▽ ▽

HONORING THE CLICHÉ

SOME industrious and unsigned young man, writing for our favorite movie page of the New York *Times*, under the title of "Directorial Old Hat," has dared to list a lot of time-tried narrational devices of the screen as clichés. He would include the falling leaves of the calendar to denote the passing of time, the racing wheels of the locomotive and the bone in the teeth of the liner to say that the locale moves, the sewing of tiny garments to indicate an impending addition to the cast, etc. The writer does not venture any discussion of what is to be done about the basic motivation of He seeks She. It is criticism like that which makes Hollywood get arty. The way to tell a story is so that the audience understands it. The audience never heard of a cliché. Further, its life and interests are clichés. Many excellent pictures are nothing else. The customers are born young and never get over it. That makes the amusement business possible. Let our art alone.

▽ ▽ ▽

PROFESSOR ALLARDYCE NICOLL of the dramatic department of Yale, a speaker on the National Board of Review's program at New York University's motion picture course the other night, complained bitterly that Hollywood gives budding talent no chance to start at the bottom and learn the business. He might just as well complain that President Roosevelt does not arrange to give college boys jobs in the mint so they may learn to make money.

▽ ▽ ▽

"B" OUTPUT ASSURED

AFTER the Paramount partners' tour of Hollywood in sequel to their excursion to Mr. Adolph Zukor's anniversary celebration, the production center was agog with talk about the visiting exhibitors' reported outgiving on the subject of "no more 'B' pictures." The producer-in-chief of another great studio, one of the young wonders of Hollywood, remarked: "The 'B' picture is positively no problem for any of us. By carefully trying our best to make only 'A's' we are all sure to get a grand crop of 'B's'. The public makes the 'B's', at the box office."

▽ ▽ ▽

NOTE ON PAWPAWS

THE up-country gentlemen are at it again. Now comes Mr. Charles Pettijohn importing pawpaw trees from his native Indiana, a half dozen going to his Westchester place and another like number to Mr. Maurice McKenzie's Connecticut acres at Lockwood Corners. Mr. Colvin Brown of adjacent Mulberry Ledge in Haviland Road views this as an endeavour to "bring Indiana civilization" to our region. That, in the editor's opinion, would do no harm. Meanwhile one is reminded that, speaking of rural matters, Mr. Will Hays, that smart lawyer and farmer of Sullivan County, raised four hundred acres of Indiana soya beans last year and sold his crop to the soya-plastic trade. So you are likely to get a touch of the Hays office in the steering wheel of your Ford and maybe in the soya sauce for your chop suey. There's symbolism concealed somewhere, here, if you look for it. We don't. The editor is letting his place at Tinker's Dam in the Silvermine Valley fence itself with poison ivy.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

What Are They?

"B" pictures, their continuation or abandonment, their essence and quality, are being widely discussed as a major factor in Hollywood's production policy. Rumors, reports and statements all say that they are to be reduced, that they are to abolished, that they are to be continued but called something else. The only fact which stands out in the whole discussion is that it all depends on how one defines them.

A review of the tempest of words is on page 13.

Seven Signed

Paramount is the seventh and last major distributor—Warner Brothers refuses participation—to announce a stand on the ten point trade practice program advocated by the Motion Picture Theatre Owners of America. Establishment of local conciliation boards, agreed upon by most of the companies, will begin at once. Trial boards will be set up in four or five territories to serve as models.

Paramount's reply and a summary of the seven replies received by the MPTOA are on page 15.

British Reorganizing

At the same time that the Film Group of the Federation of British Industries was advising the Board of Trade of its approval in general of the principles of the flexible quota and a quality test for the less expensive films, reorganization of the British studios was getting into action. Economy steps at Denham followed reduced activity by Gaumont-British.

Further details of the British industry's larger problems and what it is doing about it appear on page 73.

"Parnell" in Stills

"Parnell," depicting primarily the romantic and secondarily the political career of the Irish patriot named in the title, is in the foreground of Hollywood interest as it progresses toward completion with production following strict story sequence.

Gus McCarthy's preview of the picture in advance stills appears on pages 16 *and* 17.

RKO to Show "Flanders"

The furore over the American-Tobis picture, "La Kermesse Heroique" ("Carnival in Flanders"), has subsided. On documentary representation by W. E. Van Beverin, president of American-Tobis, that the company is not a German company and should not incur involvement with the Nazi issue, RKO Theatres is to play the production in its houses.

Radio in Hollywood

William S. Paley, president of Columbia Broadcasting System, told Hollywood reporters that radio is more directly in competition with newspapers than with motion picture theatres and predicted that television would not become a commercial factor for at least two years.

Mr. Paley's interview is reported on page 33.

* * *

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Writers "Revolt"

Western "liberal" writers and educators are in revolt against the manner in which Hollywood producers allegedly "mutilate" the story output of socalled "progressive" authors.

Their plans for an attack on the present brand of Hollywood product are discussed on page 31.

Recorded Music Barred

The National Association of Performing Artists and New York and Chicago locals of the American Federation of Musicians have begun a campaign to check the use of recordings for dubbing in motion pictures, over the radio and in music slot machines. The picket campaign to restore stage shows in theatres is being continued by the Federation.

The story is on page 18.

Finance

Financial news this week included analyses of stock holdings in RKO, Twentieth Century-Fox and Columbia, a dividend declaration by Loew's, Inc., an earning report for RCA, and an estimated value of $497,257,013 placed on the total market value of motion picture securities on the New York Stock Exchange.

Statistics are on page 71.

Legislation

With Congressional action on bills affecting the motion picture industry delayed, attention of the industry is focused on action in state legislatures. Outstanding is a proposal for a 7 per cent admission tax in Ohio.

State and municipal legislative news is reported on page 32.

Chance in Court

Theatre chance games are involved in two more critical court actions. In Chicago 239 suits brought against theatre managers and corporations were to be heard on Thursday and in Louisiana the state supreme court will review a lower court decision which ruled that Bank Night is a lottery.

Details are on page 14.

Production Impeded

Continuance of the influenza epidemic as an impediment to production held studio activity at approximate level during the first week of February, 11 pictures being taken from the stages and 10 put into work.

Titles, personnel and auspices of the pictures started and finished are given on page 33.

Theatre Grosses

The United States Government reports that 30,317 places of amusements, including motion picture theatres, grossed $476,268,000 in 1935, and that $112,393,000 represented the payroll for 115,281 persons—in 35 states covered so far in the Census Bureau's survey of amusement. At the same time, motion picture theatres were reported from within the industry to have enjoyed a 13.8 per cent gross increase in business in 28 key cities.

The findings in both reports appear on page 34.

Australian Ukase

All exhibitors in the Commonwealth are called upon to observe the established minimum admission prices and ban on giveaways, in a statement signed by all distributors, writes Cliff Holt from Melbourne. The original decree was promulgated by the Film Board of Trade, established last year. This and the adoption of the Quota for New South Wales were among outstanding developments of the past 12 months.

Further discussion of trends and activities in Australia appears on page 43.

Denies Charges

E. C. Mills, general manager of the American Society of Authors, Composers and Publishers in New York, denied this week that his organization levies any charge of any kind on either producers or distributors for the use of its copyrighted music in pictures in a letter to the Independent Theatre Owners' Association, which the association published in its bulletin.

The text of Mr. Mills' letter is found in part, on page 71.

No Government Aid

Mayor Cosme Hinojosa of Mexico City definitely has rejected a plea by Mexican producers that the municipal Government aid the film industry by erecting theatres and reducing taxes. In a letter to the Producers Union he said that writers, directors and players of artistic endowment are more necessary to the industry than Government aid through a quota, subsidy or other means.

A report from Mexico is on page 68.

Educational Plan

Stockholders of Educational Pictures, Inc., have approved a plan of recapitalization which provides for the exchange of the old preferred stock of the company on the basis of 3.2 shares of new common for each share of preferred, plus 1.8 shares of new common in payment of the accrued dividends on each share of the old preferred.

Further details are on page 66.

RKO Offer Accepted

RKO Radio's offer to acquire clear title to the assets of the Orpheum circuit for $700,000 cash and subordination of its claims of approximately $3,450,000 against Orpheum has been approved by Federal Referee Oscar W. Ehrhorn. The referee rejected an offer of $2,000,000 cash for the assets made by Hudson County Warehouses, Inc., on behalf of a committee of preferred stockholders. The decision was based on an acceptance of the RKO offer by a majority of Orpheum creditors at a meeting held on February 2nd.

Paramount Meet

A three-day meeting of Paramount theatre operators and partners from every section of the country will be held at Miami, Fla., March 18-20, immediately following the convention there of the Motion Picture Theatre Owners of America, which will be attended by Adolph Zukor.

A discussion of the meeting, and other Paramount developments, are found in the story on page 49.

MPTOA Program

The Motion Picture Theatre Owners of America on Monday outlined the schedule for its program at the annual convention, opening March 16th, at Miami, and concluding on March 19th.

Theatre design, construction, management, exploitation, trade practice, legislation and taxation will be the principal highlights. See page 34.

Holland's Problems

American motion pictures continue to dominate in the Dutch theatres, despite growing competition from British and German producers, but the business of the motion picture has been showing a steady decline.

The problems of the trade in Holland are reviewed on page 49.

More Flood Benefits

The flood waters of the Mississippi and Ohio Rivers began to rapidly recede over last weekend and during the week theatres in stricken towns began repairs, in some instances even opened for business. Louisville and Cincinnati were no longer flooded, but the Ohio town suffered nowhere near as much as Louisville and quickly reopened its houses. Theatres throughout the country are doing their part to aid flood sufferers with special benefit performances that indicate collections totaling thousands of dollars.

Complete flood and benefit details are on page 44.

Hollywood Jobs

"The very surest way to get a job in Hollywood is to stay away from there and become important in some of the arts upon which the motion picture draws for talent," Terry Ramsaye, editor of MOTION PICTURE HERALD, told a student gathering in a course conducted by Professor A. Broderick Cohen for Hunter College of the City of New York Tuesday night. "When the picture makers are looking for somebody to do a job they do not search the crowd hammering at the studio gates, but rather they look across the world to find some one so competent that he is already recognized and employed. There is no time, no patience to experiment. Hollywood has no more time to develop talent than a fire department has to dig a well. The time in Hollywood is always Now, not yesterday, not tomorrow—but Now."

Samuel Shipman

Samuel Shipman, playwright, died of a heart attack in New York on Tuesday at 53 years of age. He wrote, alone or in collaboration, 30 plays which were produced on Broadway. Among those made into pictures were "East Is West," "Friendly Enemies," "Over Here," "The Kreutzer Sonata," "Children of Today" and "Lawful Larceny." Three brothers and two sisters survive.

Union Peace

Agreements designed to end the multiple projectionist union situation in New York City were signed early Wednesday by representatives of the Allied Union of Moving Picture Operators, Local 306, International Alliance of Theatrical and Stage Employees and by Harry Brandt, president of the Independent Theatre Owners' Association. The pacts, scheduled to go into effect on Monday, include a merger of Local 306 and Allied and a new contract with members of the ITOA. The projectionists will receive wage increases of approximately 25 per cent and a reduction in working hours from 80 to 70 a week. The agreement was effected under the supervision of a special committee appointed by Mayor Fiorello H. LaGuardia and has been pending for some weeks.

Color Suit

The Independent Theatre Owners of Southern California has advised its members to secure releases in writing from exchanges selling color prints before showing such prints, pending the outcome of a suit between Tricolor Corporation and Technicolor. The suit, scheduled for hearing in March, involves claims of patent infringement on a duplex camera.

This Week in Pictures

MIDWEST MANAGERS MEET. Theatre executives of Chicago, Indiana and Wisconsin as they convened in Kenosha, Wis., for conferences. Left to right: Bob Brose, Oshkosh; Harvey Nye, Sheboygan; Jack Keegan, Milwaukee; Charles Ryan, Warner Chicago zone; Sid Stein, Warner district manager, Chicago; Bill Exton, district manager, Standard Theatres; Louis Lutz, Stanley Gross, Jack Silliman, Appleton; L. F. Gran, Standard general manager.

ROUTE OF FAME. (Below) Nate Manheim, general foreign sales manager of Universal, showing Deanna Durbin, one of "Three Smart Girls", location of offices which will distribute that picture abroad.

RETURNS TO COAST. (Below) S. Barret McCormick, advertising director of RKO Radio, saying farewell to Howard S. Benedict, his studio lieutenant, as latter leaves New York for Hollywood following conferences at the home office.

SIGNED. Ten-year-old June Ray (left), whose singing ability has won her a contract with Hal Roach. She will make her debut in "Pick a Star".

SCRIPT CONFERENCE. Ray Friedgen, producer; Capt. Wallace Casewell, star; and Frederick H. Wagner, author, of "Killers of the Sea", at their "headquarters" near Panama City, Fla., where they are filming the sea thriller featuring combats with sea monsters, a Grand National release.

BACK FROM COAST. (Below) Marlene Dietrich, Paramount star, as she arrived in New York from England, after a lengthy stay abroad. She left immediately for Hollywood to begin work on her next picture, "Angel", to be directed by Ernst Lubitsch.

SERIAL STAR. Republic has selected Ralph Byrd (right) to portray "Dick Tracy" in a chapter play based on the comic strip of that title, produced by Nat Levine.

OFF TO STUDIO. Having completed preparatory work in East on several pictures, aides of Walter Wanger leave New York for Coast. Left to right: Alex Gottlieb, Mrs. Hal Horne, Hal Horne (executive producer), Gene Towne, scenarist; Louise Groody, stage star; Mrs. Gene Towne.

HEADED PARADE. (Below) Ted Schlanger, Warner zone manager, Philadelphia, presenting Harry Tarrante, manager of Aldine theatre, $100 prize for winning gross in annual "Managers' Parade". Front: "Skip" Weshner, Tarrante and Schlanger. Rear: Dick Kirsch, Hadden Matthews, Bill Israel, Steve Barutio, Harold Seidenberg.

FROM ENGLAND. Walter J. Hutchinson, general foreign manager of 20th Century-Fox, who has been inspecting European exchanges; and Mr. and Mrs. Francis L. Harley arriving in New York. Mr. Harley, 20th Century-Fox manager for England, will remain here several weeks.

RESUMING. Gloria Swanson (below), recently signed by MGM, entraining in New York for Hollywood. She will end a long absence from the screen as the star of "Mazie Kenyon."

VISIT G-MEN. (Above) As J. Edgar Hoover was host to several youngsters of links and films in his office. Left to right: Johnny Burke, Mitzi Green, Mr. Hoover, C. C. Pettijohn, Jr., son of MPPDA general counsel; Marsha Hunt, Perry Patterson. Burke. Pettijohn and Patterson are members of the Georgetown University golf team.

END EUROPEAN TOUR. Sol Lesser, producer of 20th Century - Fox pictures starring Bobby Breen, arriving in New York with Mrs. Lesser and daughter. Work on Bobby's next film, "Boy Blue", is scheduled to begin soon.

NEWCOMER. Helen Valkie, new to films, makes her first major appearance in "The Cherokee Strip", now in production for First National release.

REVIEWERS MEET. (Left) Among those who attended the annual luncheon of the National Board of Review at the Hotel Pennsylvania, New York. Standing: Frederic Feher, John V. Hansen, Judge R. Davies, Leroy E. Bowman, S. Trubee Davison and Dr. Clarence Cook Little. Seated: Eileen Creelman, Sir Cedric Hardwicke, Mrs. Oliver Harriman, Fritz Lang, Eric O'Brien-Moore and Will Irwin.

"B" FILMS BECOME ISSUE OF STUDIO AND THEATRE

Paramount and RKO Increasing Budget for "B" Pictures; Producers Call Them Testing Ground for Stars and Stories

Most Producers Say Films Made with Little Care and on Small Budgets Should Be Dropped or Curtailed

Reports and statements from the studios and from the home offices concerning the status of "B" pictures indicate that consideration of that classification will be a major problem in Hollywood's production policy this year. Outstanding are these:

Paramount has announced that it will decrease the number of "B" pictures, while allotting more money to them.

RKO will increase its entire production budget, including appropriations for the so-called "B's".

The attitude of the large studios is reflected in a statement by Charles R. Rogers of Universal that no picture can be labeled "B" until it has undergone the box office test.

Many producers contend that "B" pictures are invaluable as a testing ground for new stars and new story methods.

Others say that the issue is inextricably connected with the prevalence of double features.

A wide divergence of definition further beclouds the discussions.

Most producers who have aired their views, for quotation or otherwise, agree that "B" pictures, if defined as productions made quickly, without great care, on small budgets and aimed only at the lower half of double bills, should be abandoned or at least reduced in number, and that pictures made on small budgets but carefully produced and directed should not be handicapped by the "B" label until they have proved their status. The trend, if such it is, is only in the formative stage and few of the larger companies have taken a definite stand.

Stemming from the confusion in definition is a long train of possibilities and suppositions. Involved also is definition of an "A" picture, or even of a good picture, with the fine critical point of whether the basis is artistic or commercial.

Recognize Theatres' Divergence

Producers are conscious of what kind of entertainment is demanded in the Music Halls and the Carthay Circles to prove popular and make money. They are aware of what the patrons require in Wahoo, Nebraska, and the thousands of similar locations. They are going to continue to make product to accommodate the demands of both types of theatres. Whether one type of picture can be made to cover both extremes and whether the labels, in case this is not feasible, will be "A" and "B," are factors in the groping for a solution.

The discussion was precipitated by Paramount's exhibitor partners on the occasion of the studio product conferences in Hollywood following the Adolph Zukor silver jubilee. Paramount acceded to their demand that the number of "B" films be reduced and their quality improved, by cutting the number of program pictures by 25 per cent from 24 to 18. According to a company announcement the saving will be applied to bigger budgets and cast names for the remainder of the schedule.

EXHIBITORS GIVEN CREDIT FOR "B" CUT

M. A. Lightman, Memphis theatre owner, claims credit for exhibitors for Paramount's promise to make fewer and better pictures in 1937. Returning from Hollywood where he and other Paramount theatre partners conferred with studio executives, Mr. Lightman said:

"We convinced Mr. Zukor, Mr. DeMille and others that it would be more profitable in the long run to concentrate time, effort and money on fewer pictures of better quality. As a result, Paramount has decided to reduce its production this year from 70 pictures to about 48."

Zukor Opposes "B" Films

Mr. Zukor, speaking at a press conference in New York, said anent the "B" pictures:

"I'm against them. What do 'B' pictures mean? I know of instances where lesser attractions costing as little as $200,000 or $250,000 have shown a loss of $80,000. The sales department may have an argument for 'B' pictures but there is no argument from the studio angle. This is why we are setting out to make pictures based on merit of story, casts and treatment as best we know how. Some of them, obviously, will end up as 'B' product. At least it is not our intention to start out that way. On the pictures to be made with a smaller budget, and this goes for all, I do not propose to allow them to enter production unless I am convinced there are values at the outset,—story, cast, treatment and director."

Testing Ground

One thesis holding wide support among producers is that "B" pictures, so called, can not or should not be abolished because they provide a testing ground for new names and for experiments in story and treatment. It is claimed that the intermediate picture, costing from $300,000 to $400,000, is the type of production in which stars are launched and in which unusual types of stories are tested and adopted.

This treatment is being applied to the problem by RKO Radio. Budgets for the company's "B" pictures are to be increased from 25 to 35 per cent in the effort to elevate films in this classification to the point where they can play first run and single feature houses with success. The increase will add approximately $2,000,000 to the company's production costs for a program of 52 features.

Samuel J. Briskin, vice-president in charge of production for RKO, believes that the introduction of new personalities and a greater diversity of story material are the logical steps toward creating more widespread interest in motion pictures. He called attention to "The Plough and the Stars," screen version of Sean O'Casey's stage play, in connection with his studio's attempt to break away from the beaten path. The story, concerned with the Irish uprising of 20 years ago, would doubtless never have been considered as screen material a short time ago, the production executive commented, but it is justified by the success of "The Informer" last year. "The Informer," with its comparatively low budget, could be labeled a "B" picture under some methods of classification, he said.

Another illustration in the same company's ledger is "Winterset," the cost of which is declared at about $400,000. The production, although not a box office cyclone, gave the company a personality in Burgess Meredith, it was pointed out.

Also cited are a number of the pictures made by Darryl Zanuck at Twentieth Century-Fox to bring out new personalities. Most recent is "One in a Million" which is said to have gone over $500,000 in cost but gave the company a potential star in Sonja Henie. Columbia's "One Night of Love," which cost about $350,000 but made Grace Moore a star, was still another example.

Protests "B" Objective

Charles R. Rogers, Universal vice-president in charge of production, in presenting his company's stand, took occasion to attack the classifying of pictures with a "B" label prior to their preview. The producer said:

"It is little short of idiotic to handicap a production with a 'B' label, especially when no one can tell how good a picture it may turn out to be."

Mr. Rogers felt that exhibitors are entirely justified in resenting the harmful publicity emanating from Hollywood on this type of picture. He pointed out that spending a million dollars or more on a picture and labeling it "epic" does not guarantee it will catch the public's fancy. On the other hand, he said, the simplest and most unpretentious story often develops into a box office smash. He emphasized that no producer or director is ever justified in aiming at a "B" category, and added that Universal certainly will not countenance the intentional planning of second rate productions. All the skill, care and resourcefulness of which the producers are capable will be put into Universal pic-

(Continued on page 18)

MAJORS' STAND ON TRADE PRACTICES

Major companies' replies to the ten point trade practice program of the Motion Picture Theatre Owners of America were approximately 66 per cent favorable according to an MPTOA bulletin sent to the trade on Monday. Paramount was the seventh and last company to publish its stand, Warner Brothers having indicated that they would not take part in the negotiations. Points on which the replies were indefinite were listed by the MPTOA as "Open". The record follows:

TRADE PRACTICE PROPOSALS	COLUMBIA	MGM	PARAMOUNT	RKO-RADIO	20th CENTURY-FOX	UNITED ARTISTS	UNIVERSAL	WARNERS	PERCENTAGE OF ACCEPTANCE
(1) Unconditional Cancellation	Favorable**	Favorable*	Favorable	Favorable*	Favorable*	Refused	Favorable*	No response	75%
(2) Local Conciliation Boards.....	Favorable	Favorable	Favorable	Favorable	Qualified***	Qualified***	Favorable	No response	75%***
(3) Clearance Adjustment	Favorable	Favorable	Qualified***	Favorable	Open	Open	Favorable	No response	75%***
(4) Mediation of Overbuying.....	Favorable	Favorable	Refused	Favorable	Open	Favorable	Favorable	No response	71%
(5) Mediation of Unfair Competition between Theatres.......	Favorable	Favorable	Favorable	Favorable	Open	Favorable	Favorable	No response	86%
(6) Adjustment of non-theatrical competition	Favorable	Favorable	Favorable	Favorable	Favorable	Favorable	Favorable	No response	88%
(7) Short form of contract.........	Refused	Favorable	Refused	Favorable	Refused	Refused	Refused	No response	25%
(8) Score charge elimination.......	Favorable	Refused	Refused	Refused	Refused	Favorable	Favorable	No response	38%
(9) Adiustment of preferred playing time	Favorable	Refused	Refused	Open	Open	Favorable	Favorable	No response	50%
10) Elimination of forcing short subject sales	Favorable	Open	Qualified***	Favorable	Favorable	Favorable	Favorable	No response	78%***

Percentage of entire program.... 66%

* *Requires that all features offered be licensed.*

** *Columbia also requires that cancellations be on lower priced features.*

*** *Where the MPTOA lists the reply as "Qualified" a credit of one half was given in the percentage.*

Community Theatre Project Planned

Considerable motion picture executive personnel is directly aligned with a new and comprehensive plan to establish community theatres throughout the country, the first of them to be constructed for the 1939 World's Fair, in New York. This was revealed this week by officials of the American National Theatre and Academy, which in July, 1935, received a charter from Congress for a national theatre movement.

The basis of the program is the creation of an ideal type of community center available for theatrical productions, motion pictures, dance performances and also suitable for the most elaborate Broadway shows. The building and financing of these centers and their choice of programs will be optional with local groups. Although it has a Federal charter, the National Theatre and Academy does not receive Federal funds. It also differs from the Federal Theatre Project in that the latter is primarily for relief.

The National Theatre and Academy's only expenses are administrative, and these have been paid by its trustees according to A. Conger Goodyear, president of the NT and A. He also said that no motion picture money would be used, although he himself is a director of Paramount, and John Hay Whitney, a director of the National Theatre, is chairman of the board of Selznick International and president of Pioneer. Arthur Hopkins, producer, who was also present, agreed with Mr. Goodyear that publicly-financed theatres would not result in a competitive problem for private theatre managers or motion picture exhibitors.

Besides Mr. Goodyear, recently elected officers are Mrs. Edith J. R. Isaacs, editor of Theatre Arts Monthly, first vice-president; J. Howard Reber, second vice-president; Stanton Griffis, chairman of the executive committee of Paramount, treasurer; and Mary Stewart French, secretary. The executive committee for the coming year will include Mr. Goodyear, chairman; Mrs. Isaacs, Winthrop Ames, Mrs. August Belmont and Mr. Reber. The directors are Mr. Ames, Mrs. Belmont, C. Lawton Campbell, Richard F. Cleveland, Mrs. Frances Crane, Clayton Hamilton, Amory Hare Hutchinson, Miss Anne Morgan, Miss Constance Morrow, Edward M. M. Warburg, Dr. Hugh H. Young and Mr. Whitney.

Warner Trading Halted for Hour

An announcement by Warner Brothers at 1 o'clock on Tuesday that plans for a new stock issue had been abandoned resulted in a burst of buying orders on the New York Stock Exchange which forced a tie-up in trading in the company's stock for more than an hour. When trading resumed it was at an advance of 1⅜ in the price of shares.

A New York *Times* financial writer, commenting on the situation, said:

"Without attempting to read into the record an unsupported statement that a large short position had been created, it is a matter of general knowledge that several companies of late years have been faced with lower markets upon announcement of issues of rights to purchase new shares. If some such considerations dictated the abandonment of the Warner Brothers stock offering, it should not be a matter of surprise."

Ohio Censor Deletions

The Ohio censors reviewed a total of 502 reels in January, and ordered 28 eliminations. This compares with 756 reels reviewed in December, and 42 eliminations ordered, and 611 reels reviewed, with 16 eliminations in January, 1936.

239 Chance Game Suits Up in Chicago

Important court actions involving theatre chance games were underway this week. In Chicago 239 suits brought by the city against 114 theatre corporations and 125 theatre managers were to be heard in municipal court on Thursday. A test case in Louisiana was placed before the state supreme court on an appeal from the Orleans parish court of appeal.

The only other court case bearing on chance games was heard in Windsor Locks, Conn., where a town court convicted a theatre operator of operating a lottery because he conducted a Bank Night plan which allowed the use of proxies. The City Council of Omaha, Neb., has abandoned consideration of legal action against Bank Night and a county attorney in Kansas has banned the games in his territory.

In the Chicago suits the operators were charged with distributing money by chance on prize drawing nights in violation of a city ordinance under which they obtained their theatre licenses. The maximum fine for violation of the ordinance is $100.

The Chicago city court hearings, set for Wednesday, were postponed for a day.

Clarence V. Beck, Kansas attorney general, has advised county attorneys of the state to move against chance games following denial of a rehearing of a supreme court decision which held Bank Night illegal.

Two bills introduced in the Arkansas state legislature affect chance games. A straight impost of 25 per cent on gross gifts is suggested in one proposal. The second measure provides a license fee of $250 annually from the copyright owners, $40 annually from the distributors, $50 annually from the exhibitors and 20 per cent of the value of each prize given.

Newspapers Pick "Lloyds"

"Lloyds of London" has been voted the best picture released in January by the critics of the 23 Scripps-Howard newspapers throughout the country.

MAJORS FAVOR 66% OF TRADE PRACTICE PROGRAM

Paramount, Seventh Distributor to Reply, Offers Liberalized 10% Cancellation, Favors Boards, Retains Score Charge

Large companies' replies to the ten point trade practice program formulated by the Motion Picture Theatre Owners of America have been completed with the release of Paramount's statement advising Edward Kuykendall, president of the MPTOA, of the company's attitude on the proposals. The first of the local conciliation boards, on which cooperation was promised by a majority of the distributors, will be set up this month, indications pointing to Philadelphia as the first exchange territory to complete establishment of a local board. Warners is the only large company refusing to participate in the program.

A combined listing of the replies from the seven companies reveals that the acceptances have been approximately 66 per cent favorable from the standpoint of the exhibitor organization. The MPTOA analysis listed the replies to each point as "Favorable", "Refused", "Qualified", or "Open". [See opposite page.]

With the MPTOA program at this definite stage of development other exhibitor organizations were continuing their activities in the field of trade practice changes. The Independent Theatre Owners' Association of New York has announced that it will seek an injunction against Loew's and all exchanges serving the Loew circuit houses in the metropolitan area in an effort to prevent continuance of the new split week policy adopted by the circuit. The policy provides for showing "A" product over five day weekends. The first bill sponsored by the Allied States Association of Motion Picture Exhibitors to outlaw ownership of theatres by producers will be considered by the North Dakota legislature, where it has been favorably reported.

Paramount's Reply

Paramount is the seventh large distributor to announce its stand on the MPTOA program. No reply is expected from Warner Brothers, which declined to participate in the joint distributor conferences with the MPTOA executive committee last June. National independent distributors have indicated that they will cooperate with the movement, and several may make formal statements later.

The policy announced by Paramount follows the pattern set by the other companies in granting a liberalized ten per cent cancellation, offering cooperation in the establishment of local conciliation boards but declining to eliminate the separate score charge. The reply follows:

1. "Our policy will be to permit every exhibitor who contracts for all of our feature pictures offered to him, to cancel up to 10% of the total number of features contracted for, provided the exhibitor gives written notice of his election to cancel within 10 days after the company has served notice of availability of each respective picture, and provided the exhibitor is not in default under his contract at the time he desires to make the cancellation.

SEVEN COMPANIES ANNOUNCE POLICY

Universal, first company to reply to the ten point trade practice program, published its stand early last November. Twentieth Century-Fox, United Artists, Columbia, Metro-Goldwyn-Mayer, and RKO Radio followed at intervals, and Paramount, the seventh and last to reply, made known its policy last weekend. The replies are tabulated on page 14.

2. "Paramount will cooperate with all elements of the industry in endeavoring to set up local conciliation boards and to agree on the matters which may properly be the subject of such conciliation.

3. "We recognize the clearance should be fair and not excessive, but we do not believe that clearance can be left to the determination of local boards. It must be the result of individual negotiations between the exhibitor and the distributor, as it has always been.

4. "As to over-buying of pictures, this is a subject over which the distributor has no control and is a problem between exhibitors.

5. "Unfair cut rate competition between theatres is similarly an exhibitor and not a distributor problem. It has always been our policy to insist that its customers charge reasonable minimum admission prices for its pictures. It has also been our policy to refuse to license the exhibition of our pictures in situations where we felt that to do so would unfairly compete with or seriously injure our customer's business.

6. "Paramount has always recognized its responsibility to its customers who are regularly engaged in conducting motion picture theatres. With that in mind we have consistently refrained from licensing our pictures for exhibition by non-theatrical accounts where to do so would jeopardize the interests of a regular motion picture theatre, as well as our own revenue as a distributor.

7. "In the present state of the law we believe that we should not subscribe to a standard license agreement. The proposed standard form which you recommend contains certain provisions which are inconsistent with our sales policy and for that reason we could not adopt it. Regarding your suggestion of the use of a short form of contract which refers to a long form of contract, it appears to us impracticable. We believe it would lead to confusion and possible misunderstanding.

Philadelphia May Have First Conciliation Board; Warner Alone of Large Companies Refuses to Participate

8. "The score charge is an essential part of our revenue and we cannot afford to forego it.

9. "The designation of play dates must necessarily be the subject of negotiation between our company and its customers. We cannot in fairness to ourselves delegate the subject to a conciliation board. Paramount has always exercised its privilege of designation with extreme fairness, having in mind the quality of the pictures designated for preferred playing time. This we will continue to do.

10. "Paramount's policy is to negotiate with its customers for the use of its short subjects according to its customers' needs. We, of course, expect our customers, according to their requirements, to take at least the same proportion of our short subjects as they do of our features."

Dallas or Seattle Next

Major distributors who have agreed to cooperate in the establishment of the conciliation boards will begin at once to authorize their branch managers to participate in the setting up of the boards in conjunction with local exhibitor organizations. Either Dallas or Seattle is expected to follow Philadelphia, and Charlotte may complete the initial trial group.

Conciliation boards will be established only in territories where a majority of the representative exhibitors petition for them, and it is not expected that any additional boards will be set up until procedures have been studied in the initial group.

Court Issues Order On Hearing for Roxy

Federal Judge Francis G. Caffey in New York signed an order last Saturday directing creditors and stockholders of the Roxy Theatre Corporation to show cause on March 5 why the plan of reorganization for the theatre company should not be declared fair and equitable by the court and adopted.

Judge Caffey's order also directed the creditors to show whether the company is solvent or insolvent and whether or not stockholders have a right to participate in the plan. The order directs the trustee to mail the plan to all interested parties on Feb. 20 after advertising notice of the March 5 hearing and sets forth that a list of creditors of the Roxy may be had by application to the court.

Manufacturers Trust Company was designated depository for bondholders' assents to the plan, and Halsey, Stuart and Company for the noteholders.

"PARNELL" IS ROMANTIC

IN contrast with such recent pictures as "Beloved Enemy" and "The Plough and the Stars," which in taking for their themes various stages of Ireland's political development emphasized the drama of military conflict, "Parnell" approaches its subject strictly from the viewpoint of romantic love interest against a dramatic background of political intrigue and struggle. In choosing to tell this story of Charles Stewart Parnell, Irish patriot of the moment when initial modern efforts were being made to establish Home Rule in the Emerald Isle, MGM is electing to tell the love story of a great man more than it chooses to repeat the career of a great political leader; of a man whose life was compelling in its humanness, courage and romance and not merely the story of a man made colorful by the passing panorama of historical events.

Briefly Parnell, rallying its protagonists and winning the cooperation of English Prime Minister William Gladstone, launches the fight for Home Rule. Parnell, through the machinations of Captain Willie O'Shea, a political opportunist, meets and falls in love with the latter's wife, Kittie O'Shea. Home Rule enemies, as modern minded as present day politicians, conspire to involve the leader in political scandal. Their plot fails, but another, more dramatically

STORY OF IRISH PATRIOT

serious, is hatched. Enraged because favors are denied, O'Shea applies for a divorce, naming Parnell as corespondent. England and Ireland rock to the details of this intimate scandal. Parnell's refusal to attend the trial is interpreted as an admission of guilt; the Home Rule party splits, Gladstone withdraws his support and Parnell resigns as leader. Broken in spirit, Parnell dies in Kittie's arms and the cause of Irish freedom is impeded for more than a generation.

As Parnell, Clark Gable is given one of his finest dramatic roles. It may be expected that director John M. Stahl will do as much to establish Myrna Loy, in the role of Kittie O'Shea, as a dramatic actress as he did for Irene Dunn in "Back Street" and "Magnificent Obsession" and Claudette Colbert in "Imitation of Life."

Other cast assignments have been made with care and thought. Alan Marshall (Captain de Trevignac in "The Garden of Allah") is Captain Willie O'Shea. Montagu Love is Gladstone. Edmund Gwenn is Parnell's secretary and Donald Crisp is his closest friend, while Berton Churchill is O'Gorman Mahon. Others of importance are Edna May Oliver, Billie Burke, Donald Meek, Neil Fitzgerald, Halliwell Hobbes, J. Farrell MacDonald, Pat Moriarty, Byron Russell, Brandon Tynan, Phyllis Coughlan and Murray Kinnell. Atmospheric personnel support includes hundreds of Irish types.

With license taken and alterations made, motivation for the production is Elsie T. Schauffler's stage play, presented in New York and other metropolitan centers, adapted by John Van Druten. Under one time London Dublin historian, newspaper man, playwright, Charles Whittaker, several months were devoted to study of Parnell lore and legend for authenticity in historic, romantic and dramatic fullness.

Production detail effected under the supervision of Cedric Gibbons by art director William Horning accurately reproduces Queenstown Harbor, the House of Commons and lobbies, Parnell's quarters in London, Dublin and Irish countryside villages and Kittie O'Shea's home, as they were at the time of the story, the decade between 1880 and 1890. Camera work is by George Folsey, who helped on "The Great Ziegfeld" and also shot "The Good Earth." Musical accompaniment, the beneficiary of intensive research into English and Irish melodies, was created by Dr. William Axt.

Mr. Stahl elected to direct "Parnell" in strict story sequence so that his players might "live their roles" and, less seriously delayed than other pictures affected by the influenza epidemic, the film is expected to be ready for mid-March release.

A Herald Preview
in Advance Stills
by Gus McCarthy

COMPANIES DEFINE AIMS ON "B" FILMS

(*Continued from page 13*)

tures regardless of their place on the program, he said.

The Universal executive pointed out that the budget on "Three Smart Girls" was increased three times during the production to achieve the desired result, and that similar measures were adopted with "Top of the Town."

Repeating that no one can prophesy how great a picture will be, even a picture made on a modest budget, Mr. Rogers said, "Charm, the greatest appeal any picture can have, like gold, is where you find it, and it is as likely to appear in a production made on a modest budget as it is to grace a two million dollar epic. But it cannot possibly exist in a picture made to 'B' specifications."

Called Disproportionate

The case for a reduction in the number of "B" pictures, while retaining a definite place in the production schedule for them, was made by Y. Frank Freeman, Paramount vice-president in charge of the company's theatre operations.

"There is no question about there being a definite place in the industry and some real need for 'B' product," Mr. Freeman said. "Pictures of that kind fill a definite need of the smaller theatres and of double featuring. However, so many of them are being made now in proportion to the number of 'A' pictures being produced that the larger theatres are forced to exist on them from time to time. They cannot do so successfully."

The executive pointed out that large studios were turning out from three to five "B" pictures for every "A" picture produced, and expressed the opinion that, from the theatre operator's viewpoint, there should not be more than one "B" for every "A" picture, and that even fewer would be preferable.

Point of View a Factor

The whole discussion of "B" pictures, in relation to the double feature problem, took opposite meanings, depending on the point of view. Opponents of the double feature policy seemed to find in the vague indication that "B" pictures may be reduced or abandoned, a hope that their elimination will kill double bills by cutting off suitable product. Those who saw no end to double bills felt safe in assuming that "B" pictures always will be made because they are needed for double featuring. Chance games and giveaways were brought into the discussion with similar confusion.

The Independent Theatre Owners' Association added its voice to the turmoil with the opinion that nothing much will be done about the matter.

"The prevalence of double features makes it impossible to do away with 'B' pictures," an article in the ITOA publication said. "No producer is going to spend a lot of money on pictures that will have to be the lower half of a double bill. Not enough money can be realized on an investment by such dates. Thus, the 'B' picture. No exhibitor is going to play an 'A' picture which should make money for him, give away a few hundred dollars to attract customers, pay a high rental and expect to wind up in the black.

ENGLISH EXHIBITORS TO VISIT AMERICA

Arthur Taylor, secretary of the London Branch of the Cinematograph Exhibitors' Association in England, will lead a group of his fellow exhibitors on a visit to the United States, similar to that of last year. The group will sail from England on the Queen Mary on May 19. While in the United States it is expected they will tour the various cities as on the previous trip and visit the studios in Hollywood.

"If the producers want to cut out 'B' pictures, put picture making on a higher entertainment level and really turn out worthwhile pictures, the only solution seems to be the abolition of giveaways, extended runs and a higher admission price in the first-run houses. Then a subsequent-run house can play a good picture without having to fear that the potential patronage has been squeezed dry. It can also raise its prices and run itself as a theatre."

What the Companies Plan

No revolutionary change from the present production structure is indicated at present. Firm in the intent to make profitable pictures, whether they are called "A," "B" or just pictures, the producers are aware that inexpensive features make a profit that compensates for losses incurred by more pretentious efforts which fail at the box office.

Columbia, which has just completed "Lost Horizon" at a cost estimated at $2,000,000, will continue both classifications. The individual producers in Grand National intend to rate their productions as "A" features but the number of "B" pictures to result remains to be seen. MGM will balance its approximately 30 "A's" with the usual quota of program pictures. The new Republic organization, while expressing some disappointment with "Follow Your Heart," plans to continue along the same production lines that have marked its activities since its inception. Warner Brothers will supplement 36 "A's" with a number of "B" productions. Hal Roach will continue "A" feature length comedies. Sol Lesser will go along with "A" contributions to RKO and Twentieth Century-Fox releases and both "A's" and "B's" on his own program. Twentieth Century-Fox will maintain its established policy with an increasing number of "A's." The one exception is United Artists, the individual members of which maintain that the production of "A's" is their sole policy.

As true as it is trite was the statement made by one producer that the answer lies with the exhibitor, meaning that the original holder of the dime and the quarter which make box office records will make the final decision and at the moment even he does not know what it will be.

Musicians to Ban Recordings; Picket Drive Continuing

A campaign to check the use of recordings for dubbing in motion pictures, over the radio and in music slot machines in order to alleviate unemployment among musicians has been started by the National Association of Performing Artists and New York Local 802 of the American Federation of Musicians. The Local is continuing its picket campaign to force theatres to restore stage shows and orchestras.

A ban has been placed on recordings by the Chicago Federation of Musicians and the New York Local is supporting the movement. It is expected that the matter will be discussed at the AFM meeting in Miami, Fla., on February 22nd.

Although the RCA-Victor Company is reported to have protested the Chicago ban, Joseph N. Weber, president of the AFM, has refused to interfere, holding that it is a matter for the individual units to decide. The New York and Chicago locals are confident of obtaining enough support from other units to make a curb on recordings nationwide in scope.

Jacob Rosenberg, president of Local 802, at a meeting in New York charged that 80 per cent of the music in motion pictures is dubbed in from records. While acknowledging the parallel between the horse and the automobile and "live" and "canned" music, he noted that the horse did not try to help the advance of the automobile.

The union campaign to bring back stage attractions, which began September 10th, is being actively continued in New York. A reported 4,000 musicians and 860 members of the American Federation of Actors have participated in the drive which is conducted out of five headquarters in the city. Musicians doing picket duty are reported to be paid 50 cents an hour and the actors serve voluntarily.

Operators of the 20 New York theatres being picketed maintain that the drive has not injured them materially. The most tangible results have been obtained by the musicians in Philadelphia where eight Warner theatres agreed to reinstate stage shows.

Iowa, Nebraska ITO Set Annual Meeting

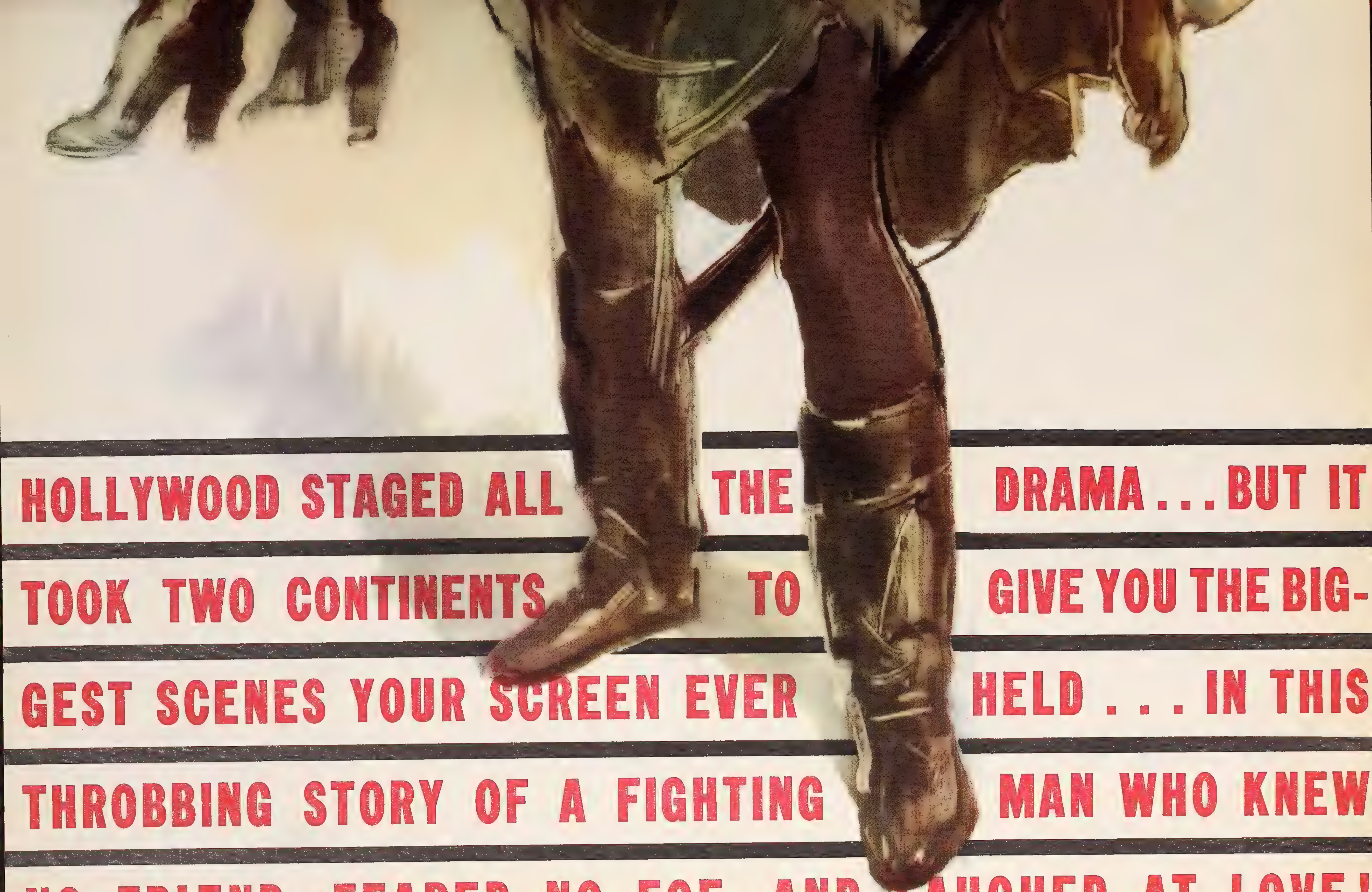
The Allied-Independent Theatre Owners of Iowa and Nebraska, Inc., will hold its annual convention at the Savery Hotel in Des Moines February 15 and 16, with Leo F. Wolcott, president, presiding.

Among the subjects to be discussed will be opposition to proposed adverse legislation by the Iowa legislature this session. The Bank Night bill, admission tax, booth labor bill and censorship are some of the proposed pieces of legislation.

TEN THOUSAND HORSEMEN THUNDER ON THE SCREEN

AS FICTION'S MIGHTY MAN OF VALOR LEAPS TO ACTION

MIDST ASTOUNDING SCENES OF SPECTACLE AND THRILL



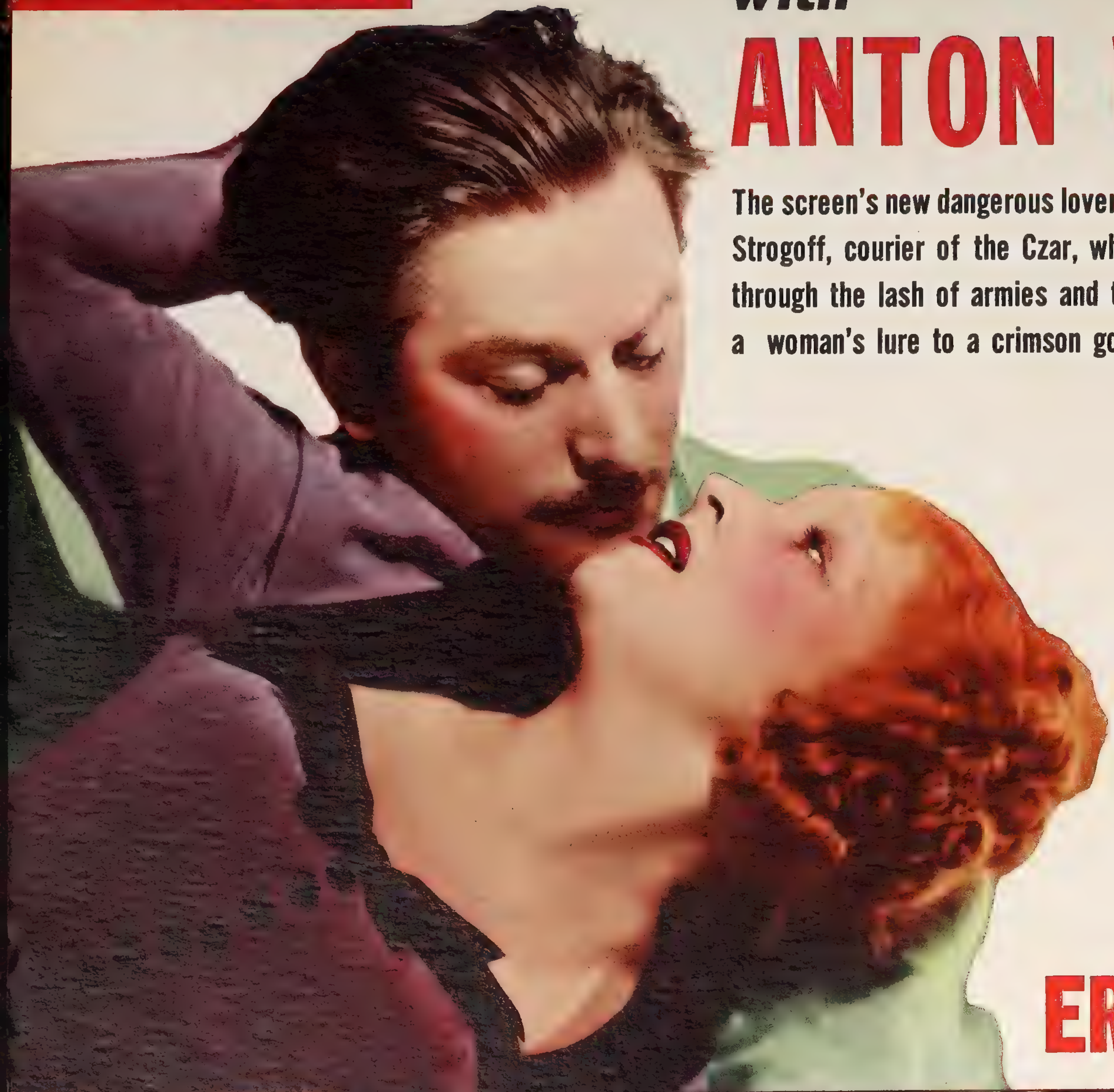
HOLLYWOOD STAGED ALL THE DRAMA . . . BUT IT TOOK TWO CONTINENTS TO GIVE YOU THE BIGGEST SCENES YOUR SCREEN EVER HELD . . . IN THIS THROBBING STORY OF A FIGHTING MAN WHO KNEW NO FRIEND, FEARED NO FOE, AND LAUGHED AT LOVE!

MICHAEL STROGOFF

JULES VERNE'S SWEEPING NOVEL

OF ROMANCE AND ADVENTURE FILMED IN FIRE AND GLORY!

own velvet claws!



with

ANTON WALBROOK

The screen's new dangerous lover, as Michael Strogoff, courier of the Czar, who fights on through the lash of armies and the perils of a woman's lure to a crimson goal.

ELIZABETH ALLAN

as Nadia, the beautiful girl who dared to travel alone in a seething land of armies on the march.

AKIM TAMIROFF

as Ogareff, traitor who tried to use a woman to twist a throne from the iron grip of the Romanoffs.

MARGOT GRAHAME

As Zangarra, the daring woman spy whose scarlet lips were far more dangerous than the sabres of the Cossacks.

FAY BAINTER

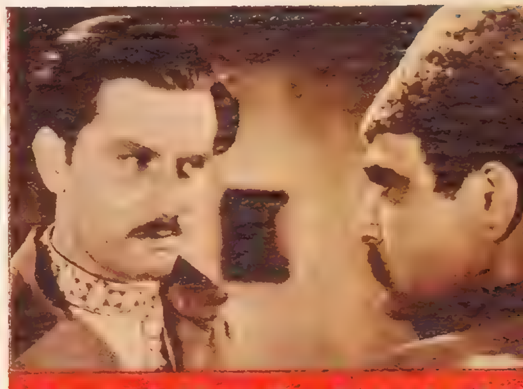
former stage star, as Strogoff's mother, who braved barbarian torture to conceal her son.

ERIC BLORE as Cyril Blaunt, British war correspondent, helpless in the midst of Tartar hordes.

Locked in her treacherous heart lay the secret that meant death to Strogoff!

Comrades in a desperate dash to carry a message to save a throne.

Hundreds of dancing girls while away the hours in the tents of the Tartars.



Strogoff faces the hatred of th man he tracked across Siberi

GASP

as the Tartar thousan
sweep wave on wave acros
the Siberian steppes...sabr
flashing, voices yelling, fre
zied chargers plunging madly

THRILL

as Strogoff fights for
woman whose love mean
more than life itself . . . an
outwits another whose scarle
kiss means dishonor and death

WONDER

how it was possible to fil
such astounding scenes o
action . . . as the Tarta
tribesmen meet the legions
of the Czar in bloody battle

CHEER

every danger-packed momen
of Strogoff's sensational prog
ress through blood-staine
lands where every man'
hand is turned against him

MARVEL

at the skyscraper-sized
mosque-like tent cities of th
Tartars...their beautifu
dancing girls, their tortures
their daring, their recklessness

SHOUT

with excitement...Laug
with joy...Sob with sympathy
glow with romance and ting
with adventure as all th
untold wonders of this gre
picture unfold!

MICHAEL STROGOFF

BIG in story! . . . **BIG** in spectacle! . . .
BIG in that good old circus "feel" that
gives you the chance to whoop it up for
BIGGEST BOX-OFFICE!

RKO RADIO PICTURES

PANDRO S. BERMAN
Production . . Directed by
GEORGE NICHOLLS, Jr.

STAGE LOOKING TO HOLLYWOOD FOR MONEY AND FOR SHOWMEN

Public Spending Money but There Are Only 26 Shows in Times Square Compared with 53 Plays in 1927

by FREDERICK W. AYER

$795,000 Paid by Film Companies For Eight Plays; $99,250 Average

Motion picture companies this season have set an all-time high for the purchase price of Broadway plays, paying $795,000, an average of $99,250 each, for eight plays definitely purchased thus far from the crop of 1936-37 productions. This figure is exclusive of the price of $18,000 paid by RKO for the title of "New Faces", taken from the Broadway revue of that name.

A listing of plays bought this season follows:

PLAY	PLAY	COMPANY
Spring Dance	$25,000	Paramount
Double Dummy	20,000	RKO
Boy Meets Girl	65,000	Warner Bros.
Tovarich	160,000	Warner Bros.
Stage Door	150,000	RKO
Night Must Fall	50,000	MGM
The Women	125,000	Goetz-Gordon
You Can't Take It With You	200,000	Columbia

Broadway's legitimate theatrical industry, in a staggering effort to emerge from the apparent state of moribundity in which it has been wallowing since September, finally has rounded the half-way mark of its 1936-37 season after a catastrophic beginning which has planted in the minds of both friends and critics of the stage the fact that the legitimate theatre desperately needs the financial aid and showmanship brains of Hollywood if it is to survive as an integral factor of the American amusement world.

If the legitimate theatre never had the opportunity to prove its worth prior to the current season, 1936-37 dished up that opportunity on a silver platter. The clouds of general business depression had begun to lift, the public was beginning to spend money on a scale comparable with 1927, and that portion of the amusement-seeking public which had been forced during the past six years to confine itself to spending forty cents for film entertainment when it had been in the habit of spending $3.30 at the legitimate theatre box-office formerly once again was ready to loosen its purse strings and support flesh-and-blood drama.

26 Shows, Five of Them Musicals

At the beginning of February in 1927 there were 63 major theatrical productions in full swing on Broadway and out of this number 22 were musicals. At this writing there are 26 shows in the Times Square belt and only five of these are musicals. This might indicate to the motion picture minded that there is a lack of interest in the legitimate drama as compared with the interest demonstrated ten years ago, but the fact remains that what "hit" shows there are on Broadway today are being as ardently patronized as were the "Broadways," "Coquettes" and "Royal Family" of another decade.

The solution to Broadway's problem may be found in the fact that there is at the present time a definite lack of

1. **Story material;**
2. **Motion picture financing;**
3. **Motion picture showmanship.**

If the 1936-37 season has done nothing sensational to date it most certainly has proved not only that story material is inferior, but that there is not sufficient story material. As has been pointed out repeatedly it is not the occasional good play that keeps the theatre or the motion picture alive, but the steady, dependable stream of plays coming from brilliant minds which each of these dramatic mediums must have to survive. Hollywood has found this source, but Broadway, apparently, has not.

At the beginning of the current Broadway season, when more shows had been promised than at any time since 1929, one play after another opened and closed within three-week periods, and with startling regularity. The cry of the critics was always the same: "Give us good plays."

To a great extent the business depression may be blamed for the present state of things. Creative minds, too, demand sustenance and Hollywood producers have been far-seeing enough to realize that they have to have stories, that writers must furnish them and that, therefore, writers must be paid. Hollywood has put writing on a strictly commercial basis by paying writers to turn over the product of their thinking for a salary. Hollywood subsidizes brains, and whatever comes out of that subsidy is flung into the daily assignment.

Subsidizing Urged

There can be no doubt that many of these so casually injected ideas would make successful plays if the playwright had the time and money to work out the detail instead of just throwing it into the heap that he turns out as his weekly grist—on a salary.

It has been suggested time and again that Broadway managers ally themselves financially to support promising playwrights in an attempt to raise the standard of legitimate entertainment, but thus far all such pleas have fallen on deaf ears. It is this writer's opinion that any and all efforts in the playwright's behalf will continue to fall on deaf ears until such time as Broadway managers realize that the legitimate theatre can be held together only by unified support and purpose, financially and morally.

Actors Equity Association for months has been waging a campaign to effect the subsidization of playwrights by legitimate managers and has been engaged in joint conferences with the League of New York Theatres and the Dramatists Guild in an attempt to discover what is wrong with the present day theatre and what can be done to increase its popularity with the public. The results of their deliberations, also, have been reduced to the sole suggestion that playwrights must be subsidized by managers.

"A group of promising young playwrights put under contract and put to work (by stage producers) their output at the subsidizing manager's disposal, could earn their salt many times over," *Equity,* house organ of the actors' union, editorializes in its January issue. "Suppose one of these writers was to be paid three or four thousand dollars a year. One hit alone would earn the manager and himself many times over what had been paid to him."

Pooled Resources Urged

While *Equity's* suggestion appears to be constructive, it seems only fair to state that there are scarcely more than a half dozen managers who, individually and personally, are in a sufficiently solvent state to spend such a sum annually on a playwright or a group of playwrights. If, however, all active producing managers could pool a part of their resources for the establishment of a central agency to subsidize promising playwrights—all of whom would, of course, be required to pass certain examinations or competitions—there might be an adequate and feasible solution to the problem.

With respect to motion picture financing of stage plays, a factor of the legitimate theatre which has been noticeably lacking this season, due to the refusal of film companies to back plays contracted for under the new Minimum Basic Agreement of the Dramatists Guild, it is considered reasonable that this lack of official motion picture interest is responsible in a large measure for the continuous failure this season of Broadway managers.

Hollywood long has looked to Broadway for a great portion of its talent, technical

(Continued on page 30)

CLEAR THE

VICTOR
McLAGLEN
PRESTON
FOSTER
IDA
LUPINO

IN

SEA DEVILS

RKO
RADIO
PICTURES

with
DONALD WOODS
DIRECTED BY BEN STOLOFF
AN EDWARD SMALL PRODUCTION

SCREENS *for* ACTION *and..* LAUGHS

Here comes the Coast Guard! . . . in a rollicking romance roaring with fun and pounding with drama and thrills . . . as two of the boys get different ideas about the same dame— and she gets ideas of her own! ...A howl for every heart throb as girl trouble strikes sparks in the Coast Patrol.

BROADWAY SEEKS HOLLYWOOD'S AID

(*Continued from page 27*)

and story material. The very fact that this season Hollywood has not officially been overseeing the development of this supply must have contributed to its general deterioration. In the final analysis Broadway managers consider the motion picture possibilities of the plays they produce long before they consider whether or not their property will stand up under the weather of a "run" and from that run return sufficient profit to justify their faith in their business. Further, the average Broadway manager considers his judgment so far superior to that of the average Hollywood producer that he loses sight of the fact that his entertainment material, to be successfully sold to motion pictures, must be in common with the tastes of motion picture audiences.

It is the contention of many observers that the average Broadway manager is incapable of judging what is and what is not good motion picture material, solely because of his lack of experience, and that, therefore, he needs motion picture counsel and financial aid if he is successfully to purvey his entertainment to theatre and motion picture audiences alike.

Showmanship the Answer

These two production factors—story material and financing—tie in together under the heading of showmanship. Broadway producers today appear to rely exclusively upon their bankrolls and not their wits to sell their goods to the public. Press-agentry has become an effete tea-time and cocktail pastime, a sort of "social journalistic interlude". Exploitation, as the motion picture exhibitor understands the word, is unknown to the stage.

If a producer gets "rave" notices for his show the morning after it opens he takes 70-line and 100-line advertisements spread on two and three columns the following day. If his show gets moderate reviews he stays in the alphabetical index and that comprises for the most part his selling campaign. Once in a while he may employ the services of a publicity director who is capable of making a speech or two in front of a woman's club, but the chances are that this is wasted time because the members would go to the show anyway, dependent upon the advice of their ticket brokers.

Not Officially Interested

Obviously motion picture exploitation tactics could be advantageously applied to the selling of plays to the theatrical public but for some reason Broadway managers do not appear to be disposed to take advantage of the possibility that plays *can* be exploited just as films can. When, last season and the preceding four or five seasons, Hollywood actively was sponsoring theatrical productions, the legitimate manager could call upon his sponsors for advice and help. Today this is not the case. Hollywood is not officially interested in backing plays under the new Dramatists Guild contract and until it is interested it is only normal to assume that Broadway managers can expect no help from Hollywood.

Last summer J. Robert Rubin of Metro-Goldwyn-Mayer said at a conference of eastern story editors that it would be less expensive for film companies to pay a higher price for the rights to plays financed by manager than to pay a slightly lower price and finance the plays themselves.

OFFICER OF GUILD CRITICIZES AWARDS

Sidney Howard, president of the Dramatists' Guild, challenged the benefits in store for the winners of fellowships and scholarships in the Bureau of New Plays competition, declaring that they had been placed in a "complicated position". By the terms of the contract between the winners and the bureau, the first two plays written under the fellowships must be offered to the bureau first for approval, and the bureau and the seven motion picture companies which sponsor it must reject a script before it can be offered to a Broadway manager who has signed the Guild's new basic agreement.

The dilemma, Mr. Howard said, was this: If such a manager wished to present the play, the author would be obliged to join the Dramatists' Guild before a production could be made. But, he added, the Guild would not accept as a member any person still obliged to submit plays to the bureau for production on terms other than those of the new agreement, to which the film companies are opposed.

"Cheaper to Back Plays"

Two weeks ago Harry Goetz, president of Reliance Pictures, asserted that it was cheaper for the film companies to back plays than to pay $200,000 for plays like "You Can't Take It With You", as Columbia has just done, or $150,000 for "Stage Door", which was the price paid by RKO for the rights to that play.

It was Mr. Goetz's prediction that all motion picture companies again will begin financing Broadway plays next season, basing this prediction upon the fact that film companies must venture into the legitimate theatre to get story material.

"Such ventures," Mr. Goetz said, "are not extremely risky for film companies because if they get two hits out of five shows their investment would be returned with interest."

Meanwhile, the question of competition from the United States Government, in the form of the WPA's Federal Theatre Project has been relegated to the sidelines, in spite of the fact that exactly 1,368,902 attendances have been registered at WPA plays in New York City alone in the last three months, a situation which, if Broadway managers had nothing else to worry about, would be the best basis for major arguments.

The battle between the Dramatists Guild and the Bureau of New Plays, Inc., entered a new phase this week when Janet Marshall, of the Department of Drama of the Yale Graduate School, and Robert Wetzel, a graduate of the University of Michigan, announced they would return to the Bureau awards of $2,500 and $500, respectively, received for plays submitted in a contest sponsored by the Bureau.

At the same time, Walter Pritchard Eaton, professor of playwriting at Yale, repudiated his connection with the Bureau, the action of all three being based on a contention that contracts covering the production of plays were not satisfactory.

Both Miss Marshall and Mr. Wetzel objected to the fact that the Bureau contract called for a 50-50 division of profits, while the Guild agreement calls for a 60-40 division, the playwright receiving the greater share. Mr. Eaton supported their contention.

Lincoln Theatre Fight Ends with Agreement

The protracted fight at Lincoln, Neb., between J. H. Cooper, head of the Lincoln Theatres Corporation; Bob Livingston, manager of the Capitol and dependent on Mr. Cooper for film, and the major film exchanges which have not been getting second runs on schedule, was tentatively settled this week. Mr. Livingston is to start single features, full weeks and raise all prices five cents to 15-20 cents beginning Sunday.

Mr. Cooper, plagued with dime admissions for which the best pictures were refused him for second run behind the Stuart, was unplayed on all but about six of the Stuart's 1936 programs. The new arrangement benefits Mr. Livingston and should improve business since it is another move into the upper price brackets.

Mayer Is Host to MPPDA Members

Louis B. Mayer was host to members of the Motion Picture Producers and Distributors of America in Hollywood at a dinner last Monday night following which industry problems were discussed. Among those attending were: Will H. Hays, Fred W. Beetson, Samuel J. Briskin, George Cohen, Herbert Freston, A. J. Loeb, Henry Herzbrun, Ben Kahane, Edward Mannix, J. P. Normanly, Charles R. Rogers, Joseph M. Schenck, Leo Spitz, Hal Wallis, Darryl F. Zanuck, Adolph Zukor, M. B. Silverberg and Nicholas Mayfack.

AT&T Hearings Resume Next Week

The Federal Communications Commission public investigation of the American Telephone and Telegraph Company was recessed in Washington last week until February 15 after hearing a contention that the utility acquired control of associated companies by forcing out minority stockholders. Hugo Reyer, accountant for the FCC, testified that one procedure was for associated companies to withhold dividend payments even after receiving large advances from the parent company.

COAST "LIBERAL" WRITERS REVOLT, CHARGE THEIR WORK IS "MUTILATED"

Hollywood Accused of "Systematic Weeding Out" of Writers with "Progressive Ideas" Who "Portray Life Problems"

Secretary of Western Writers' Congress and Champion of "Better Films" Lead Attack at Palo Alto Meeting

by WALTER BARUSCH

in San Francisco

Charging there exists in Hollywood "a systematic weeding out of all writers who have progressive ideas or who attempt to dramatize or portray common problems of earning a livelihood," some 300 so called "liberal" California writers, teachers and "intellectuals" have undertaken a vigorous, militant and apparently well planned revolt against the present style of motion pictures emanating from Hollywood.

The attack first came at a meeting in Palo Alto, called by "The All-Parties Progressives," and was climaxed by scorching attacks on the industry by several speakers, principally Harry Carlisle, secretary of the Western Writers' Congress, novelist and former scenarist for Warner - First National, and Mrs. Howard Ray, northern California champion of the "better films" movement.

The Western Writers' Congress comprises some 200 "liberal" authors, headed by Charles Erskine Scott, author of the "best selling" satire, "Heavenly Discourse;" John D. Barry, feature columnist of San Francisco's Scripps-Howard newspaper, *The News;* Haakon Chevalier and Mr. Carlisle, both writers, of Palo Alto. The "All-Parties Progressives" is a coalition of various Palo Alto political groups, which showed surprising strength at the last local assembly election. Among the Progressives' leaders are several wellknown educators. The chairman is Dr. E. T. Dana, educator and Harvard graduate. He is supported by Dr. Ernest Hilgard, of Stanford University's psychology department, and Clark Cypher, attorney and member of the Palo Alto High School faculty.

Mrs. Howard Ray is active in the Parent-Teachers Association and has been agitating to reduce theatre admission prices for children.

The All-Parties Progressives at the meeting decided on plans for issuance soon of a monthly publication in which "reforms" of films and improvements in motion picture industry policies will be championed.

Say Conditions Are Confused

Harry Carlisle's principal point was that Hollywood's producers are not permitting the production of pictures revealing actual economic conditions existing, or if they do permit a glimpse of such conditions they deliberately confuse them, concealing the logical solution. As an example of many such films Mr. Carlisle mentioned Universal's "My Man Godfrey."

"This picture gives a glimpse of terrible conditions these days among some of the unemployed, showing men actually subsisting off the garbage dumps," said Mr. Carlisle. "But such problems cannot be solved by building night clubs and putting the unemployed to work in those night clubs after they are finished. Yet, after graphically portraying a scene around a filthy, steaming garbage dump with hungry men searching the refuse for morsels of dirty food, the story gives such a stupid solution to the problem."

Mr. Carlisle also charged that wherever writers attempted to portray life as it really is lived by millions of Americans, especially in the struggle for better working conditions, their stories were so radically altered in the course of Hollywood production that frequently writers failed to recognize their own brain children on the screen.

SEES RADIO GETTING BETTER OF BARGAIN

Darryl F. Zanuck, vice-president in charge of production of Twentieth Century - Fox, believes that radio usually gets the better of the deal when radio and the screen cooperate.

"I feel that there is a reciprocal advantage to be shared between the film industry and the radio, to a certain point," he said. "Where the radio helps to exploit a picture through the introduction of that picture and its stars on an air program, the benefits are mutual. This was demonstrated in the case of the 'Hollywood Hotel' broadcast of 'One in a Million', as a result of which we are again cooperating with an air preview of 'On the Avenue'. But for the screen to get as much in return as it gives to radio in such collaboration, the case must be an exceptional one."

Now and then there does slip through a realistic picture theming the problem now so familiar to the great majority of the population, the problem of improving living standards comparable to the actual wealth of the country, but such cases are exceptions, Mr. Carlisle said. MGM's "Fury" was said to be a picture in point.

"Weeding Out Progressives"

"I know that in Hollywood there is a systematic weeding out of all writers who have progressive ideas or who attempt to dramatize or portray common problems of earning a livelihood," Mr. Carlisle maintained. "The output of such writers is brutally mutilated, or the writers themselves are assigned to themes considered uncritical to the status quo. We hear a great deal of the habits of producers drastically changing scenarios. Well, that's what it's all about in most cases." The result of such conditions, Mr. Carlisle said, was one of the reasons the recent Writers' Congress was called in San Francisco.

While Mr. Carlisle maintained that many writers were being "bought off" in Hollywood, when they displayed liberal tendencies, he did agree with the producers in one issue and that was censorship. He said he did not believe in censorship and felt that censorship had all the seeds of a fascistic institution.

Fear Censorship Abuses

A paper by Viola Brothers Shore, scenarist and novelist, read before the recent Writers Congress in San Francisco, was also re-read at the Palo Alto meeting. Touching on censorship, the paper said, "It is but one step from saying 'don't do' to 'do this.'" Miss Shore, as Mr. Charlisle pointed out, believes that censorship may lead to grave abuses.

The improvement of pictures, as well as the forcing of producers to picture "truthful" economic conditions, depends not on censorship, Mr. Carlisle said, but on aroused public opinion.

"The film industry has shown itself sensitive to public reaction, as was proved by the Legion of Decency," he added. "If the public makes its power felt, much needed changes can be brought about in the industry."

Points to "Abuses"

Mrs. Howard Ray in her address maintained that a number of grave abuses have crept into the policy of showing motion pictures. She said:

"If you don't care to be forced to play roulette in order to see a motion picture, if you don't want to sit through a long tedious poor picture in order to see a better one, if you feel that 50 cents is too much for a thirteen-year-old child to pay to go to the show, you should join some such organization as we have here in Palo Alto.

"And yet that's how motion picture entertainment is sold today. Because you don't protest at such fantastic racketeering ways to stimulate box office receipts, you are compelled as theatre patrons to accept such inconveniences."

Mrs. Ray disputed the claim of film producers that they were only following the public's taste, as far as policy and quality of film entertainment was concerned, and if the public demanded more gangster, or more sex films, or gambling games, they were entitled to it.

"The film industry also affects the public's taste and producers know that if trashy sex films are produced and are profitable they will continue to produce such filth.

"The chief reason the picture industry exists these days is for the sole purpose of making money. The public's interests are very much secondary."

"Co-op" Picture Shown

As an example of what the "liberal" Hollywood writers are trying to do "Millions of Us," first of a series of pictures sponsored by Hollywood writers under the producing name of Labor Films, Inc. was shown. The Co-operative producing group consists of many socially-conscious writers, actors and technicians.

"Millions of Us" is a two-reeler, and tells of the efforts of a jobless young man to obtain employment. In desperation he seeks a job as a strike-breaker, is stopped at a picket line, but goaded by hunger attempts to break through the line. He is knocked down, revived by the strikers, fed by them, shown the iniquities of strike-breaking and converted to the cause of the strikers. The final scene shows him on the picket line himself.

The picture, produced rather crudely because of lack of full technical equipment, serves to show what the liberal writers are striving for. It is being offered on both 16 mm. and standard film to unions and other groups by the New Film Group of Los Angles.

Further meetings are planned by the Palo Alto group, which hopes to spread throughout Northern California.

SEVEN STATES STUDY NEW FILM LEGISLATION

Tax Measures in Ohio and Oregon; 20% Admission Bill Dropped in Colorado

With little Congressional attention being paid at the moment to bills affecting the motion picture industry, state legislatures have passed or are considering a number of measures of interest to film men.

New or increased taxes in various forms are being considered in Ohio and Oregon. In Colorado a proposal for a 20 per cent admission tax has been withdrawn. A state censorship board has been proposed in Missouri and an anti-playdate bill has been introduced in Indiana. New York and Pennsylvania legislators are studying bills requiring two projectionists in booths.

The only federal bill slated for early action that has a direct bearing on the motion picture industry is the alien actor measure introduced by Representative Dickstein of New York and scheduled for committee hearing on February 17th. Opposition of the industry to the bill is based on the fear that it will act to bar entirely the admission of foreign performers in spite of provisions designed to prevent this. The measure provides that temporary or permanent admission may be permitted by the Secretary of Labor if persons of equal talent cannot be obtained from among unemployed citizens or lawful permanent resident aliens.

Foreign Branches Face Tax

Foreign subsidiaries of American film companies would be made subject to excessively high taxes under the terms of a resolution introduced in the House of Representatives by Congressman O'Malley of Wisconsin. The measure is an amendment to the income tax law and would impose an emergency surtax of 50 per cent on the net income of all foreign subsidiaries of American corporations, associations, partnerships or individuals.

Among the states the most important legislative news was the introduction of a bill in the Ohio legislature which provides for a seven per cent tax on admissions over 25 cents in addition to the present three per cent gross admission tax. The measure is designed to provide $10,000,000 for relief purposes.

Provision for a tax of one cent for every 20 cents of admission or fraction thereof has been introduced in the Oregon legislature.

A bill providing for a three member censor board has been placed before the Missouri legislature. The board personnel, under the bill, will receive a salary of $4,000 a year and review all pictures at $5 a reel.

In the South Carolina legislature Representative Foster of Greenville introduced a bill to bar commercial advertising on the screen.

Two Projectionists Issue

Outlawing of distributor designation of playdates is provided in a measure introduced in the Indiana legislature and referred to the committee on public morals. In Nevada and Kentucky bills providing that film and other companies must register their trademarks have been introduced. A filing fee of $5 is fixed and a charge of $40 will be made when a registration is approved.

A bill allowing stars, directors, writers and other employees of motion picture companies under personal service contracts to void their option agreements after three years has been introduced in the California Assembly. Banning of giveaways, including all games of chance, is provided in another measure introduced.

Legislation requiring two projectionists in booths in motion picture theatres has been introduced in Pennsylvania and New York. The Pennsylvania bill limits the requirement to theatres having a seating capacity of 300 or more and has been referred to the committee on labor. The New York measure provides for issuance of annual licenses either by a mayor or a licensing body and a fine of $100 or a maximum of three months' imprisonment for violations.

An amendment to the Pennsylvania Sunday motion picture law of 1935, introduced in the state legislature, provides that where Sunday shows have been approved by referendum in two-thirds of the municipalities of a county, they are legal in every district of the county.

A bill providing for a referendum on Sunday shows in Oakland, Md., has been introduced in the Maryland General Assembly by the Garrett County delegation. If the shows are approved a tax of five cents a patron would be levied.

Mrs. Johnson Gets Estate

The will of Martin Johnson, explorer and producer of wild animal pictures who was killed recently in an airplane crash in California, has been filed in surrogate's court in New York and bequeaths his residuary estate, valued at "over $10,000," to his widow, Mrs. Osa Johnson. She also receives an 80 per cent interest in royalties from his films, negatives and positives, and from his writings. Mrs. Johnson is to head an expedition to the Belgian Congo following her recovery.

Sydney Booth Is Dead

Sydney Barton Booth, veteran actor and nephew of Edwin Booth as well as last of the male line of the famous American theatrical family, died last weekend at Stamford, Conn., in the Stamford Hospital following a cerebral hemorrhage suffered a short while before. He was 64 years old. Surviving are his widow and one daughter. He made his first stage appearance in 1892 and his last role was in the revival of "Three Wise Fools" in New York.

Fuesslein Funeral Services

Funeral services for Ernest A. Fuesslein, United Artists accountant at the home office, who died of a heart ailment last Wednesday, were held Friday at Roemell's Funeral Church in Brooklyn. Burial was Saturday. Mr. Fuesslein had been with United Artists for the past 10 years. He was 61, and is survived by Mrs. Fuesslein and two children.

Coyne Funeral Services

Funeral services for Mike Coyne, veteran showman, were held in Hollywood last Saturday. Mr. Coyne was at one time on the staff of Henry W. Savage, and was later appointed field representative for United Artists by Hiram Abrahams. He was in his 69th year when he died and had been retired for the past 10 years.

Funeral services were held last weekend for Charles Lundgren, Warner salesman in Chicago, who died of a heart attack.

Academy Council Approves Project

The Research Council of the Academy of Motion Picture Arts and Science at its first quarterly meeting held last week, approved one technical project, inaugurated a new project and received progress reports from several technical committees.

The Council appointed a committee of cameramen, technicians and theatre projectionists, under the chairmanship of Grover Laube, of the Twentieth Century-Fox studios, to investigate the possibilities of standardizing the method of framing of the picture in the camera and projector aperture.

A report containing a proposed standard electrical characteristic for theatres was approved. It is hoped the report will lead to improvement in the quality of projection by more closely coordinating the studio sound recording and theatre reproducing characteristics.

A report submitted by the screen illumination committee containing recommendations that the council inaugurate a nationwide survey to measure the illumination of screens in all theatres in the country was approved.

Goetz Managing Fehers

Charles S. Goetz in New York has been signed to manage Friedrich Feher and Hans Feher for motion picture, radio and concert work. Friedrich Feher directed "The Robber Symphony," which opened last week at the Venice Theatre, New York.

Cohen Acquires UA House

Herman Cohen, operator of the United Artists theatre on Market Street, San Francisco, has acquired complete control of the house for a reported $75,000. Mr. Cohen, who also operates the Strand and the Embassy, bought into the United Artists house in 1930 and has managed it ever since.

Mrs. Palmer Named Censor

Mrs. A. Michell Palmer, widow of the late United States Attorney General of President Wilson's cabinet, has been appointed a member of the Pennsylvania board of censors at Harrisburg, succeeding L. Howell Davis.

McCarthy To Make Shorts

Clem McCarthy, radio and newsreel sports commentator, has closed a contract with Sam Sax, production chief of Vitaphone, for a series of sports short subjects.

Gottlieb Joins Wanger

Alex Gottlieb, formerly with the Columbia advertising department, has joined Walter Wanger Productions. He will work on special advertising campaigns.

Beatrice Kaufman, formerly with *Harper's Bazaar*, has assumed her new duties as eastern story editor for Samuel Goldwyn.

Harry Thomas, president of Mutual Pictures, has acquired world rights to "Wojan," a Balinese film.

Abe Levine, who has been handling talent trades with other studios for Republic, has resigned.

THE HOLLYWOOD SCENE

The Radio Outlook

Came Columbia Broadcasting System's suave, shrewd president William S. Paley to Hollywood to submit himself to a press interview. An accomplished hand in the business of both answering and parrying questions, Mr. Paley had some interesting things to say anent radio and the manner in which it affects the motion picture business. Agreeing that Hollywood was rapidly becoming a more important radio center and that its importance as such would continue to expand because many of the most desired personalities are located here, Mr. Paley declared that there is no basis for conflict between radio broadcasting and motion picture exhibition. If there is, he said, the difficulties will be adjusted when a code being worked out by representatives of the radio industry and the MPPDA is completed. Optimistic himself, Mr. Paley believes a plan satisfactory to all parties will be developed.

Television, as a threat to motion pictures, is still around a far corner, according to Mr. Paley. Technically, it has been fairly well perfected in a limited range. Experiments are being made in a newly discovered secondary television area. They are being pursued intensively. Yet it will be another two years at least, he predicted, before television becomes a commercial factor. Probably by that time television-radio sets, costing about $400, will be publicly available. Still television's sponsors will have a big problem to solve. That is the convincing of commercial advertisers that the television field numbers outlets affording an advertising field sufficiently wide to justify the expenditures that will be necessary.

Response Is Slow

Unlike the picture business, wherein it usually is possible to tell almost immediately whether a film will prove a success or failure, radio, according to Mr. Paley, has to wait for three or four months to determine whether a broadcast is clicking or flopping. To get this information, radio studies fan mail, but additionally it conducts house-to-house surveys by means of personal calls, telephone and direct mail.

Mr. Paley believes that radio broadcasting is more in competition with newspapers than it is with motion picture production and exhibition. The leading wire services now sell general news items to radio in the same manner as to newspapers. But radio is training its own reporters and commentators

Mr. Paley said that his company currently has no intention of working out any cooperative deals with studios for exclusive rights to screen talent or personalities in any other manner than as they are the subject of unusual spot news interest.

Production Impeded

Influenza continued as a major studio problem during the opening week of February with producers shifting plans and revising shooting schedules to conform with the availability of personnel. Ten pictures went into work as eleven were moved to the cutting room.

Universal started two productions. Ray Milland, Wendy Barrie, Kent Taylor, William Gargan, Margaret McWade, Louise Beavers and Polly Rowles are the principals in "Wings Over Honolulu," which H. C. Potter directs. Buck Jones, Muriel Evans, John Elliott, Donald Kirke, Ted Adams, Mabel Colcord, Bob Kortman and Bob McKenzie will be seen in "Smoke Tree Range." Les Selander is directing.

PRESTIGE AND THE MOTION PICTURE

Terry Ramsaye, editor of MOTION PICTURE HERALD, *and Samuel J. Briskin, RKO Radio vice-president in charge of production, were chatting of this and that when a certain film of the kind called fine for want of a stronger word came up for mention.*

"One of those little theatre things," said the producer.

"A prestige picture, perhaps," said the editor.

Said the producer, "We've been in this business a long time, you and I, and we've seen a lot of prestige pictures in our day. What I want to know is—who's got all this prestige now?"

Two pictures also started at MGM. Jeffrey Dean (formerly Dean Jagger) and Margaret Lindsay are featured in "Song of the City" with Edward Norris, Inez Pelange, Nat Pendleton, Marla Shelton, J. Carroll Naish and Charles Judels in support. Errol Taggart is the director. "Skidding" will feature Cecelia Parker, Eric Linden, Lionel Barrymore, Spring Byington and Mickey Rooney. George B. Seitz is directing.

Start Colbert Film

Paramount put "I Met Him in Paris" into work. Claudette Colbert, Melvyn Douglas, Robert Young, Mona Barrie, George Davis and Alexander Cross are the leading players whom Wesley Ruggles is directing. "Miracle Mountain" began at Warners. With Noel Smith directing, the cast lists Dick Foran, Helen Valkis, John Merton, Glen Strange, Myra McKinney, Henry Otho, Milt Kibbee, Bud Osborne, Kenneth Harlan and Gordon Hart.

At Republic "Special Orders" started. The cast includes Guy Kibbee, Tom Brown, Lucie Kaye, Marjorie Gateson, Ed Brophy, H. J. Eddy and Ed Gargan. Phil Rosen is directing. "Private Enemy" is 20th Century-Fox's contribution to the new work. The cast is headed by Robert Taylor, Victor McLaglen, Barbara Stanwyck, Brian Donleavy and Sidney Blackmer. William Seiter is directing.

Under Ben Holmes' direction, Radio started "Satisfaction Guaranteed." John Morley, Anne Shirley, Barbara Pepper, Dudley Clements, Gene Lockhart, Billy Gilbert and Alec Craig are the featured players. Last of the new work is "Honeymoon Pilot," Columbia. It will present Charles Quigley, Rosalind Keith, Russell Hicks, Marc Lawrence, Rita Cansino and Patricia Farr among others to be named later. C. C. Coleman is directing.

Eleven Pictures Completed

Generally the completed work came off the line in groups of two; four companies credited with that number respectively accounted for eight of the eleven finished features. Grand National checked in "23½ Hours Leave," a Douglas MacLean production. The cast lists James Ellison, Terry Walker, Morgan Hill, Paul Harvey, Wally Maher, Andy Andrews, Pat Gleason, Arthur Lake, Murray Alber, John Kelly, Ward Bond and Russell Hicks. John G. Blystone directed. For the same company B. F. Zeidman completed "Girl Loves Boy" (permanent title). It will present Eric Linden, Cecilia Parker, Roger Imhoff, Dorothy Peterson, Pedro de Cordoba, Barnadene Hayes, Rollo Lloyd, Spencer Charters, Otto Hoffman, Jameson Thomas and Edwin Mordant. Duncan Mansfield directed.

The Warner pair is "The Prince and the Pauper" and "Marked Woman." The first features Errol Flynn, Billy and Bobby Mauch, Claude Rains, Montagu Love, Barton MacLane, Donald Crisp, Fritz Leiber, Helen Valkis, Phyllis Barry, Henry Stephenson, Murray Kinnell, Walter Kingsford, Halliwell Hobbes and Ivan Simpson. William Keighley directed. In "Marked Woman," which Lloyd Bacon directed, Bette Davis and Humphrey Bogart are starred, with Jane Bryan, Eduardo Ciannelli, Rosalind Marquis, Lola Lane, Isabel Jewell, Mayo Methot, Henry O'Neill, John Litel, Arthur Aylesworth, Allen Jenkins, Kenneth Harlan, John Sheehan, Robert Strange, Edwin Stanley, Raymond Hatton, Guy Usher and William B. Davidson.

Most important of 20th Century-Fox's completed work is "Seventh Heaven." Simone Simon and James Stewart have the leading roles supported by Jean Hersholt, Gale Sondergaard, Gregory Ratoff, J. Edward Bromberg, Victor Kilian, John Qualen, Thomas Beck, Mady Christians, Sig Rumann, Rollo Lloyd, John Piccori, Edward Keane, John Hamilton and Georges Renevant. Henry King directed. "Dead Yesterday" will present Sally Blane, Thomas Beck, Jane Darwell, Joan Davis, Sig Rumann, Wade Boteler, William Demarest, George Walcott, Lona Andre, Ruth Peterson, Howard Phillips, Pat O'Malley and Gloria Roy. James Tinling directed.

Under its own sponsorship Columbia finished "Weather Or No." Cast names are Ralph Bellamy, Ida Lupino, Ralph Forbes, Walter Connolly, Granville Bates, James Flavin and Raymond Walburn. Alfred E. Greene directed. For the company's program Larry Darmour finished "Trouble in Morocco." Jack Holt is teamed with Mae Clarke in the leading roles, with C. Henry Gordon, Victor Varconi, Paul Hurst, Harold Huber and Bradley Page in support. Ernest B. Schoedsack directed.

Radio finished "The Man Who Found Himself," formerly titled "Wings of Mercy." It features John Beal, Joan Fontaine, Philip Huston, Jane Walsh, George Irving, Frank M. Thomas, James Conlin, Diana Gibson, Stanley Andrews, Billy Gilbert and Alec Craig. Lew Landers directed. "China Passage" also was transferred to the cutting rooms. Directed by Edward Killy, the cast includes Constance Worth, Vanton Haworth, Gordon Jones, Leslie Fenton, Dick Elliott, Alec Craig, George Irving and Billy Gilbert.

The title changed from "Short Haul" to "California Straight Ahead," Universal finished a Trem Carr production. Players to be seen are John Wayne, Louise Latimer, Robert McWade, Theodore Von Eltz, Tully Marshall, Emerson Tracy, Harry Allen, Leroy Mason, Grace Goodall, Olaf Hytton, Monty Vandergrift and Lorin Raker. Arthur Lubin directed.

AMUSEMENTS GROSS $476,268,000, THEATRE RECEIPTS ARE UP 13.8%

Census Bureau Reports on 30,317 Places of Amusement in 35 States and District of Columbia

Thirty-five states and the District of Columbia covered to date by the United States Census Bureau, in its survey of business in 1935, reported 30,317 places of amusement with combined gross receipts of $476,268,000, including motion picture theatres. Some 25,523 proprietors and firm members operated these establishments, and $112,393,000 was paid out in salaries and wages to 115,281 workers, $13,226,000 representing wages for part-time employes.

In this connection motion picture theatre grosses in 28 key cities increased 13.8 per cent in 1936 over 1935, during the fall and early winter show season from September 1st to January 1st, according to *Motion Picture Daily*. This is said to typify the increase in box office receipts in film houses. Earlier estimates indicated that exhibition income had jumped 10 per cent in 1936.

The 1935 total income from first-run theatres in the 28 key cities in the four months was $21,708,740. *Motion Picture Daily* estimated that the same group grossed 24,704,313 in 1936, an increase of $2,995,573.

An analysis of the 1936 grosses, however, discloses that eight of the 28 key cities did less business in 1936 than in 1935, including first-runs of Cincinnati, Kansas City, Lincoln, Louisville, Milwaukee, Providence, St. Paul and Washington.

In Kansas City, Lincoln, Milwaukee and St. Paul this was considered attributable in part to the drought in the wheat growing country, but no explanation was given for the falling off in Cincinnati, Louisville, Milwaukee and Washington. Cincinnati shared in the general industrial pickup, Louisville general business was good and Washington had more Government employees than ever before. The falling off in Providence is believed to have been due to the overwhelming popularity of horse racing with pari-mutuel betting, a novelty in New England.

Twelve North Central States

Adding to the figures already reported for amusements in 23 states, the United States Census Bureau this week reported on gross income and salaries for the 12 north central states, which, in 1935, had an income aggregating $193,643,000. A total of 11,202 proprietors and firm members were active in the conduct of these establishments, including film theatres, and they employed a total of 47,545 persons who received an aggregate annual payroll of $50,221,000, of which $5,529,000 was for part-time employment.

Among the 13 states for which reports have not been published are New York, Pennsylvania and New Jersey.

The Bureau's figures cover amusements as a whole, and no data are given as to the activities of motion picture theatres or any other branch of the industry. Such detailed information will be included in reports to be issued later.

The most important state covered in the latest reports was Illinois, where 1,726 establishments had receipts of $50,732,000; 1,487 active proprietors and firm members were reported and average employment was 9,972, the aggregate payroll being $12,406,000, of which $1,195,000 was for part-time work.

Data for other states reported upon was as follows:

OHIO: 2,201 establishments with receipts of $36,846,000; 1,848 active proprietors and firm members and an average of 9,062 employees; total payroll, $8,697,000, of which $1,130,000 was for part-time work.

MICHIGAN: 1,558 establishments with receipts of $23,728,000; 1,408 active proprietors and firm members and an average of 5,941 employees; total payroll, $5,556,000, of which $936,000 was for part-time work.

MISSOURI: 1,212 establishments with receipts of $19,217,000; 1,026 active proprietors and firm members and an average of 5,232 employees; total payroll, $4,826,000, of which $427,000 was for part-time work.

INDIANA: 1,085 establishments with receipts of $15,497,000; 965 active proprietors and firm members and an average of 3,975 employees; total payroll, $3,434,000, of which $371,000 was for part-time work.

MINNESOTA: 871 establishments with receipts of $11,881,000; 856 active proprietors and firm members and an average of 2,981 employees; total payroll, $2,629,000, of which $314,000 was for part-time work.

WISCONSIN: 842 establishments with receipts of $10,517,000; 736 active proprietors and firm members and an average of 3,319 employees; total payroll, $2,413,000, of which $541,000 was for part-time work.

IOWA: 1,016 establishments with receipts of $8,502,000; 1,008 active proprietors and firm members and an average of 2,549 employees; total payroll, $1,538,000, of which $276,000 was for part-time work.

KANSAS: 774 establishments with receipts of $7,740,000; 720 active proprietors and firm members and an average of 1,937 employees; total payroll, $1,212,000, of which $98,000 was for part-time work.

NEBRASKA: 618 establishments with receipts of $4,789,000; 632 active proprietors and firm members and an average of 1,422 employees; total payroll, $793,000, of which $155,000 was for part-time work.

SOUTH DAKOTA: 306 establishments with receipts of $2,267,000; 287 active proprietors and firm members and an average of 648 employees; total payroll, $392,000 of which $43,000 was for part-time work.

NORTH DAKOTA: 267 establishments with receipts of $1,947,000; 229 active proprietors and firm members and an average of 507 employees; total payroll, $325,000, of which $43,000 was for part-time work.

Columbia Club Dance

The Columbian Club of the home office of Columbia Pictures in New York, will hold its annual dinner dance at the Waldorf-Astoria Saturday. Irving Aaronson and his Commanders have been engaged for the dance music.

Charles Verhalen, for five years editor of *Cinematographer*, has resigned to devote his entire time to the publication of his *Home Movies* and *Photographic Dealer*.

MPTOA Program For Miami Is Set

The tentative draft of the program for the annual convention of the Motion Picture Theatre Owners of America, at Miami, March 16th to 19th, was announced on Monday by Edward L. Kuykendall, president, as follows:

Tuesday, March 16th

Forenoon: Registration of delegates and guests. Two-hour personally escorted sight-seeing tour through Coral Gables, Miami Beach and Hialeah in private aero cars.

Noon: Meeting of the board of directors.

Afternoon: Business Session. (All business sessions in the ballroom of the Miami Biltmore Country Club, adjoining the Miami Biltmore Hotel.) Addresses of welcome by the governor and mayor and response. Annual reports of officers and committees. Appointment of special convention committees.

Evening: Informal reception, dance and get-together in The Patio, sponsored by the officers and directors of MPTOA.

Wednesday, March 17th

Forenoon: Business session. Conference on modern theatre design, construction, remodeling, decorating, equipment, furnishings, lighting, air conditioning.

Noon: Official luncheon on The Terrace.

Afternoon: Business session. Conference on better theatre management. Talks by advertising experts, successful exhibitors and experienced executives on improved methods in theatre operation.

A special luncheon and beach party for the ladies will be given at the Cafe de la Paix of The Roney Plaza Hotel and The Roney Plaza Cabana Sun Club.

Evening: St. Patrick's Day Party.

Thursday, March 18th

Forenoon: Business session. Conference on trade practices, review of trade practice negotiations, discussion of future plans. Legislation and taxation. Significant court decisions and pending litigation. Labor relations and public relations. Appraisal of box office value of current pictures.

Afternoon: Addresses by prominent Washington officials and distinguished guests. Reports of special committees. Unfinished business and open forum. Induction of new officers.

Evening: Annual banquet. Dinner dance in the main dining room of the Miami Biltmore Hotel. Water carnival and aquatic show. Augmented floor show and supper dancing in the main dining room.

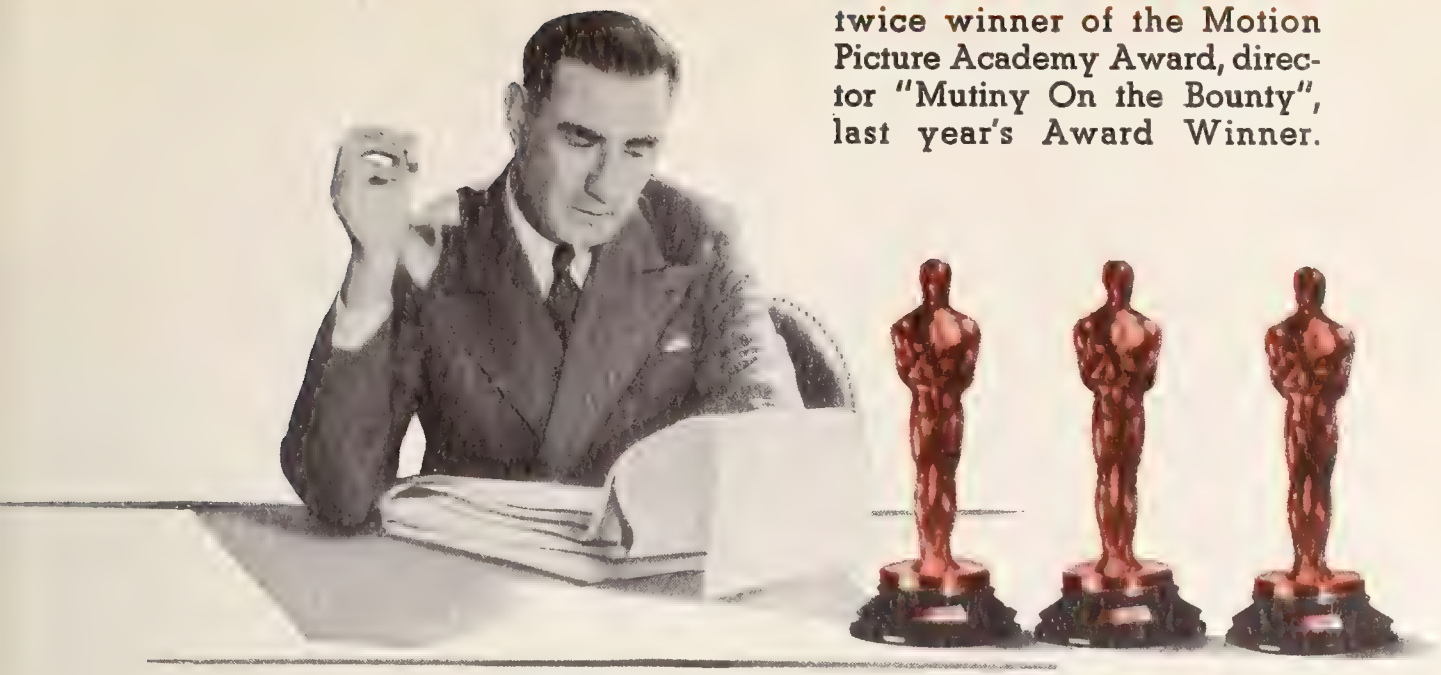
Friday, March 19th

MPTOA golf tournament, Miami Biltmore Golf and Country Club (Tony Manero, professional). Bathing at the Roney Plaza Cabana Sun Club or at the Miami Biltmore outdoor pools and sun beach. Deep sea fishing at the Key Largo Anglers Club. Annual regatta of yachts and speedboats on Biscayne Bay. Racing at Tropical Park.

Skouras in Westchester

Negotiations are under way between Nick Paley and Jack Rosenthal whereby Skouras Theatres will operate the Bronxville, Bronxville, and the Scarsdale, Scarsdale, N. Y.

FRANK LLOYD,
twice winner of the Motion Picture Academy Award, director "Mutiny On the Bounty", last year's Award Winner.

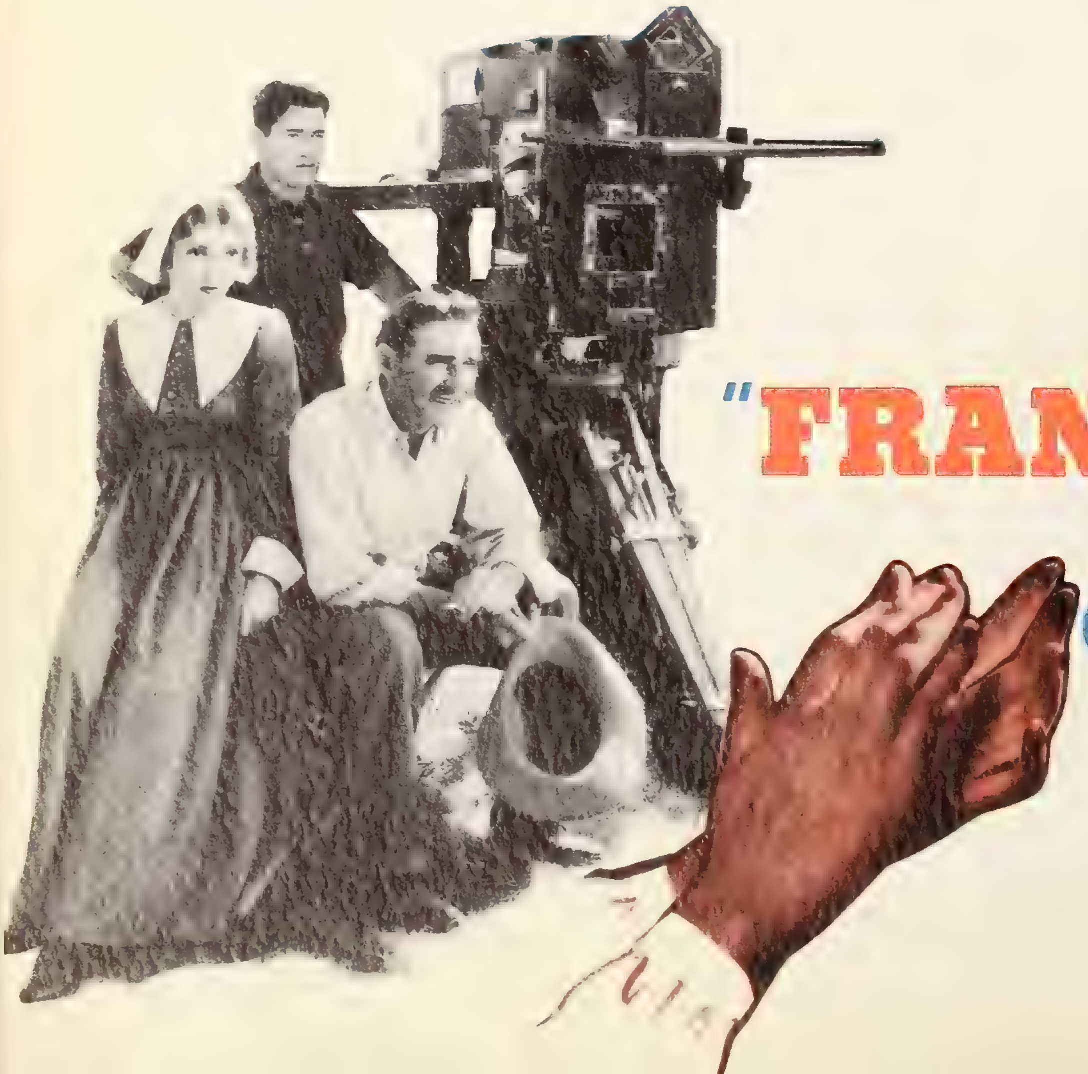


MOVE OVER LADS, "MAID OF SALEM" WINS ME THE ACE SPOT ON FRANK'S DESK

BOYS, IF YOU THINK OSCAR IS WACKY TAKE A LOOK AT THE FOLLOWING PAGES →

"A really outstanding attraction for any theatre."

The Hollywood Reporter



"FRANK LLOYD'S direction is flawless."

The Film Daily

"CLAUDETTE COLBERT shows her mettle as a splendid actress in one of her finest exhibits."

Daily Variety

"FRED MacMURRAY'S role is splendidly colored." Daily Variety

"MacMURRAY portrays role with gusto and vigor."

Film Daily

"Evil passions project more fascinating drama than the good for the general run of humanity, as box-office history amply attests."

Daily Variety

"Portrayed by capable players and studded with star names."

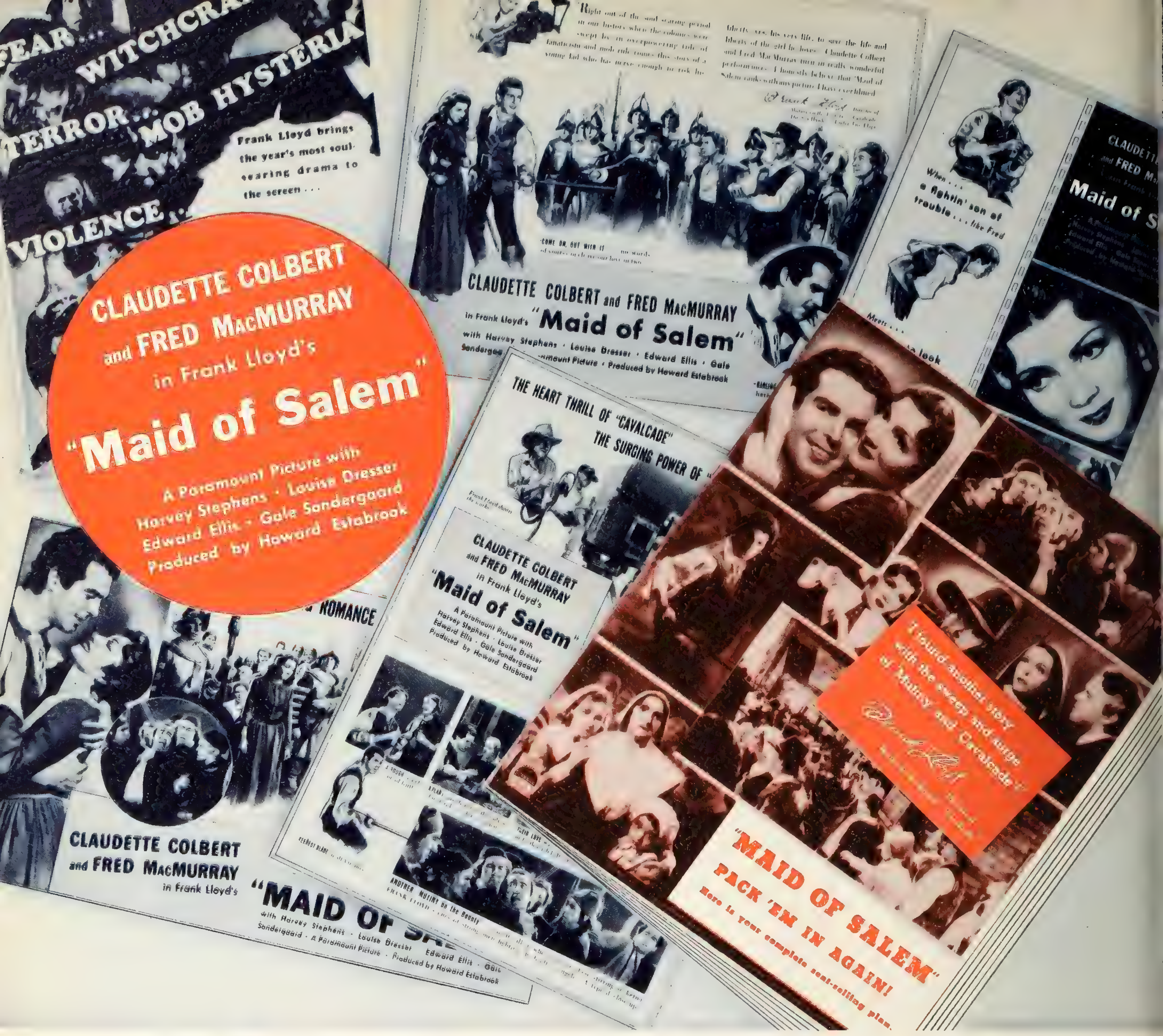
Film Daily

"Production background startling in its historical accuracy."

Box-Office

"FRANK LLOYD uses his mobs both to motivate and to point the story."

Hollywood Reporter



FEAR... WITCHCRAFT... TERROR... MOB HYSTERIA... VIOLENCE...

Frank Lloyd brings the year's most soul-searing drama to the screen...

CLAUDETTE COLBERT and FRED MacMURRAY in Frank Lloyd's "Maid of Salem"

A Paramount Picture with Harvey Stephens · Louise Dresser · Edward Ellis · Gale Sondergaard · Produced by Howard Estabrook

Right out of the soul searing period in our history when the colonies were swept by an overpowering tide of fanaticism and mob rule comes this story of a young lad who has nerve enough to risk his liberty, yes, his very life, to save the life and liberty of the girl he loves. Claudette Colbert and Fred MacMurray turn in really wonderful performances. I honestly believe that 'Maid of Salem' ranks with any picture I have ever filmed

Frank Lloyd

CLAUDETTE COLBERT and FRED MacMURRAY in Frank Lloyd's "Maid of Salem"

with Harvey Stephens · Louise Dresser · Edward Ellis · Gale Sondergaard · A Paramount Picture · Produced by Howard Estabrook

When... a fightin' son of trouble... like Fred

CLAUDETTE COLBERT and FRED MacMURRAY

Maid of S

THE HEART THRILL OF "CAVALCADE" THE SURGING POWER OF

CLAUDETTE COLBERT and FRED MacMURRAY in Frank Lloyd's "Maid of Salem"

A Paramount Picture with Harvey Stephens · Louise Dresser · Edward Ellis · Gale Sondergaard · Produced by Howard Estabrook

ROMANCE

ANOTHER MUTINY ON THE BOUNTY

CLAUDETTE COLBERT and FRED MacMURRAY in Frank Lloyd's "MAID OF SALEM"

with Harvey Stephens · Louise Dresser · Edward Ellis · Gale Sondergaard · A Paramount Picture · Produced by Howard Estabrook

"I found another story with the sweep and surge of Mutiny and Cavalcade"

Frank Lloyd

"MAID OF SALEM" PACK 'EM IN AGAIN!

Here is your complete seat-selling plan.

"It's an exploitation natural." Box-Office

"You can get behind it and with smashing campaigns do record-breaking business." Hollywood Reporter

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

MANY an Irishman's son is in for the disillusionment of his life—for the southern-born family of Universal's Robert Harvey Cochrane has, with a single bold stroke, "debunked" one of the greatest illusions of the illusionistic Irish: their "Blarney Stone."

Robert H. Cochrane, Junior, 19-year-old son of Universal's president, has pricked the Blarney bubble, claiming that the kissing of the Blarney Stone is an unadulterated piece of commercial showmanship—his Dad's 31 years in the film business proving you can't fool a Cochrane.

Young Cochrane, who is taking his training where he finds it, visited the Blarney Castle in Ireland, and now, in this week's *Life Magazine*, reports that the stone is "a racket."

"I thought that the Blarney Stone ran back into the dark ages," wrote Cochrane, Junior. "But the guide told me that it is of comparatively recent origin. He called it a racket. He told me that Blarney Castle was bought about 50 or 60 years ago by a man who conceived the idea of attracting people to the castle, not for a fixed admission price, but for a voluntary fee. He cooked up the idea that if you kissed the Blarney Stone you would gain the gift of gab. With the help of a good press agent he spread the story all over the world, and 'suckers' have been kissing the stone and risking their lives ever since."

Young Cochrane submitted photographs to show that the only way you can kiss the stone is by lying on your back. "All photographs showing people lying on their stomachs are wrong."

After a prospective Blarney-Stone-kisser turns on his back he is lowered five feet through a hole in the roof of Blarney Castle, with someone holding his legs. After he is far enough down in the hole, he must then crane his neck upward and kiss the bottom of the stone.

"The fact that thousands have kissed it and left it marked with lipstick and germs is not important," cracked Junior Cochrane. "But after you are pulled back to the roof you feel like a perfect damn fool—which, of course, you are."

▽

The motion picture had its "silly era," while growing, before it became a stabilized commercial art. Its freaks and its follies were many. Now the radio business is going through the same growing-pain period. Last week, a radio station in the midwest had a "singing mouse" chirping through its microphone. This week, radio station WKY, in Oklahoma City, arranged for the "first personal appearance" of a horse on the air. They got Champion, the horse of motion picture's Gene Autry, into the freight elevator of the Skirvin Tower Hotel, and hoisted him up to the studio floor—where the nag wistfully whinnied into the "mike."

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The New York *American* admits with reluctance—in a three-column blazing streamer—that Marion Davies has been found by Azadia Newman, painter, to possess the most "superlative delicacy, spirituality, daintiness and sensitiveness" in Hollywood. There are others, of course, but Marion is said to have "a special quality."

▽

The United States Department of Agriculture is sponsoring a film which shows the heartbeat of a cockroach.

Parliament will immediately convene to decide what shall be done by the British motion picture industry to meet this challenge.

The New York *American* credits Dr. L. A. Chambers, of Pennsylvania University, with the prediction that "samples of whisky treated to vibrations by music for seven hours become equal to whisky aged in the wood four years by usual methods."

Very soon they'll be printing on the labels:

CONTENTS TREATED
BY
SAM SAX'S VITAPHONE ORCHESTRA

Or—

NICE FRESH
HILL-BILLY BRAND
MELLOWED BY HARMONICA

Or—

VERY CHOICE
EVERY BOTTLE SUNG TO BY
BING CROSBY
(Courtesy Adolph Zukor)

▽

We will never arrive at Utopia until Darryl Zanuck at Fox okays a script in which Shirley Temple does not sing, and another which ends without Sonja Henie getting a chance to skate.

▽

Ted Cook simile:
Unhappy as Fred Astaire in diver's shoes.

▽

Hollywood is continually complaining about the lack of "best sellers" as story material, yet "My Struggle" has already sold 2,500,000 copies in Europe, and nary a single Hollywood purducer has put in a bid. Adolph Hitler wrote it.

▽

Hollywood's crack bridge players—and there are millions of 'em—would have a tough time of it in the Soviet where all court-cards have been abolished and a player calls no-trump on three Commissars and a District Surveyor for the People.

▽

The only newsreel casualty in the flood crisis came with the arrest of Orlando Lippert, Paramount cameraman, who was assigned to the Cairo, Ill., district. Mr. Lippert photographed the front of a local store from which hung a sign: "CLOSED UNTIL AFTER THE FLOOD." The merchants became indignant and caused his incarceration for several hours. They probably didn't want anyone on the outside to know there was a flood.

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Charlie Pettijohn's recent transplantation of some Hollywood stars to Washington for the President's "Birthday Ball" has had dire effects on some of our national legislators. Take North Carolina's Robert (Our Bob) Senator Reynolds. He was absent from the important Senate debate on the Supreme Court the other day, and explained that he couldn't keep his mind on the Senate, the Supreme Court, the New Deal or Old Deal, since he posed on the Capitol steps with Jean Harlow.

"I held her in my arms for two minutes and kissed her," boasted the 52-year-old widower. "And she said: 'Honey, you ought to come to Hollywood.'"

▽

Cliff Geisman, managing the Michigan theatre for Publix, in Detroit, is considering an idea, presented to him by some genius, whereby racks of cellophane bags would be installed in the auditorium to check gum for patrons while in the show, so that each could retrieve his own gum on leaving.

AS previously noted, C. L. (Bill) Yearsley is now down in Philadelphia doing a job for Warner Brothers in managing their Roosevelt theatre.

Life wasn't so smooth the first few weeks Bill Yearsley lived on Philadelphia's Leiper Street. He had trouble finding his house, because it is exactly like all the other houses in the block. It is like all other houses in the suburb—it is like all other houses in Philadelphia! Finally, Bill bought an ax, blazed a telephone pole across the street, and marked off 47 paces south of a direct right-angle to his front porch. He had brought a blue electric-light globe from the theatre for the stoop electric-socket, but he had to give that up because the landlady thought it made the house too conspicuous. Now he can always feel the notch in the telephone pole on dark nights, and then it's easy to count his way home. Of course, Bill must first hit the right suburb, then the right block.

▽

Brought to New Orleans "film row" during the flood time by a film salesman traveling the Mississippi Valley was the story concerning two Negroes at Marks, Miss., who refused to leave their water-logged shack in the flood zone.

"You Negroes better come on out of there while you can," warned a white deputy paddling past the place.

"Boss," said one of the darkies from the doorway, "we'se got 20 gallons of whisky in here, and we ain't aimin' to come out lessn' the water gits higher, or the whisky gits lower."

▽

With the release of "The Good Earth," Chinese-minded Metro-Goldwyn home office officials are passing along little tid-bits about Chinese customs, with the hope of Orientalizing many a newspaper motion picture page with pieces of "Good Earth" publicity. They volunteer, for example, the information that the Chinese really are more romantic than any Western race—citing the fate of the Chinese poet Li Po who drowned while trying to kiss the moon's reflection in a river. Seasons are named in China after the number of garments which their temperature requires. (It's now "red flannels" time in Hollywood.)

In Chinese grammar all good things are male (yang), and, according to Metro publicity, all things evil are female (yin). Billy Ferguson, chief Metro exploiteer, thinks that the female really should be "yen."

▽

Charlie Einfeld's best trade paper publicist at the Warner home office, one Sidney Honeywell Rechetnik, Brooklyn horticulturist, has been studying the new movement in motion pictures toward the acquisition of "strip dancers" for histrionic purposes (Fox signed Gypsy Rose Lee, etc.). Now Sidney concludes that "A fan dancer is really nothing more than a nudist with a cooling system!"

▽

At the same time, Sally Rand, appearing at RKO's Boston theatre in Boston, blushingly admitted that she is preparing a new act—a dance in which her body will be a conductor for high-frequency light waves to make for a dazzling effect."

INDIA'S LEADER BLAMES TAXATION, CENSORSHIP

Only Dozen Local Films Succeed as Against 100 Foreign, Conference Is Told

by G. A. THAKUR
in Madras

Taxation and censorship are the chief obstacles to progress of domestic film production, executives pointed out at the second All-India Motion Picture Convention, in Madras.

Attending the meetings held December 26 and 27, were such personalities as Seth Cheminlal B. Desai, proprietor of Segar Film Company, Bombay; Mr. Sultan Fazalbhoy, proprietor of Film City Sound Studios, Ltd., Bombay; Miss Sunilini Devi, secretary of the Motion Picture Society of India, and recognized delegates from all over India.

Seth Cheminlal B. Desai, in his presidential address, said in part:

"In the year 1913, Mr. D. G. Phalke, pioneer of our film industry, produced the first picture; now, in the year 1936, we have only 650 theatres in India, of which 450 show Indian pictures. A little over 11 crores of rupees are invested in all the three branches: production, distribution, and exhibition. The number of persons directly engaged is hardly 25,000. Every year about 300 pictures are produced, of which hardly 10 are topping successes.

"Here are some things which are very badly needed:

1. Creation of a special department to attend actively to the wants of the Industry from day to day.
2. Official recognition of the Motion Picture Society of India as the only body, fully representative of the industry, to alleviate the grievances of the producers.
3. Reorganization of the board of censors, electing or nominating members annually, with the help of the Motion Picture Society.
4. Allowing one member of the Society to sit as a member of the board.
5. Abolition of import duty on all raw materials and machinery.
6. Establishment of a credit bank specially for financing the film industry.
7. Calling upon different government departments, like the railways, military, archaeological, naval, and municipal, to give every help to the film industry.
8. Protective legislation with regard to foreign competition.
9. Calling upon different universities to provide higher scientific training in cinematography, and sound film technique. Young persons should be given scholarships to study the industry in foreign countries.
10. Compelling the exhibitors to show a certain percentage of educational films, in every program. The films should be selected by the Motion Picture Society of India with an eye for national culture.
11. Encouraging any enterprise that aims at manufacturing raw film and equipment in India, by providing the latest apparatus and part of the capital.
12. Providing free facilities to producers, to prepare educational pictures in the different Government departments.

"Every year we buy raw film to the extent of approximately 22 lacs of rupees and pay the Government about seven lacs of rupees, for allowing us to buy that film.

"Then we spend about 35 lacs every year in buying machinery and chemicals. On this we further pay a few more lacs of duty. So the Government makes easy money out of our industry without giving us any benefits in return.

"For an industry having only India, and a restricted India, as the sole market for its product, this burden of taxation is top heavy, and it is not surprising to find the industry groaning under its weight.

"Next we come to the other big handicap imposed by the Government, censorship boards. Our board is arbitrarily appointed, and the industry is not represented on the board. In England and America, the newsreel is not subjected to a censor. It is considered just as a newspaper of the screen and is allowed to be released immediately when it is ready. But in India even a newsreel with the latest news must be submitted to the censors, and by the time it comes out licensed it has lost all its news value.

"When pictures like "Captain Blood," "The Ghost Goes West," "Amateur Gentleman," and "Mutiny on the Bounty" were screened in Bombay, almost every Indian picture in opposition failed to draw.

"Every year we produce 300 pictures and hardly a dozen score all-India success. On the other hand, of 300 foreign pictures annually sent out to India, well over 100 pictures achieve rattling success.

"For a population of over 350 millions, and after nearly 25 years of picture making, we have only about 650 theatres, of which only two-thirds are devoted to Indian pictures.

"India provides one theatre for every 534,587 persons, while in Soviet Russia there is one theatre for every 16,000 persons. What a shocking contrast. India has more than 700,000 villages, and most of these villages do not yet know what a talking picture is like. Several of them have not even seen a silver screen.

Eight Companies Continue with Mid-season Plans

Mid-seasonal sales activity of virtually all distributors continues unabated, with RKO Radio and Warners this week decided to hold extra mid-winter conferences of sales personnel to spur selling on remaining product and prospective exhibitor customers. Twentieth Century-Fox concluded its session, at Kansas City, while the Grand National, GB Pictures and Paramount were turning attention to similar gatherings, in addition to sessions already held by other companies. Too, Monogram Pictures announced its entire program for 1937-38, the first schedule to be publicized by any distributor.

Paramount's film rentals for the month of January, the initial month of the Adolph Zukor Silver Jubilee Drive, hit a seven-year high, according to Neil Agnew, vice-president in charge of sales. The first month of 1937 produced the best business since 1930 and ran more than 37 per cent ahead of the same month in 1936. Credit for this increase is given by the company to the box office reception accorded the initial jubilee pictures headed by "The Plainsman," "College Holiday," "Champagne Waltz" and "Maid of Salem," according to Mr. Agnew.

Results tabulated at the end of the first two-week period of the "George Schaefer Sales Drive" have far exceeded the most optimistic hopes of United Artists officials, A. W. Smith, Jr., general sales manager, announced Tuesday. There has been a record number of shipments from the branch offices during each of the two weeks and all weekly sales records have been broken, Mr. Smith reports.

Hank Kaufman, Columbia's manager of exchange operations, has left New York on an extended tour of the exchanges in connection with the "Columbia Montague Sweepstakes," the company's annual sales and billing drive. During his trip he will visit every exchange and will devote the major portion of his time to supervising the work of the six home office representatives who started last week on a similar tour in connection with the drive.

George W. Weeks, GB general sales manager, is holding a series of conferences in Chicago, Milwaukee, Minneapolis, Kansas City and St. Louis.

Grand National will probably hold its next sales convention at the company's studios, Edward L. Alperson, president, announced in Hollywood this week. Tentative plans call for the meetings to be held in May.

Thirty-four features, including a series of eight westerns, will be produced by Monogram during 1937-38, W. Ray Johnston announced this week. All productions will be made under the supervision of Scott R. Dunlap at the New Hollywood Studios by a group of associate producers including Mrs. Dorothy Reid, Ken Goldsmith, I. E. Chadwick and Lon Young.

Milton Kusell presided over a sales meeting at the New York Paramount exchange Monday. J. J. Unger was scheduled to attend.

In the third week of the Republic sales drive, Cleveland, New York and Philadelphia are leading in that order in the eastern division; New Orleans, Atlanta and Charlotte head the southern division; Chicago, Milwaukee and Indianapolis head the central division while San Francisco, Portland and Los Angeles are showing the way to the western states.

Ned E. Depinet, RKO Radio distribution head, and Jules Levy, sales chief, were to conduct a one-day sales conference in Chicago Thursday at the Drake Hotel with exchange managers in the mid-western division. Plans for the coming season were to be discussed.

In 27 weeks of this season, the domestic sales organization of Twentieth Century-Fox sold more contracts than during all of last season, when a record of sales was established, John D. Clark, sales head, told 32 distribution executives in Kansas City last weekend as the company's two-day meeting got under way at the Hotel Muehlebach.

Warner branch managers in the midwest and south were to hold two-day meetings in Chicago and Dallas this week in connection with the Sears sales drive which terminates April 4. Leo Blank, district manager, was in charge of the midwest sessions at the Blackstone Hotel and the Dallas gathering was to be conducted by Fred Jack, district manager there.

Seven Television Films Ready

Seven of Television's 28 pictures for the current season have been completed and another six will be finished by the end of February, Maurice Conn said this week. Mr. Conn will produce 20, the rest to be made by Edward and Victor Halprin.

AUSTRALIAN EXHIBITORS URGED TO OBSERVE MINIMUM PRICE RULE

American Films Retain Lead in Commonwealth Favor; Shirley Temple Is Chosen Again in Star Ranking

by CLIFF HOLT
in Melbourne

All exhibitors in the Commonwealth are called upon to observe the established minimum admission prices and prohibition of giveaways recently decreed by the Film Board of Trade, in an official announcement signed jointly by all distributing companies and published in the trade publications here.

After declaring that the exhibitor associations of all states, and the Union, Hoyts and Birch, Carroll and Coyle circuits indorsed the Board's action, the manifesto reads:

"All these associations and companies indorsed the decision of the Film Board of Trade to wipe out the practice of making free gifts and other similar concessions and expressed their determination to cooperate whole-heartedly in any steps taken to achieve that end. At its last meeting the Motion Picture Distributors' Association resolved to comply with the request, coming as it does from organizations which represent the large majority of the exhibitors in Australia and the most important factors in the trade.

"The film hire contracts of each of the distributing companies who are members of this association contain uniform provisions whereby each exhibitor who subscribes to them is bound to adhere to certain minimum prices of admission and to refrain from any practices of the nature referred to having the effect either directly or indirectly of reducing those prices.

Exhibitors are therefore asked in the interests of the trade as a whole to cooperate in the maintenance of a standard price of admission by a strict observance of this clause. It was added that the clause will be "rigidly inforced."

Protests were expected from certain of those exhibitors who have been exploiting the free gift with apparent profit; but as distributors are determined even to cut off film supplies if driven to it, such protestations are likely to be short lived.

Outstanding Developments

Establishment of the Film Board of Trade was an outstanding development in Australia in the past year, as was the adoption of the New South Wales. While it is too early to adjudge the full effects of the Quota, at least it is certain that the predicted "mushroom" growth of production companies did not take place.

In fact, the absence of new companies has been a disappointing result of the quota, since there will not be nearly enough local films available to fulfill requirements during the first year. Only the established companies, Cine-sound National Prod., and Expeditionary Films, have been consistently producing, and their combined output will be inadequate.

U. S. Films Hold Place

The Film Board of Trade includes representatives of distributors and exhibitors, and its purpose is to settle trade disputes. The industry is confident that a year from now the board will have been responsible for correction of many disputes.

The year has not made a great difference in the position of American films. The censor's report shows that of the 481 features released, 353 were American, comparing with 345 out of 476 the preceding term.

The trade in general considers that the standard of quality has shown a definite improvement.

Shirley Temple Leads

The star ranking remains much the same. Shirley Temple has unquestionably more commercial value than any other name. Fred Astaire and Ginger Rogers (as a team only), Norma Shearer, Clark Gable, Robert Taylor, Charles Laughton and Robert Donat are the best bets.

Among the year's biggest hits were "Top Hat," "Show Boat," "The Great Ziegfeld," "Mutiny on the Bounty," "Magnificent Obsession," and the Shirley Temple films.

Musicals which combine dramatic and comedy values seem to represent the type to which the exhibitor looks for biggest grosses.

Position More Favorable

General Theatres Corporation is still the biggest buyer, and holds franchises with every company except M-G-M and Paramount. This also applies to the Hoyts suburban circuits of Sydney and Melbourne in which approximately 60 theatres are involved.

From the economic point of view, the Commonwealth found itself in a much more favorable position. Tax reductions are forecast in the federal and state budgets. There is a healthy spirit of optimism in financial circles.

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An expenditure of £150,000 ($750,000) upon theatres will be embarked upon by Hoyts in the Sydney suburbs, and an additional £30,000 in the Melbourne suburbs. Two new theatres will be constructed and eight others modernized out of the former appropriation, and the expenditure in the Melbourne suburbs will be absorbed by the Padua theatre, Brunswick, which will combine modern features.

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New Producing Companies

Local production claims more serious attention than ever, and there is every prospect that the record of £135,000 invested in Australian films last year will be easily eclipsed.

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Two new companies registered this week are Argosy Films, Ltd., and Fig Tree Studios Pty. Ltd., both capitalized at £50,000. Meanwhile Cinesound is maintaining its announced policy of regular production.

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See Censorship Changes

Changes in the Victorian film censorship system are foreshadowed by the banning in this state of the Russian film, "Ten Days that Shook the World." The picture was banned by the Commonwealth censor, Cresswell O'Reilly, but this decision was reversed by the Commonwealth Appeal Board. In his capacity as Victorian censor, Mr. O'Reilly then vetoed the film for Victoria and the State Appeal Board upheld the veto. Commenting on the censor's dual authority, the Chief Secretary for Victoria, Mr. Bailey, said the whole position of film censorship was absurd and that such glaring anamolies would have to be remedied.

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By notching the record Australian gross of £1,250 for one day at the Sydney State, "Swing Time" has proved that Australia's appetite for Astaire-Rogers vehicles is as strong as ever.

Warners to Adopt Rental Plan for All Accessories

Warner Brothers-First National Pictures have decided to adopt a "rental plan" as the most effective medium for the handling of advertising accessories available on its feature productions and Vitaphone short subjects distributed in the United States, announces Gradwell L. Sears, vice-president and general sales manager.

Paramount established the rental plan last season, and other large companies now are expected to act similarly.

"For the past two months," declared Mr. Sears, "We have conducted a thorough investigation, the results of which reveal over 95 per cent favorable exhibitor reactions to the new plan. The lower cost made possible will serve to bring many more of our accessories within the reach of a greater number of exhibitors."

The Warner Brothers' plan, which becomes operative on Sunday, April 1, 1937, will apply to all pictures regardless of release date, and will include the following items:

One, three and six sheets; 8x10 stills; 11x14 and 22x28 lobby display cards; 14x36 insert cards; 40x60 and 30x40 Photogelatines; 14x17 colored lobby display cards, and 8x10 and 11x14 Colored-Glos prints.

These items will be billed at prices to be announced later, and exhibitors will receive credit for material returned within five days after the final playdate on the particular picture. Such units as are received back in "serviceable condition" will be credited to the exhibitor in accordance with a "maximum credit" scale. A special credit allowance scale will be set up to cover items returned in damaged or unserviceable condition.

"It is the intention of the company to maintain a most liberal policy with respect to such material returned in damaged condition," said the announcement.

"One of the main reasons for the adoption of the rental basis for the distribution of advertising accessories is to insure the use of the most effective selling angles on the company's product through maximum distribution of the right type of accessory," it was explained. "This can be accomplished through the lowered cost of the material to the exhibitor, which enables him to service himself with a greater quantity of accessories than ordinarily, because of budget limitations.

Until April 4th, when the rental basis plan becomes effective, the Warner advertising sales department will obtain and train additional personnel to be required in branch offices, rearrange old forms and provide such new ones as necessary, and prepare a manual for exchanges.

Directly affected by the rental plan are the independent accessory dealers who purchase stills and other accessory forms from prior-run theatres and sell them inexpensively to subsequents. For years the distributors have complained of huge losses suffered in their accessory sales as a result of this practice and frequently they have attempted in vain to abolish the system on the ground that their material was copyrighted, and, therefore, could not be resold.

Distributors Deny Anti-Trust Charge; New Momand Suit

Answers were filed Monday by the eight large distributors in the United States District Court in Dallas to the charge made by the United States Government that provisions in contracts with first and subsequent run exhibitors in Dallas, Fort Worth, Houston and San Antonio, Texas, were in restraint of trade in violation of the Sherman Act.

At the same time the large companies were named defendants in another anti-trust action, filed in Boston by Loretta L. Momand, mother of A. B. Momand, exhibitor of Oklahoma City who also is sueing the distributors for $5,000,000 in an anti-trust action.

And while the majors turned concerted attention to the Dallas and Boston matters, RKO Radio, acting independently, through Paxton and Seasongood, attorneys, of Cincinnati, secured a 30-day extension in the filing of briefs in the United States Circuit Court of Appeals, at Cincinnati in its suit to prevent the state from enforcing an anti-preferred playdate bill.

Answering Dallas Suit

Companies filing the answers to the Government suit in Dallas were: Paramount Pictures Distributing Company, Inc., Vitagraph, Inc. (Warners), RKO Radio Pictures, Inc., Columbia Pictures Corporation, United Artists Corporation, Universal Film Exchanges, Inc., Metro-Goldwyn-Mayer Distributing Corporation, Metro-Goldwyn-Mayer Distributing Corporation of Texas, Twentieth Century-Fox Film Corporation and Twentieth Century-Fox Film Corporation of Texas.

The answers deny the Government charges and claim that since all the motion pictures are copyrighted, distributors have the legal right under the copyright laws to require subsequent run exhibitors to agree that any motion picture shown first run at an adult admission price of 40 cents shall not be shown subsequently in the same city at a night adult admission price of less than 25 cents, nor as part of a double feature program, and that such agreements are not in restraint of trade.

"The question of law raised by the charge, and the answers, is expected to be tried shortly and the decision will be of vast interest to the motion picture industry," according to the law firm of Thompson, Knight, Baker and Harris, representing the distributors, in Dallas. No trial date has been set.

The distributors' contracts under attack were made at the behest of certain of the Hoblitzelle Circuit theatres in Texas, and agreed to maintain an advanced minimum admission during the runs of pictures specified in the contracts, in return for which the distributors allegedly agreed not to license such pictures to subsequent run theatres except at a designated minimum admission, and then only for single-feature showings. The contracts were unsuccessfully attacked in the Texas State Supreme Court, at Dallas, in 1935.

Momand Suit Filed

Loretta Momand's suit was filed last weekend at Boston, through George S. Ryan, Boston attorney, who also represents Mrs. Momand's exhibitor son. Boston was selected, it is understood, because service can be entered against all the major defendants in that city.

Mr. Ryan had just returned from Oklahoma City, where A. B. Momand's suit had been postponed a few days previously because of the death of United States Circuit Court Judge Tilman Johnson, before whom the case was to be tried. Mr. Momand's $5,000,000 action now has been transferred to the federal court in Denver, where trial is to start February 16th.

Mrs. Momand's Boston suit claims that she had been operating the Odeon theatre, at Shawnee, Oklahoma, dating from July 15, 1935, and claims triple damages as the result of an alleged "unlawful combination and conspiracy to restrain and to monopolize interstate trade and commerce in motion picture films."

Mrs. Momand's complaint charges that the alleged conspiracy was for the purpose of granting to producer-controlled theatres special licenses, privileges and franchises and to refuse to grant the same to independent exhibitors. She claims the alleged conspiracy was also aimed to prevent double featuring by independents; to increase and maintain minimum admissions, and to eliminate so-called "giveaways" as practiced by independents.

The suit further alleges that the Griffith Amusement Company, cited in the complaint as a subsidiary and affiliated operating company of Universal Film, acquired a third house in Shawnee, "knowing that the population was insufficient to support or require an additional theatre."

Mrs. Momand charges that in 1935 the Griffith circuit built another house in Shawnee, and that the defendant distributors supplied it with first and second run pictures to the exclusion of the plaintiff's theatre. The complaint also charges "picketing" of the plaintiff's house.

National Decency Legion Classifies 15 New Films

Of 15 new pictures reviewed and classified by the National Legion of Decency during the current week nine were approved for general patronage, four were listed as unobjectionable for adults, one was classed as objectionable in part and one was condemned. The pictures and their classification follow.

Class A-1, Unobjectionable for General Patronage: "Don't Pull Your Punches," "Don't Tell the Wife," "Law and Lead," "Left-Handed Law," "Off To the Races," "On the Avenue," "Park Avenue Logger," "Rebellion," "Sarga Csiko" (Hungarian). Class A-2, Unobjectionable for Adults: "August der Starke" (German), "The Good Earth," "Mama Steps Out," "Outcast." Class B, Objectionable in Part: "Woman Alone." Class C, Condemned: "Pitfalls of Youth."

UA Takes Mexican Film

United Artists will release the Mexican-made "Alla el Rancho Grande" ("Down at the Big Ranch") in all Spanish speaking countries except Mexico. Tito Guizar is starred in the film.

Free Shows Continued

Business men of Aurelia, Iowa, who sponsored free pictures during the Christmas holidays at the Community theatre, are continuing the project through the winter as a trade promotion on Saturday afternoons.

Union Drops Reel Fight

Operators Local No. 182 in Boston has decided to abandon the fight against 2,000-foot reels it has been announced by Thad C. Barrows, president of the local.

Sidney Lehman, formerly of the United Artists Washington sales force, has been appointed sales manager of the company's Buffalo exchange to succeed Saul Resnick.

Theatres Reopen As Floods Recede; Benefits Are Held

As the flood waters along the Ohio and Mississippi Rivers began to recede rapidly this week allowing towns along the banks to return to normalcy, theatre business again was resumed in the rapidly drying out towns as benefits for the flood sufferers were being held.

In Louisville, one of the hardest hit of the Kentucky cities, pumps were in operation this week outside each downtown house in an effort to the rid the basements of water. All houses were affected, and after the water is pumped out heating plants will be dried and made ready for operation. Several of the downtown theatres are replacing damaged rugs and seats although foresight on the part of many managers saved all of their equipment, which they moved to higher levels before the waters rose to the flood stage. Virtually every suburban theatre in the town is now being repaired. Business is not expected to approach anything near normal for sometime, however, as the city is virtually evacuated and it will be weeks before the traces of the flood are removed.

With the Ohio River registering many feet below the flood levels of last week, amusement starved citizens in Cincinnati flocked to reopened and repaired theatres this week. All houses are operating on regular schedules.

In the Arkansas region, however, theatres at Monette, Manila, Truman, Caraway, Earle, Parkin, Marked Tree, and Le Panto are still closed. Further north, at Huntington, W. Va., seven houses repaired damages and opened last weekend.

Meanwhile, New York completed plans for an elaborate benefit performance for flood relief to be held at the Music Hall this week. The show was to run from midnight to 2 A. M., with a lengthy list of stage and screen stars volunteering their services. Seats were to be priced from $1 to $10, and the show time was to be divided into four half-hour periods, each to be sponsored in a radio broadcast at $10,000 for each half-hour. It is expected that between $30,000 and $40,000 will be turned over to the Red Cross.

At the same time, Fred W. Beetson, chairman of the motion picture division of the Red Cross relief drive in Hollywood, announced this week that collection within the industry there passed the $30,000 mark, and that indications point to more than $50,000.

In various cities throughout the country theatres have been conducting performances for the benefit of the Red Cross to raise thousands of dollars for relief. All Cleveland theatres held midnight performances last Friday night with admission at $1. Circuit and independent houses at Columbus donated an evening's receipts to the fund and in Fort Worth about $1,650 was raised at a midnight show at the Worth theatre. The Roxian in McKees Rocks, Pa., raised over $200 with the manager, Sam Fleishman, contributing privately to the fund. Oklahoma City raised over $700 at the Criterion and a midnight show at the Majestic in San Antonio netted $850. A minimum of $1,000 has been promised by John Hamrick, chairman of the industry relief committee in Seattle, and Skowhegan, Me., contributed over $250. Western Massachusetts theatres and others are arranging benefits in Massachusetts while in the St. Louis territory over $50,000 has been raised. Troy, N. Y., also contributed $3,000.

Republic Pictures in Oklahoma City is donating film without rental charges to theatres playing benefits and Gaumont British has offered "You're In The Army Now" to the American Red Cross in New York for a benefit show.

BLASTING DRAMA

stirring as the cry of a woman in terror!

"NANCY STEELE IS MISSING!"

THE NEWS FLASH THAT

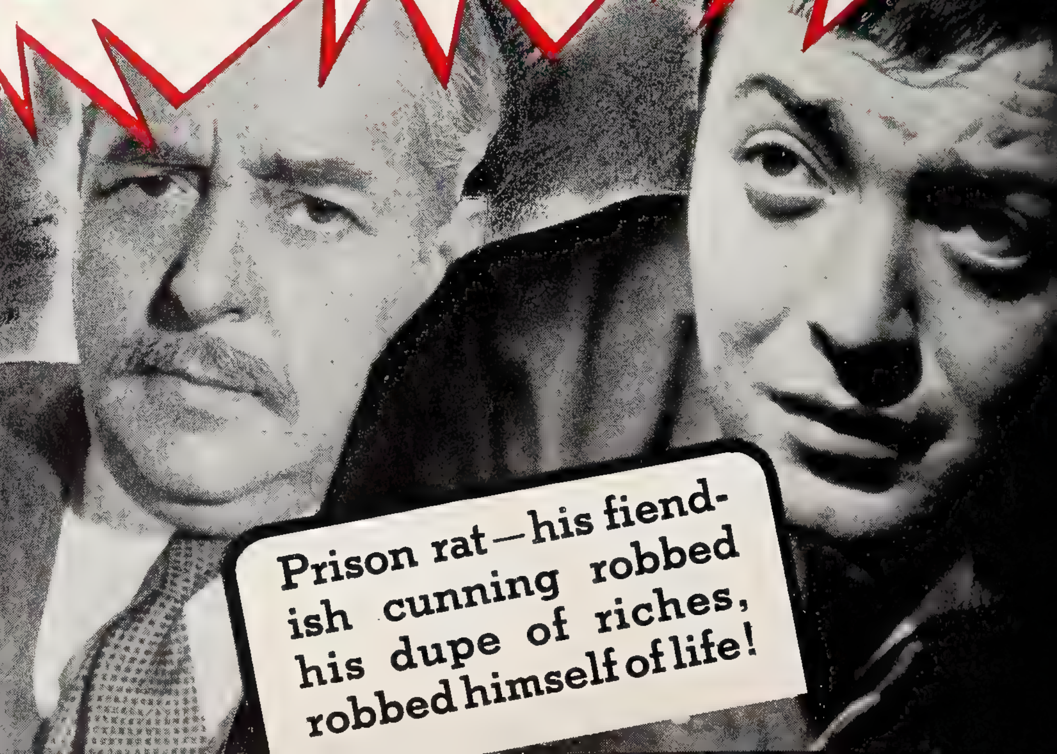
HELD FIVE LIVES IN

He alone knew what happened! Through long years he hated... waiting to spring again for greater vengeance ...only to be punished by the greatest love a man can know!

Vivacious, happy Nancy Steele, storm center of a startling crime!

He knew only that he loved this girl — no matter who she was!

'NANCY STEELE



Ruthless master of men — struck through the daughter he loved... hurt more than his heart could bear!

Prison rat — his fiendish cunning robbed his dupe of riches, robbed himself of life!

SHOCKED THE WORLD . . . AND

A SPELL OF VENGEANCE!

Victor **McLAGLEN** · *Walter* **CONNOLLY**

Peter **LORRE** *in*

IS MISSING!

with

JUNE LANG · ROBERT KENT

and

SHIRLEY DEANE · JOHN CARRADINE
JANE DARWELL · FRANK CONROY

Directed by George Marshall

Associate Producer Nunnally Johnson

Screen play by Gene Fowler and Hal Long.
Based on a story by Charles Francis Coe.

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

SELL IT WITH SMASH!

Go after it with two fists swinging! You've got a great cast to shout about! A sensational title to splash over the town! Drama unmatched for wallop to knock 'em out of their seats (*You know how 20th makes them!*) Drive home its heart punch and you'll draw bigger crowds than your house can handle!

"NANCY STEELE IS MISSING!"

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

Printed in U.S.A.

U.S. PICTURES RETAIN THEIR HOLD IN HOLLAND BUT RECEIPTS DECLINE

Federation Saves Members from Further Losses in Increased Taxes and Fixed Minimum Admission Charges

by PH. DE SCHAAP
in Amsterdam

Decline of the Dutch trade in the past year has had a very strong influence on the total theatre receipts. Using the 1931 attendance as 100 per cent, the following comparison can be made: 1931, 100 per cent; 1932, 80 per cent; 1933, 75 per cent; 1934, 90 per cent; 1935, 75 per cent. While the totals for 1936 are not as yet definitely known, undoubtedly they will be still worse than for 1935.

A very wet summer helped raise receipts above normal for the season, but autumn showed a comparatively disastrous retrogression. The depreciation of the guilder had a stronger influence than had been expected, because the public bought goods in the first place and postponed their visits to film theatres.

If the Dutch Motion Picture Federation had not taken measures to protect its members against several difficulties, such as a proposal to fix minimum admission fees, threatened increase of admission taxes, prohibition of releasing three features in one program, and limitation of number of film theatres, the possibilities of progress this year would have been destroyed. As it is, the managing board of the Federation remains optimistically disposed towards the general situation.

Last year 37 requests for permission to establish film theatres were received by the Federation, and hearings have been held on 34 of these. Nineteen applications have been approved, including two for the launching of production companies after proof of good financial as well as commercial bases. Two newsreel theatres have just opened in Rotterdam.

Problem of Premieres

With such a small increase in number of theatres, and the premiere theatres in the capitals unable to use more than 300 of the 500 features imported, it is easy to understand the problem of importation and distribution. An important number of features never can have a good release, even when all the imported films are of high quality. The costs of pictures which are not released must be paid in part by the distributed ones, hence a higher distribution cost. Thus the general expenses of the theatre manager are raised either by booking superfluous material or by paying too much. In 1935 there were 240 pictures imported from America, 84 from Germany and 145 from other countries.

▽

Difficulties of another kind have been caused by the municipality of Utrecht, fourth largest Dutch city. The Dutch law contains limitations on juvenile attendance, but in practice only very unimportant small towns make use of these stipulations. The conservative Utrecht municipality insisted on action, however, and the Dutch Federation, in order to demonstrate that the law is ridiculous, ordered that Utrecht theatres bar children below the age of 14.

▽

Government figures show that whereas in Amsterdam in 1933 there were 29 film theatres with 14,675 seats, now there are 35 seating 19,333. The increase is largely in the suburbs.

The picturegoer averages one visit a month to the film theatre. In 1935 there were 8,400,000 admissions to Amsterdam theatres, with fees totaling four million guilders. The average entrance price was Dutch fl. 0.48 in 1935.

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Competition Increases

While American pictures continue to predominate, there is growing competition from the English and the domestic industry. Twenty English features were released in 1936. The following Dutch features were produced and released in Holland:

"Het leven is nog niet zoo kwaad" (Life Isn't So Disagreeable); "Wereldreis van de KVIII" (World voyage of the KVIII), an educational full-length picture of the adventures of a government man-of-war; "40 Jaar Cinematografie" (40 Years of Cinematography); "Kermisgasten;" "Jonge Harten" (Young Hearts); "Merijntje Gijzen's Jeugd" (The Youth of Merijntje Gijzen), the most successful Dutch picture in 1936; "Komedie on Geld" (Comedy for Money); "Oranje Hein;" "Het Mysterie van de Mondschein Sonate" (The Mystery of the Mondschein Sonata); "Het was 1 April" (It was on April 1st), made by UFA in Neubabelsberg, Germany; "Suikerfreule," Tobis production; and "Klokslag twaalf" (At Midnight), made in Paris with Dutch stars.

Only one film is in production here, "Pygmalion," from the play of Bernard Shaw. The director is Dr. Ludwig Berger, and the producer is Filmox, using the Cinetone studios.

In 1936 the Republic product was introduced on the Dutch market, represented by "Odeon." RKO product is distributed now by Filma, and the Barnstijn studios from now on will release Columbia pictures.

▽

Too many films from stage musicals have been presented here. This kind of picture, once more popular than any other, has lost public interest. A general fault ascribed to American product is too much dialogue.

The biggest success of 1936 was the German picture, "Mazurka," starring Pola Negri.

▽

Censors Active

Last year 33 features, seven short subjects and one newsreel were disapproved by the governmental board of censors, a few of these being admitted after revision. In 1935 there were barred 20 features and 10 shorts, but after revision the number was reduced to 16 features. "Green Pastures," "Exclusive Story" and "Show Them No Mercy" and some gangster pictures were not admitted, however.

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The sharp decline of tax receipts from fl. 784,036 in 1933 to fl. 719,529 in 1935 reflects decline of the Dutch film trade despite sale of one million more tickets. Lower admission fees and a bigger sale of cheaper seats, besides cut-rate entrance cards, were factors. Only a few municipalities lowered their admission taxes; many increased them.

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The Government is studying the development of television, but no representative of the Dutch film trade has been appointed to the board. The Federation established its own Board of Review as follows: E. Alter, N. R. Besseling, P. Burbach, H. Cohen Barnstijn and A. Gelder.

Paramount Sets Partners' Session

A three-day meeting of Paramount theatre operators and partners from all sections of the country will be held at the Roney-Plaza Hotel in Miami, Fla., March 18-20, immediately following the convention of the Motion Picture Theatre Owners of America, which will be attended by Adolph Zukor and most of the Paramount theatre operators, it was revealed this week.

Among the Paramount men who are expected to be on hand for both of the gatherings in addition to Mr. Zukor are E. J. Sparks, S. A. Lynch, Karl Hoblitzelle, E. V. Richards, Frank G. Walker, Hunter Perry, John Balaban, Vincent McFaul, Joseph Clemmons, Saul Gordon, R. J. O'Donnell, Jules Rubin, Tracy Barham, George Trendle, Sam Pinansky, John Friedl, Harry Nace, Harry David, Joseph Cooper, Pat McGee, John Ford, M. A. Lightman, E. C. Beatty, Robert Wilby, Ed Kincey, Martin Mullin, A. H. Blank, Arthur Lucas, William Jenkins and Y. Frank Freeman, Paramount vice-president in charge of theatres.

Mr. Zukor was officially advised this week that he had been made a Commendatore of the Crown of Italy by King Victor Emanuel III. The presentation of the decoration will be made by the Italian Ambassador in Washington, D. C., when Mr. Zukor makes his next trip east in March.

It was also advised this week that by universal request the dinner planned by the New York exhibitors in celebration of the Paramount head's Silver Jubilee will not be a stag affair, but that ladies will attend. The dinner is to be held March 27 at the Waldorf-Astoria.

Harry Hunter, for many years manager of Paramount's Washington branch office, has been named managing director of Paramount Film Service Limited, the company's branch in Australia and New Zealand. He succeeds the late John E. Kennebeck. Mr. Hunter will be honored by his Washington co-workers with a testimonial dinner there next Tuesday under the sponsorship of the local Variety Club Tent. Two weeks later he plans to leave for Australia.

H. E. Wilton, Canadian Exhibitor, Is Dead

Herbert Earl Wilton, manager of the Strand theatre at Hamilton, Ont., and member of the Canadian Parliament, died following a heart attack in his office last week. He was born at New Sarum, Ont., in 1869 and worked as a telegraph operator and newspaper reporter before entering the industry.

During his managership of the Strand, Mr. Wilson rose high in Hamilton politics, representing the city first as an alderman, then mayor and finally a member of parliament in the last election.

He is survived by his widow, two sons, Frederick C., of Toronto, and Harold L., of St. Catharines, and three daughters.

THE CUTTING ROOM

That I May Live

(Twentieth Century - Fox)

Drama

As this film goes through the production mill, 20th Century-Fox, in an advance announcement crediting director Allan Dwan as the speaker, comments: "'That I May Live' is a splendid love story about a girl who gave everything to a man she loved, although she knew he was hunted by the police, charged with murder, who became the mother of his child, who fought at his shoulder with the help of a fine, unselfish friend, to win back a chance to happiness. Rochelle Hudson emerges from this picture as one of the most physically appealing actresses on the screen and it is this quality which she is forced to employ to gain her end against the forces opposing her man and herself."

A better description of what is in store for exhibitors through this particular film probably could not be prepared.

Accepting the quotation as embracing the substantiating theme of the film, a terse digest apparently is unnecessary. The character seems to have been established. The screen play, which Mr. Dwan directs, is credited to Ben Markson and William Conselman. Both are well and favorably known to exhibitors. Direction of the musical score, which is being counted upon to be an important adjunct to the story's dramatic mood, is in Samuel Kaylin's hands.

The man is Robert Kent and the friend who exerted a profound influence upon Kent and Miss Hudson is J. Edward Bromberg. Other important players are DeWitt Jennings, James Flavin, Mary Gordon, Fred Kelsey, Frank McGlynn, Jr., Gloria Roy and Baby Mondshine.

Release date undetermined.

Marry the Girl

(Warner)

Comedy

With a large number of comedy performers featured, one of the principal objectives of the organization sponsoring this picture was to provide comedy material aplenty. To that end Warners entrusted direction of the production, from Edward Hope's published novel, to William McGann, who has demonstrated efficiency in handling fun-provoking productions.

It takes a lot of funny stuff, even though they don't do any improvising, which they surely will, when a cast includes Frank McHugh, Mary Boland, Hugh Herbert, Mischa Auer, Charles Judels, Hugh O'Connell and Allen Jenkins. McHugh, Jenkins and associates demonstrated that in "Three Men on a Horse." To assure themselves of the fun quality worthy of the talents of those mentioned as well as Carol Hughes, Alan Mowbray, William B. Davidson, Irving Bacon, Bess Flowers, Olin Howland and Arthur Aylesworth, who by force of circumstances must be funny as they attempt to be unfunny, the Warners have gone into a new field for story motivation, the newspaper feature syndicate service. These organizations are familiar to all. They treat in authoritative manner every subject under the sun and some that are above it. While boiler-plating such information, with the associated talent in the presentation running the scale from those who can out-cartoon Rube Goldberg to those who can out-think Mr. Einstein, the while their personal affairs becoming ludicrously and intricately involved, it may be expected that the comedians mentioned will return an all-laugh picture.

Racing Luck

(Columbia)

Action, Romance, Drama

Against an action background of auto racing, midget cars on the dirt tracks, the big ones roaring around the great Indianapolis' brick saucer on Memorial Day, Columbia is spinning a yarn of a man in conflict with another man, not aware that his opponent on the track and for the favor of a girl's hand was his brother. Nature of the theme and character of its production setting seem to be of the quality that will result in an exciting thrill action picture full of thrills and spills as well as an acceptable human interest drama that will satisfy those who may not be so enthusiastic about the mechanical excitement.

The story, like many others that Columbia includes in its stock program, is an original, written by Bert Granet. Lambert Hillyer, in addition to collaborating with the author on the screen play, is also serving as director.

Charles Quigley and Eddie Nugent are featured as the rival drivers. Quigley is the big timer, a winner of the famous Indianapolis classic. Nugent is the reckless sensation of the dirt ovals. Principal girl in the case is Dorothy Wilson. As she carries the straight romantic vein which involves Quigley and Nugent, its comedy contrast is in the hands of Patricia Farr. Other players who will be seen as auto drivers, mechanics, track officials, etc., are Gene Morgan, John Gallaudet, Gordon Elliott and Arthur Aylesworth.

Probable release date, March 22.

Circus Girl

(Republic)

Dramatic Romance

Because it probably will be the sole circus picture of the season, this is a subject of more than usual interest, and particularly for juveniles. While a great deal of big tent atmosphere, both in the rings and behind the scenes, has been incorporated, the story is one of tense dramatic romance.

The leading players are trapeze artists and an animal trainer. Superficially depicting all the color and glamor of the spangled performers who fly through the air with the greatest of ease and the woman who dares the claws and teeth of lions and tigers, the production also traces the intimate personal life of men and women who love strongly and hate fiercely. An aerialist marries a girl. Open conflict flares when his partner, who knows he is unworthy of the girl, resents the union. An accident happens and the husband drops out of the air to serious injury. Becoming aware that his wife loves the man whom he holds accountable for his crippling, he plots to weaken the flying paraphernalia so that his wife and the partner will drop into a cage full of wild beasts. In the climax, his plot for revenge thwarted, the would-be killer saves the life of the man he hates because he knows the woman he married loves him more.

June Travis is the girl, Bob Livingston the hero, Donald Cook the heavy and Betty Compson is the tiger trainer, who permits her jealousy of Miss Travis to allow her to become Cook's accomplice. The supporting cast is notable in one way: it brings the popular old favorite, Charlie Murray, actively back to the screen. The Escalante Family, famous trapeze artists, are featured in death defying leaps and swings, and the active supporting cast includes Lucille Osborne, Donald Kerr, Emma Dunn, John Wray, John Holland and Kathryn Sheldon.

Based on a *Cosmopolitan* magazine story by Frank R. Adams, the screen play is by Adele Buffington and Bradford Ropes. John H. Auer is directing.

Release date, February 19.

We Have Our Moments

(Universal)

Romance-Drama

Because the production once more teams Sally Eilers and James Dunn, "We Have Our Moments" looms as more than an ordinary source of interest to exhibitors and patrons. Since their first dual appearance in "Bad Girl," both have established themselves as popular screen figures.

Dunn is an undercover detective. Miss Eilers is a New England school "marm" touring in Europe to forget or resolve her romantic difficulties. The girl becomes involved with a lot of crooks. Her adventures are straightened out finally in novel fashion. As the film proceeds, it runs a full scale of love interest, drama, comedy, semi-mystery and suspense.

Being directed by Alfred T. Werker under the production guidance of J. Edmund Grainger, busy also immediately with the details of "The Road Back," quite a few of Universal's writing staff have had a whack at preparing the story, so many in fact the various contributions that no writing credits are available.

The cast which will be seen in support of the leading pair is of a quality not expected in a medium budgeted production. It lists David Niven, seen in "Dodsworth" and "Beloved Enemy," Mischa Auer, who won popular recognition in "The Gay Desperado," Warren Hymer, interpreter of ability in depicting mug characterizations, Marjorie Gateson, Thurston Hall, Virginia Sale, Grady Sutton and Ray Brown.

Probable release date, March 22d.

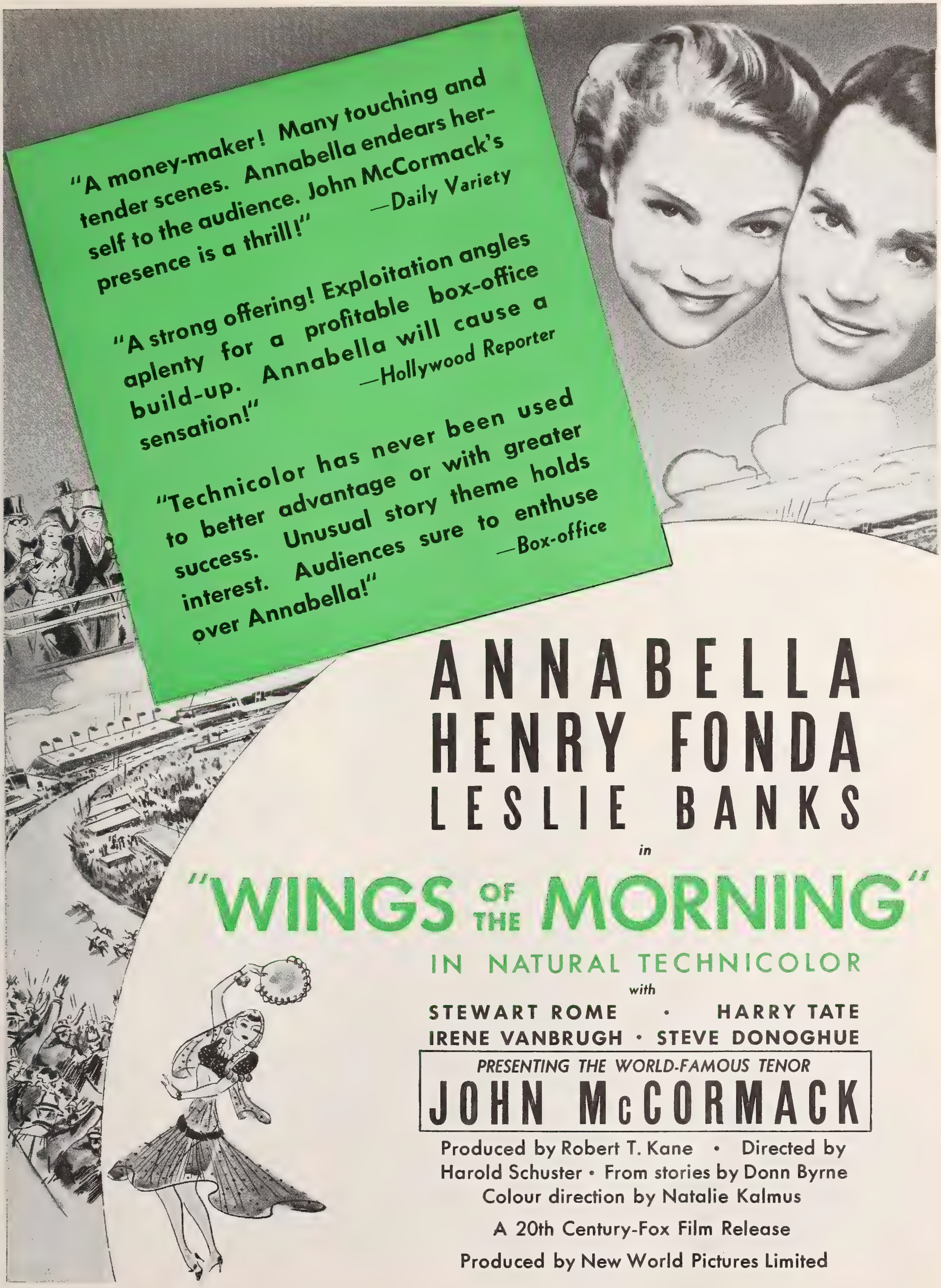
Maytime

(MGM)

Musical Romance

Elements potentially guaranteeing the commercial and entertainment worth of this production are many. It features the singing stars of "Naughty Marietta" and "Rose Marie," Jeanette MacDonald and Nelson Eddy. Those films elevated the pair to box office peerdom. Miss MacDonald demonstrated her dramatic ability

(*Continued on page* 52)



"A money-maker! Many touching and tender scenes. Annabella endears herself to the audience. John McCormack's presence is a thrill!" *—Daily Variety*

"A strong offering! Exploitation angles aplenty for a profitable box-office build-up. Annabella will cause a sensation!" *—Hollywood Reporter*

"Technicolor has never been used to better advantage or with greater success. Unusual story theme holds interest. Audiences sure to enthuse over Annabella!" *—Box-office*

ANNABELLA
HENRY FONDA
LESLIE BANKS

in

"WINGS OF THE MORNING"

IN NATURAL TECHNICOLOR

with

STEWART ROME · HARRY TATE
IRENE VANBRUGH · STEVE DONOGHUE

PRESENTING THE WORLD-FAMOUS TENOR
JOHN McCORMACK

Produced by Robert T. Kane · Directed by Harold Schuster · From stories by Donn Byrne
Colour direction by Natalie Kalmus

A 20th Century-Fox Film Release

Produced by New World Pictures Limited

IN THE CUTTING ROOM AT THE STUDIO

(*Continued from page 50*)

in "San Francisco." The vehicle is a Noel Langley adaptation of Rida Johnson Young's original stage play, a music-embellished, moral pointing romance drama. The music is by Sigmund Romberg, composer of the original Broadway presentation score, and Herbert Stothart. It is being produced by Hunt Stromberg, maker of "Rose Marie" and "Naughty Marietta" as well as "The Great Ziegfeld." The director, Robert Z. Leonard, was at the helm of "Ziegfeld." From the production angle it is the kind of picture that MGM makes with unstinting attention to every last detail to assure class and quality.

With prologue and epilogue, the main action narrated in retrospect, it tells the story of a girl confronted with the problem of choosing between an operatic career and love. She seeks the advice of Miss MacDonald, who has lived the experiences that the questioner would have to go through. With fine music, powerful drama, appealing romance, supported by elaborate production effects, it pictures for the girl and audiences the life of one who triumphed greatly but found that love was the only thing in life worth while. The locales are a New England village and the glamorous cities of Europe.

To support the stars, whose box office power is acknowledged, the producers have mustered a cast of more than ordinary merit. It lists John Barrymore, Herman Bing, Tom Brown, Lynne Carver, Rafaela Ottiano, Paul Porcasi, Charles Judels, Sig Rumann, Walter Kingsford, Edgar Norton, Guy Bates Post and Anna Demetrio, in addition to choruses of hundreds of trained voices and dancers of able ability.

Release date, March 19.

Outcasts of Poker Flat

(Radio)

Drama

This production is adapted from a story of the same title by the famous Californian author of historic romance drama, Bret Harte. With the famous Harte characters living again, it tells a story of the Gold Rush days when living was rough and crude, passions flamed and death was sudden. Essentially an action drama, it also tells of love which culminates in a heroic sacrifice. It is being spun of ingredients that have an established popular appeal.

The leading players are Preston Foster, now appearing in "The Plough and the Stars" and "We Who Are About to Die," and Jean Muir, lately in "Once a Doctor" but particularly remembered for her accomplished performance in "The Earth Turns," a Warner feature made several years ago. The principal supporting players and a group that are just as important to the story as the leads are Virginia Weidler; that able interpreter of strong character roles, Margaret Irving; a newcomer, Van Heflin, experienced on the New York stage, who scored notably in his screen debut as the black sheep of Katharine Hepburn's "A Woman Rebels," and Paul Guilfoyle, who was so effective as Garth in "Winterset." Players rounding out the cast are Frank M. Thomas, Cy Jenks, Alec Craig, Dick Elliott and Richard Lane.

The screen play is credited to John Twist, a collaborator on "Wanted, Jane Turner" and "We Who Are About to Die," and Harry Segal, who numbers the adaptations of "Don't Turn 'Em Loose" and "Fatal Lady" among his screen contributions. The director, Christy Cabanne, is a specialist in handling adventure atmosphered dramatic romance.

Production detail authentically reproduces the locales in the Gold Rush California country that were the scenes of Hart's novel.

Probable release date, middle of March.

Espionage

(MGM)

Dramatic Comedy

If persons are interested in the apparently sinister activities of a munitions maker, if they still hearken to the lure of a spy story and like to see what happens to a pair of American newspaper reporters, a man and a woman, naturally, who go adventuring in Europe to become involved in a mess of Continental intrigue, MGM is of the opinion that this comedy-studded mystery drama will develop into an attraction that will have much entertainment and commercial value.

What happens concerns the correspondents assigned to keep the trail of a traveling munitions maker who holds the fate of nations in his hands. By force of circumstances, they are forced to travel as man and wife. Unaware of each other's personal identity, neither, as would be expected, knows the other is a reporter assigned to knock over an exclusive scoop story. For most of the way, the action and atmosphere are common to spy drama-newspaper reporter stories, but there is a climax which surprises the reporters as much as the producers anticipate it will surprise audiences.

MGM has selected what it considers a glove-fitting cast. Madge Evans and Edmund Lowe, who has divided his recent screen activities between reporting and detecting, are the newspaper folk. Paul Lukas looks to be a good choice for the role of the munitions maker, and Ketti Gallian undoubtedly will appear to advantage as the mysterious woman with whom he is traveling. The inclusion of Skeets Gallagher indicates that a comedy part has been written in. Others, an assortment of plotters, conspirators, guards, and what not, are Frank Reicher, William Gilbert, Robert Graves, Leonid Kinsky, Mitchell Lewis, Charles Trowbridge, Barnett Parker, Russell Hicks and Charles Williams.

Kurt Neumann is directing.

Probable release date, March 5.

Racketeers in Exile

(Columbia)

Drama

With George Bancroft, one of the screen's first interpreters of gangster characters, in the leading role, this is the story of a racketeer who made a racket of religion when he sensed the easy and big money there was in it. It is also the story of a gangster who adventured in the realm of ethics and morals, where he found love that reformed him even though his regeneration nearly cost his life.

A novel topic and one in which there is considerable interest, the story is an original by Harry Sauber, who wrote the "Adventure in Manhattan" screen play for Columbia and was associated with many Warner pictures. He also collaborated on the screen play with Robert T. Shannon, a specialist in dramatic adaptation whose previous credits included "Moonlight Murder," "King Solomon of Broadway" and "Times Square Lady." Direction is by Erle Kenton, who made "The Depths Below" and "Man Without Fear."

The featured players supporting Bancroft are names of more than usual merit. Evelyn Venable will be seen as a small town choir singer, who fell in love with Bancroft believing he was a legitimate revivalist. Wynne Gibson, long absent from the American screen, is his gangster moll. As practically all important action is in the hands of this trio, other members of the cast are John Gallaudet, George McKay, Marc Lawrence, Helen Lowell and William Burress.

Among the bigger production features of the film are the series of huge revivals which Bancroft first conducts to mulct impressionable penitents. His erection of a gigantic auditorium from which he takes the air to broadcast as "The Ex-Racketeer, The Voice of Your Conscience," and the conflict that rages between him and another religious racketeer that results in his reformation.

Probable release date, March 1.

Mama Steps Out

(MGM)

Comedy

Domestic comedy recounting the adventures of a hick American family, parents and daughter, in Paris and on the French Riviera, is the story substance of this forthcoming production.

That's prosaic enough. Things similar to it have been done before. But when one considers that Anita Loos adapted the John Kirkpatrick-John Golden original, it is logical to assume that the treatment will sparkle with fresh new angles, dialogue and situations. Her job on "My Man Godfrey" is witness to her ability to inject hilarious fun into almost any kind of story. In addition to the Loos writing material there is a pair of song numbers by Chet Forrest and Bob Wright, which Stanley Morner, whom MGM is grooming for bigger things, will sing.

The Cuppy family is composed of Guy Kibbee, Alice Brady and Betty Furness. Morner's role has him as an orchestra crooner with a tough guy complex. The only other player in the picture who, like the Cuppies, is an American, is Gene Lockhart, the unwelcome guest who becomes the family's savior. Most of the action is local in France.

Direction is in the hands of George B. Seitz, recent maker of "Mad Holiday," "Under Cover of Night" and "The Last of the Mohicans."

Release date: February 12.

Dead Yesterday

(20th Century-Fox)

Mystery Drama with Comedy

With the major action taking place in a hospital, the story told is essentially a mystery thriller with vivid comedy contrast and an effective thread of romantic love interest. Police, doctors and nurses are baffled as to why anyone should want to murder a dead man. On top of that premise they have a difficult time endeavoring to determine who murdered whom, the reason therefor and how. Nobody can make any progress until a redoubtable nurse with a bent for solving mysteries tells them who is who and what is what.

The screen play is an original by William Conselman, long associated with Fox and 20th Century-Fox as a creator and adapter of screen material. The original story on which the photoplay is based is credited to Mignon Eberhart, not identified as having any previous association with films. It is being directed by James Tinling, maker of many pictures in the Charlie Chan, Jane Withers and Jones Family series.

The central figure is Jane Darwell in the role of the nurse. While her part is atmospherically similar to that which she occupied in "White Parade," it has been considerably expanded in such a way as to make her a master sleuth. Otherwise the lineup is a standard affair presenting Sally Blane and Thomas Beck as the romantic leads and Joan Davis as the principal comedy source.

Tentative release date, February 19.

GRACE MOORE GOES TO TOWN!

ings "Minnie the Moocher"... ...with gestures!

uys herself a husband... ...in a Mexican jail!

akes love to the music... ...of Jerome Kern!

rom Schubert to swing... ...*she's ter-r-r-ific!*

the best box-office news since "Mr. Deeds."

Because ROBERT RISKIN who wrote "Mr. Deeds" and "It Happened One Night" WROTE THE STORY!

Because the music is by JEROME KERN • VERDI • • SCHUBERT • CAB CALLOWAY

Because this is the gayest of all the Grace Moore hits—so different that audiences will be rubbing their eyes—and ears—in amazement...from the dazzling tropical fiesta to the immortal strains of Minnie the Moocher!

Columbia joyfully presents

GRACE MOORE

When You're in Love

CARY GRANT

Aline MacMahon · Henry Stephenson Thomas Mitchell · Lyrics by Dorothy Fields · Ensembles staged by Leon Leonidoff · Written and directed by Robert Riskin · A COLUMBIA PICTURE

WORLD PREMIERE • RADIO CITY MUSIC HALL

Litho in U.S.A.

Court Order Issued In Licensing Suit

A motion to require the plaintiffs in an action for $3,000,000 damages against American Telephone and Telegraph Company, Western Electric and Electrical Research Products, Inc., to file complete bills of particulars has been granted in Federal court in New York.

The order applies to five of 22 complainants who filed actions in 1934 and 1935 alleging violation of the anti-trust laws through the enforcement of Erpi's reproduction license agreements. The complainants are Milton C. Weisman as receiver for Fox Theatres Corporation, William Fox, Isis Investment Company, Winchester Amusement Company and Stillwell Theatres, Inc.

ASC Has New Quarters

The American Society of Cinematographers has moved from its offices in the Guaranty Building, Hollywood, to its new headquarters and clubrooms at 1712 North Orange Drive. The building also houses lounging rooms, a billiard room, a library, card rooms, a dining room, and kitchen. The outdoor grounds will include a cage for practicing golf, and badminton court and later a swimming pool.

General Signs Berger, Pierson

Fenn Kimball, president of General Pictures, has signed Ralph Berger as art director and Carl Pierson, formerly head cutter and supervisor for Republic, in an executive capacity. Mr. Berger, who recently completed a series of features for Paramount, has been assigned to "Three Legionnaires." Mr. Pierson will supervise the same production.

Telescreen Trailer Ready

Telescreen Trailer Service has been organized by Leon J. Rubinstein to market a series of presentation subjects in which a speaker tells theatre patrons from the screen what the management is doing, discusses coming attractions and builds good will. Offices are 729 Seventh Avenue, New York.

Universal Signs Darrieux

Universal has signed Danielle Darrieux, now appearing in a play in Paris, to a five-year contract. The actress will report to Hollywood in the Spring. Miss Darrieux recently completed "Mayerling," which is shortly to be released in America.

Aronson Agent for Capitol

Al Aronson, former general manager of distribution for Metro-Goldwyn-Mayer in Central Europe, has been appointed American representative of Capital Films of London.

Exchange Acquires Westerns

Grand National Pictures has closed a deal whereby the Kansas City Exchange, headed by Russel Borg, will distribute six Rex Bell westerns in that territory.

Rador Bureau Argentine Agent

The Rador Cinema Bureau has been appointed representative in charge of equipment purchases for Metropolitan Productions, an Argentine company.

Council Reelects Mrs. White

The New Orleans Better Films Council this week reelected Mrs. J. M. White president as Mrs. F. I. Williams was chosen first vice-president, Mrs. Robert Askew recording secretary, Mrs. Luther Ott corresponding secretary, Mrs. Charlotte Peyronnin, financial secretary, Miss Sophie Hansen honorary chairman and Mrs. Adolph Baumgartner, chairman of the board of directors.

Thompson Will Handle Universal's "Ad" Drive

P. D. Cochrane, head of advertising and publicity of Universal announced this week the appointment of the J. Walter Thompson Company to handle an extensive advertising campaign. Newspapers, billboards and magazine spreads will be employed in connection with feature pictures.

Enjoin Bruno Laboratories

A consent degree has been signed by Federal Judge Bondy in New York permanently enjoining William A. Bruno and Francis T. Kopple who are in business as the Bruno Laboratories from using certain patents. The action was brought by RCA for an injunction and damages for infringement of three patents covering microphones.

Lily Pons Contract Renewed

Lily Pons has been signed to make another picture this year for RKO Radio. Because of her concert and opera work the star makes only one picture a year, and that after her concert season is finished. She expects to report at the studios in October.

R. W. Rome Takes ASCAP Office

R. W. Rome, former assistant to E. C. Mills, general manager of the American Society of Composers, Authors and Publishers, has been placed in charge of the Boston office, succeeding Paul Amundson, who resigned because of ill health.

Marzoni in New Post

Peterson Marzoni has taken up the duties of his new office as director of the new Department of Amusement Supervision in Birminghan, Ala. Mrs. Harriet B. Adams, former city censor, has been named as his assistant.

Spanish Versions Set

George Hirliman has completed arrangements for domestic and foreign release of Spanish versions of three Hirlicolor productions, "Devil on Horseback," "Captain Calamity" and "We're in the Legion Now."

Miss Spitzer Joins Wanger

Antoinette Spitzer, formerly with the Blackstone agency, has joined the Walter Wanger New York office to do special exploitation for "Walter Wanger's Vogues of 1938."

Monogram Prepares Four

Four features are being prepared for the 1937-38 program of Monogram according to W. Ray Johnston, president. The list includes "Paradise Isle," "Romance of the Limberlost," "False Colors" and "The Thirteenth Man."

Legitimate Theatre Circuit Is Planned

Plans for inaugurating a new legitimate theatre circuit of 20 houses in the New York metropolitan area are being formulated by Jules Leventhal, Louis Werba and Jack Linder, producers, according to the current issue of Equity, the official publication of Actors' Equity Association. The magazine reports that arrangements have been completed for theatres at Philadelphia, Newark, Brighton, Englewood and Jackson Heights and that negotiations are under way for additional houses in Brooklyn, Stamford, Atlantic City and other situations.

Associates Has 190 Members

Motion Picture Associates has increased its membership from 70 to 190 in one year the members were told by Jerry Wilson, vice-president, at the inauguration of officers in New York. Joe J. Lee of Twentieth Century-Fox is president; Moe Sanders is treasurer; Moe Fraum, secretary; Charles Penser, financial secretary, and Louis Kutinsky, sergeant-at-arms.

16 mm. Company Formed

Central Films Corporation has been incorporated in Nebraska by Robert Russell of Lincoln, and A. F. Baker and his son, George Baker, who operate the Electric in Kansas City, Kas., to distribute 16 mm. film. Mr. Russell is president, and George Baker, vice-president. The corporation is capitalized at $25,000.

Office Now Independent

The New Haven exchange of Grand National Pictures is now operating independently and not under the jurisdiction of the Boston office, it was announced this week. H. Levine and Jeanette Berliner remain in charge of the office.

To Redeem Loew Issue

Dillon, Read and Company, as paying agent in New York, has selected for redemption February 15, out of money in the sinking fund, $260,000 in principal amount of Loew's, Inc., three and one-half per cent sinking fund debentures due Feb. 15, 1946.

Turnquist to Imperial

Elmer Turnquist has been named booking manager of Imperial Pictures by district manager Leo Britton in Boston. Mr. Turnquist was booker for Academy Pictures, which was taken over by Philip Smith of Imperial a short while ago.

Konnis Heads Salesmen

Herman Konnis, Universal salesman, has been elected president of the Motion Picture Salesmen's Club of Boston. Sam Seletzky of Republic and Harry Rosenblatt of Metro-Goldwyn-Mayer are secretary and treasurer.

Move to Dissolve Pacific

A resolution calling for dissolution of Pacific National Theatres, Inc., a Delaware corporation, was adopted at a special meeting of the board of directors in Los Angeles.

Jack L. Warner has been named chairman of the Hollywood Turf Club. Alfred E. Green is president of the organization.

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

On the Avenue

(Twentieth Century-Fox)

Musical Romance

Name values, story worth, production detail and music have been combined in this picture in a manner pointed toward both specialized and general audiences. The same factors cause it to be a subject of more than ordinary interest to exhibitors who consider their film merchandise merely from the commercial viewpoint. The important consideration of names is not strictly confined to those personalities included in the cast. One, unseen in the picture but contributing much to its class and quality, is Irving Berlin, who provided the music and lyrics—the audience appeal of which cannot be overlooked when it comes to publicizing "On the Avenue." He is credited with six songs, which are the melodious sparkle of the piece, and three of them are of the hit caliber.

The picture is a musical romance drama, but, unlike the usual run of such pictures, it is motivated by a sound story. In contrast to this quality, production detail takes on the character of an elaborate vaudeville show or revue. The separate entities are balanced and coherent. While the straight theme is carried by Dick Powell, Madeleine Carroll, Alice Faye, George Barbier and Alan Mowbray, the group are also part and parcel of the revue embellishment which features the Ritz Brothers, Cora Witherspoon, Sig Rumann, Billy Gilbert and E. E. Clive.

As principals in the revue, Blake and Mona present a sketch ridiculing Mimi Caraway, world's richest girl, her father the Commodore and her publicity mad explorer suitor, Sims. Enraged, Mimi plans to flay the hide off Blake, but falls in love with him. As the various specialty features are intelligently interluded the romance is developed to the point that it fires Mona's jealousy. Blake rewrites the sketch, only to have Mona double-cross him and stage it in a manner more bitterly abusive of Mimi.

Now it is Mimi's turn to become the disciple of "Hell hath no fury like a woman scorned." Buying the show, she plots to restage it in a manner that will make Blake look absurdly ridiculous. The plot succeeds, but the price in heartache is great. It is only Mona's confession that she tricked both Mimi and Blake that makes her a ready victim of Blake's altar raid to rescue her from a loveless marriage to Sims.

Upon that framework is hung the singing by Powell and Alice Faye. The Ritz Brothers burlesque a Russian classic and are in and out of the film for frequent demonstrations of their clowning. The story is also the occasion for many live antics on the part of Cora Witherspoon, to vary her complex to be a Cossack dancer with the ambition to be a flying trapeze performer, a bit of funny business in which she is finely assisted by Rumann. It permits Stepin Fetchit, Billy Gilbert, E. E. Clive, Barbier and Walter Catlett to be characteristically comic. As much of the action takes place on and back stage, it also allows for enough, but not too much, girl glamor and chorus singing and dancing.

An effectively tempoed show that varies the appeal of romantic interest and the charm of good music with exciting and amusing action, it moves at a rapid pace. With the ingredients all in phases that arouse the attentions of almost any kind of audience, the show provides plenty to amuse the patrons and a full quota of those angles which aggressive showmen need to sell their offerings.

Previewed in studio projection room. The exclusive little group of trade paper representatives heard Darryl Zanuck indulge in an analysis of the picture's entertainment and commercial values which created the impression in the writer's mind that the production executive has the interests of exhibitors close in mind when he goes about the business of preparing his films.—Gus McCarthy.

Produced and distributed by Twentieth Century-Fox. Directed by Roy Del Ruth. Associate producer, Gene Markey. Screen play by Gene Markey and William Conselman. Music and lyrics by Irving Berlin. Dances staged by Seymour Felix. Photographed by Lucien Andriot. Art director, William Darling. Associate, Mark-Lee Kirk. Set decorations by Thomas Little. Assistant director, William J. Scully. Film editor, Allen McNeil. Costumes by Gwen Wakeling. Sound, Joseph Aiken, Roger Heman. Musical direction, Arthur Lange. P. C. A. Certificate No. 2958. Running time, when seen in Hollywood, 90 minutes. Release date, February 12, 1937. General audience classification.

CAST

Gary Blake	Dick Powell
Mimi Caraway	Madeleine Carroll
Mona Merrick	Alice Faye
Fitz Brothers	Themselves
Commodore Caraway	George Barbier
Frederick Sims	Alan Mowbray
Aunt Fritz	Cora Witherspoon
Jake Dibble	Walter Catlett
Eddie Eads	Douglas Fowley
Miss Katz	Joan Davis
Herman	Stepin Fetchit
Herr Hanfstangel	Sig Rumann
Joe Papaloupas	Billy Gilbert
Cabby	E. E. Clive
Mr. Trivet	Douglas Wood
Stage manager	John Sheehan
Harry Morris	Paul Irving
Kelly	Harry Stubbs
Luigi	Ricardo Mandia
Potts	Edward Cooper
Joe Cherry	Paul Gerrits

Borderland

(Paramount)

Drama

Drama is the keynote of this picture. Sound, common sense drama, it is logically developed, and the other factors in the film — dialogue, characterization, action and situations erected together with the use of expertly photographed desert backgrounds — are pointed to accentuate the motivating quality. The second quality is comedy. Surprizingly, the love element usually considered necessary in almost any kind of film, is totally ignored. Nevertheless, the picture includes a considerable amount of human interest. In electing to follow this technique, producer, director, stars and cast demonstrate that careful thought and planning were put into preparation and production. A novelty has been attained which, retaining all the elements naturally arousing the attention of the Hopalong Cassidy clientele, also points the show to general audiences.

The story is real. The efforts of players and production crew make it understood and believable. A mysterious Mexican bandit, raiding the borderland, is a thorn to the Texas Rangers and Mexican Secret Service. To learn the identity of the desperado, Hopalong accepts disgraceful discharge from the Rangers in order that the impression that he is a renegade may be accepted by one and all. The plot is kept secret from Hopalong's pals, Johnny Nelson and Windy, whose efforts to convince the force that Hopalong is a victim of mistaken circumstances and to help their hero get a new grip on himself result more in hindering the undercover man than they do in helping him. However, and not without great personal danger, Hopalong manages to become associated with the suspicious Loco, who masquerades as a crackbrained simpleton. Ostensibly becoming a partner in a ruthless raid on the border, Hopalong leads Loco into a trap which brings the combined forces of the Rangers and Mexican police into the thrill action climax.

Fast moving, with expertly photographed desert backgrounds brought into the film in a manner that establishes them as an integral dramatic figure in the story, and not in the customery picture postcarding style of including scenic beauty, the show has entertainment and commercial quality to be capitalized upon not only by those who specialize in outdoor action adventure film but also by those who like to vary their programs by presenting class western features.

Previewed in the Criterion Theatre, Santa Monica. Patrons of a typical big city suburban house, seldom given the opportunity of witnessing a preview, reacted most favorably.

G. M

Distributed by Paramount. Produced by Harry Sherman. Directed by Nate Watt. Based on story by Clarence E. Mulford. Screen play by Harrison Jacobs. Photographed by Archie Stout. P. C. A. Certificate No. 2970. Running time, when seen in Hollywood, 75 minutes. Release date, February 26, 1937. General audience classification.

CAST

Hopalong Cassidy	William Boyd
Johnny Nelson	Jimmy Ellison
Windy	George Hayes
Loco	Stephen Morris
Molly Rand	Charlene Wyatt
Colonel Gonzales	Trevor Bardette
Ranger Captain	Earl Hodgins
Dandy Morgan	Al Bridge
Tom Parker	George Chesbro

Spain in Flames

(Amkino)

War Film

Here are compiled with sufficient if not striking coherence scenes of the war in Spain. The picture is divided into two parts, the first composed of film designated as made by Spanish government cameramen and the second by Russian cameramen at the civil war front. There is also a spoken introduction by Fernando de Los Rios, Spanish ambassador to the United States, and a spoken finale by the Spanish woman leader known as La Passionari. Between these brief lengths of language film the picture is supplied with sound effects, music score and narration in English.

The narrator comments on the material with frequent and vehement allusion to German and Italian interest in the conflict and fervent allusion to the defenders of Madrid as patriots and to the Spanish government as duly elected and republican. Considerable footage at the beginning is given over to depiction of conditions during the reign of King Alfonso, his overthrow, the elections which followed and to maps showing the country's location in relation to Italy, Germany and the Mediterranean. Italian and German ships are shown, later, in Spanish ports and a Russian ship is seen unloading foodstuffs while the citizenry welcomes the commanding officer. Narration and makeup of film directly reflect the political sympathies of its sponsors.

Regarded independently of spoken narration, the scenes of actual warfare and destruction are interesting and informative as to the kind of war this is and the type of fighter engaged. Air raids are graphically shown, the flight of citizens, death in the streets and ensuing fires giving a rounded impression of devastation. Trench and field fighting is shown in somewhat less detail. The siege of the Alcazar is photographed from the attack side but the dynamiting of the structure and the rescue of its defenders are omitted. Men, women and children killed and wounded are included briefly at intervals in the footage.

Exhibition usefulness of the film in this country is controlled by the nature of the narration and composition.

Reviewed at the Cameo theatre, New York, which specializes in Russian films and where applause for scenes of Loyalist heroism was counterpointed by booing and hissing of Sig. Mussolini and Herr Hitler when their faces appeared upon the screen.—WILLIAM R. WEAVER.

Produced in Spain by photographers in the service of the Spanish and Russian governments. Supplied with English narration for the American trade. Distributed in the United States by the Amkino Corporation. Issued without Production Code Administration certificate. Released January 28th. Running time, as exhibited in New York City, 63 minutes. Adult audience classification.

Head over Heels in Love

(Gaumont British)

Music, Comedy, Romance

A gay and completely exhilarating production "Head Over Heels in Love" is light comedy, romance and music well blended by Sonnie Hale, director. An appealing story of a girl who becomes infatuated with a philandering young man, suffers when he trails an actress to Hollywood, only to discover that love has been lingering on her doorstep in the person of an unassuming devotee. The one who plays the girl is the accomplished Jessie Matthews.

With her twinkling feet, her persuasive voice and expressive features Miss Matthews dominates the picture.

The elaborate musical settings of other Matthews pictures are missing. Only once is there a chorus, all men, employed to assist Miss Matthews in a dancing number, and that is for interpretation and unpretentious.

A measure of applause also goes to Mack Gordon and Harry Revel for the music and lyrics with which the picture is fully stocked: "May I Have the Next Romance with You," "Looking Around Corners," "There's That Look in Your Eyes Again," "I Don't Give a Good Gosh Darn," "Through the Courtesy of Love" and the title song.

An effective scene, largely a triumph of photography, concerns the disappearance of Miss Matthews, after having caused a public scandal, as Robert Flemyng walks the streets in search of her. No words are spoken; the camera speeds about to capture in a sequence the frustration of his search.

A chance encounter while shopping for foodstuffs in Paris results in Jeanne (Miss Matthews) being invited by Pierre (Robert Flemyng) to share his lunch in his studio apartment. Marcel (Louis Borell), Pierre's roommate, falls in love with Jeanne and proceeds to blight any opportunity Pierre might have had as a rival. Jeanne, who is a cabaret singer, gives Marcel a chance in her act, consents to marry him, but when he meets Norma Langtry (Whitney Bourne), an American film star, he leaves Jeanne to follow Norma to Hollywood. Jeanne becomes a sensation as a radio performer when Pierre thinks up a clever advertising broadcast. Jeanne and Pierre become engaged. Marcel returns and appears on Jeanne's program. Infuriated, she causes a scandal and is barred from the air. Jeanne returns to her old cafe as a cigarette girl. Marcel finds her and offers her a contract in Hollywood. Jeanne accepts but leaves Marcel at train time to join Pierre.

Exhibitors should find much to exploit in this picture notwithstanding the fact that the supporting cast is little known in this country.

Previewed in projection room.

PAUL C. MOONEY, JR.

Produced and distributed by Gaumont-British. Directed by Sonnie Hale. Based on a play by Francois de Croisset. Adaptation, Fred Thompson and Dwight Taylor. Scenario, Marjorie Gaffney. Dialogue, Dwight Taylor. Photography, Glen MacWilliams. Words and music by Gordon and Revel. Dance arrangements, Buddy Bradley. Editor, Al Barnes. Art director, Alfred Junge. Recordist, A. C. O'Donoghue. Dresses, J. Strassner. Musical director, Louis Levy. Running time, 87 minutes. Release date, January 30, 1937. General audience classification.

CAST

Jeanne	Jessie Matthews
Marcel	Louis Borell
Pierre	Robert Flemyng
Matty	Romney Brent
Norma	Whitney Bourne
Max	Paul Leyssac
Martin	Eliot Makeham
Norma's manager	Fred Duprez

April Romance

(MGM)

Biographical Music Film

"April Romance" is an English production presenting with manifest respect and occasional dashes of humor and drama certain incidents in the life of Franz Schubert. Richard Tauber, famous abroad as a singer of Schubert songs, plays the role of the great composer with understanding; his singing of several Schubert compositions is superb and, of course, the entertainment factor of major importance to the film. The setting, Vienna in 1820, is extraordinary in its seeming accuracy of detail and whole.

The incidents depicted are those relating to the composer's love for one Vicki, daughter of a dancing master and sweetheart of a soldier, who declines his proposal of marriage made following the public concert in which he has attained his first success. Prior to this he has sold his piano to buy the young lady a dress, which she believes to be a present from the soldier, and when Schubert learns that Vicki expects to marry her military suitor he searches the city for him, finds him in a public house, demands to know his intentions and is thrown out. Later the soldier apologizes and tells him he would marry Vicki if the Duchess in whose regiment he serves had not planned another match for him. Schubert intervenes, obtains her consent, gives the young people his blessing and buries his sorrow in his music.

The film is addressed directly to music lovers and especially to admirers of Schubert's works. Mr. Tauber sings six of the better known songs in the course of the picture. Nevertheless, there was no skimping of production in any department, no dilution of story value or dialogue, and the casting is excellent. Music organizations should be found more than willing to cooperate in exploitation of the picture.

Reviewed at the Belmont theatre, New York, where a small but appreciative audience appeared unanimously impressed.—W. R. W.

Produced by Alliance Film at Elstree, London. Distributed by Metro-Goldwyn-Mayer. Directed by Paul L. Stein. Assistant director, T. E. F. Cadman. Screen play, dialogue and lyrics by Franz Schulz, John Drinkwater, Roger Burford and G. B. Clutsam. Musical direction by Idris Lewis. Film editor, Leslie Norman. P. C. A. Certificate No. 2918. Release date, November 20. Running time, 82 minutes. General audience classification.

CAST

Schubert	Richard Tauber
Vicki	Jane Baxter
Rudi	Carl Esmond
Archduchess	Athene Seyler
Wimpassinger	Paul Graetz
Lafont	Charles Carson
Baroness	Marguerite Allan
Meyerhoffer	Edward Chapman
Schwindt	Lester Matthews
Bauernfeld	Gibb McLaughlin
Hutton Bremmer	Ivan Samson
Vogl	Cecil Ramage
The police captain	Frederick Lloyd

Mysterious Crossing

(Universal)

Comedy-Drama

New Orleans is the unusual scene of this comedy drama, wherein a newspaper reporter solves a murder mystery, and the unfamilarity of the setting imparts a degree of novelty to the picture. James Dunn is the reporter, Andy Devine his comic companion, Jean Rogers the girl the reporter marries and John Eldredge the murderer. Herbert Rawlinson and J. Farrell MacDonald are other player names of box office significance, although both actors have relatively minor roles.

The story centers about a reporter, Murphy, who witnesses a scuffle between two men on a ferry, hears a splash and, assuming that a murder has been committed, establishes the fact of a tragedy by means of reportorial artifices, incidentally obtaining a job on a New Orleans newspaper, and progresses through various adventures to a solution of the mystery, capture of the criminal and winning of the murdered man's daughter. A Carolinian (Andy Devine) who has lent Murphy money follows him through his adventures in an attempt to collect it, affording humorous counterpoint to the dramatic theme.

Player names and locale appear to be the dominant exploitation factors.

Reviewed at the Globe theatre on New York's Broadway in the middle of a chill, slushy and altogether disagreeable afternoon, the picture was silently received by a damp and drop-in audience.—W. R. W.

Produced and distributed by Universal. Associate producer, Val Paul, Director, Arthur Lubin. Story, Fred MacIsaacs. Screen play, Jefferson Parker and John Grey. Photography, Milton Krasner. P. C. A. certificate No. 2805. Release date, December 27. Running time, 56 minutes. General audience classification.

CAST

Murphy	James Dunn
Yvonne Fontaine	Jean Rogers
Carolina	Andy Devine
Briand	John Eldredge
Stebbins	Hobart Cavanaugh
District Attorney	Herbert Rawlinson
Chief Bullock	J. Farrell MacDonald
Lincoln	Clarence Muse
Garland	Jonathan Hale
Wilson	Loren Raker
Hattie	Libby Taylor
Plainclothesman	James Flavin
Sergeant	Pat O'Malley

Woman Wise

(20th Century-Fox)

Metropolitan Comedy Drama

Professional boxing and boxers are dealt with in such unusual and knowing manner in this story as to argue that exploitation appealing to ring interest ought to be productive of substantial returns both in patronage and publicity. Although the story approach to the subject is by way of sports reporting and presents in unorthodox fashion the goings-on in a metropolitan newspaper plant, the tale focuses interest on the plight of the ring notables of yesteryear and throws light into unfamiliar corners of a professional sport that may be said to require plenty of illumination.

James Whalen is cast as Tracey Browne, sports editor of a major newspaper, whose efforts to clean up professional boxing by exposing gangsters who stage fixed fights bring him into contact with Alice Fuller (Rochelle Hudson), daughter of a down-and-outer being used as a set-up by dishonest promoters. A rival sports editor in secret partnership with the racketeers traps Browne into a match with the has-been and he whips him, incurring the wrath of the daughter, which turns to love. Brought before the boxing commission, he denounces racketeers present and then, to gain funds for the relief of has-beens, instructs a confederate to accept bribe money from promoters. Ultimately they expose him and he is discharged by his publisher, whose son he has rescued from a life of dissipation. The girl's

(*Continued on page 60*)

All Audiences Join

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COMMUNITY SING GOOD SUBJECT AUDIENCE RESPONSE GOOD *RKO Orpheum Theatre, Champaign, Illinois*

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AUDIENCE REACTION EXCELLENT
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Henry Sommers
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REEL ON THE SCREEN!

ear old singing star • **ANDY SANNELLA** and his **ORCHESTRA**

Featurette Scoop ! ! ! ! !

father ultimately tells the publisher Browne's real purpose in collecting the money and, in a finish punctuated by fisticuffs, he is reinstated and marries the girl.

The picture is unusual in many aspects and continuously interesting. The contemporary situation in the heavy weight division of boxing makes it especially timely.

Reviewed at the Palace theatre, New York, the film experienced manifestly favorable acceptance.—W. R. W.

Produced by Sol M. Wurtzel. Distributed by Twentieth Century-Fox. Directed by Allan Dwan. Screen play by Ben Markson. Assistant director, Samuel Schneider. Art director, Lewis Creber. Film editor, Al De Gaetano. Phographed by Robert Planck. P. C. A. Certificate No. 2918. Release date, January 22. Running time, 70 minutes. General audience classification.

CAST

Alice Fuller	Rochelle Hudson
Tracey Browne	Michael Whalen
Clint De Witt	Thomas Beck
Richards	Alan Dinehart
Stevens	Douglas Fowley
John De Witt	George Hassell
"Bubbles" Carson	Astrid Allwyn
Bob Benton	Chick Chandler
Duke Fuller	Pat Flaherty

Secret Valley

(20th Century-Fox)

Western Drama

Plain drama of the cow country, produced in common-sense manner and without ostentation, "Secret Valley" presents Richard Arlen as a brave but backward westerner beset by difficulties over which he triumphs in a manner satisfactory to the customers usually attracted by this type of film. The girl of his ultimate affection is Virginia Grey, who portrays an eastern miss who places herself in his custody for reasons he does not understand until near the close of the picture.

The story has to do with the young lady's efforts to escape an unpleasant marriage. She hides out on a ranch, without explaining her presence, and city mobsters arrive on the scene, following incidents which have conduced to the development of mutual affection between the girl and her western host, determined to take her back to the city. Control of the situation changes hands a number of times, with much brandishing of firearms and some shooting, but the westerner is finally victorious and the ending is the conventional one.

Advertised as plain, unvarnished western drama, with the cast names duly featured, the picture contains the elements commonly expected by patrons responsive to this type of appeal.

Reviewed at the Globe theatre, New York, a Broadway house appealing to drop-in audiences, which are not characteristically profuse in manifestation of attitude.—W. R. W.

Produced by Sol Lesser. Distributed by Twentieth Century-Fox. Production manager, Edward Gross. Directed by Howard Bretherton. Story by Harold Bell Wright. Adaptation by Paul Franklin. Screen play by Dan Jarrett and Earle Snell. Art director, Lewis J. Rachmil. Film editor, Charles Craft. Photographed by Charles Schoenbaum. P. C. A. Certificate No. 2883. Release date, January 15. Running time, 60 minutes. General audience classification.

CAST

Lee Rogers	Richard Arlen
Jean Carlo	Virginia Grey
Russell Parker	Jack Mulhall
Slick Collins	Norman Willis
Paddy	Sid Saylor
Austin Martin	Russell Hicks
Tabasco	Willie Fung
Mrs. Hogan	Maude Allen

Masquerade in Vienna

(George Kraska)

Continental Comedy

This importation is a German-language equivalent of the American "Escapade," the MGM production which brought Luise Ranier into the foreground and added to the stature of Frank Morgan and William Powell as sophisticated comedians. It is, as was "Escapade," from a script by Walter Reisch and said to be founded upon a factual incident, a declaration of interest only as contrasting with the emphatically reverse protestations currently being made on all fronts. The production is also advertised as having won a prize at the biennial exposition in Venice.

The picture is supplied with English titles for the American trade and these interpret the German dialogue adequately. The film follows the American production incident for incident and almost speech for speech. It is a little less comic, chiefly because it does not have the benefit of Frank Morgan's performance, and the suddenly dramatic conclusion seems a little more earnest. The settings are perhaps more nearly authentic, since the production is purported to have been made in Vienna, but somewhat less handsome. Paula Wessely has the role played by Luise Rainer in "Escapade" and plays it quite similarly.

The story, it will be recalled, has to do with a young woman whose name happens to be in fact the improvised one given by an artist under pressure from a gentleman whose fiance he has painted in mask and muff, the picture appearing as a magazine cover to the discomfiture of all parties. Following developments typical of the continental comedy, the artist falls in love with the girl and the ending satisfies the entertainment equation.

While the names of the players are of importance where German-language films are known, no doubt the most effective exploitation of the film consists of billing it as "Escapade" in German.

Reviewed at the 55th Street Playhouse, New York, an intimate cinema specializing in importations of the kind, where an understanding audience seemed entirely pleased with the production.—W. R. W.

Produced by Sascha-Tobis in Vienna. Distributed by George Kraska. Directed by Willy Forst. Scenario by Walter Reisch. Music by Willy Schmidt-Gentner. No. P. C. A. certificate. Release date, January 28. Running time, 95 minutes. Adult (German) patronage.

CAST

Leopoldine ("Poldi") Dur	Paula Wessely
Heideneck, the artist	Anton Walbrook
Prof. Carl Harrandt, a doctor	Peter Petersen
Gerda, his wife	Hilda von Stolz
Court Opera musical director	Walter Janssen
Anita, his wife	Olga Tschekowa
Countess M.	Julia Serda
Zacharias	Hans Moser

Love from a Stranger

(Trafalgar - United Artists)

Melodrama

The story values here are original but very highly colored, climaxing in a scene in which a girl, alone with her husband in an isolated country cottage, discovers that he is a homicidal maniac, whose technique is to marry a woman for her money and to kill her after arranging for the legal transfer of her wealth. With the date set for her own death, and cynically announced by her sinister spouse, the girl succeeds in frightening him into a fatal heart attack by the pretense that she has poisoned his coffee.

Added to the possibilities of stunt publicity suggested by this eposide, the picture offers selling values in Ann Harding, in her first British film, Basil Rathbone, a Frances Marion script, and direction by Rowland V. Lee. To the lovers of thrillers it will be a recommendation that the picture derives from a very successful stage production based on an Agatha Christie story.

Carol Howard, an office girl, wins a big prize in the French Lottery. She plans a trip to Paris to collect the money, and advertises her flat to let. Ronald Bruce, in love with her, is estranged by her wealth and her apparent expectation that he will become dependent on her. Gerald Lovell, plausible and fascinating, comes to view the flat, makes an impression on Carol and, turning up on the Paris boat, uses his opportunities to persuade her to a speedy wedding.

Back in England, Lovell persuades his wife to buy a country cottage in an isolated spot. He also tricks her into signing documents which guarantee that her property will pass to him. His anxiety to keep everyone from the cellar where he practices a mysterious hobby, his sudden flashes of violent passion, and other incidents gradually arouse suspicion in the girl, but when she finally discovers that she has married a murderer and a madman she is alone with him and at his mercy. The girl, terrified, attempts to plead with and then to trick the maniac in the way already described, as Ronald and a friend break down the door of the cottage.

The big scene has suspense value but is not too convincing in action, however impressive it may be in literary form, and it is over-acted by both leads. Rathbone has a very far-fetched character to interpret and that he does not make it convincing is perhaps the author's fault as much as his; Ann Harding, also, gives the impression that she does not believe too heartedly in her role.

Better class audiences are not likely to think it impressive, but will find compensation in the light comedy and variety of settings of the earlier scenes, and the crudity of the thrills will perhaps be no drawback to audiences which like their melodrama without pretense.

Previewed at the London Pavilion.

BRUCE ALLAN.

Produced by Max Schach for Trafalgar Films. Released by United Artists. Directed by Rowland V. Lee. From the play by Frank Vosper, founded on the Agatha Christie story. Adaptation by Frances Marion. Camera. Phil Tannura. Sound director, A. W. Watkins. Running time, 77 minutes. Adult audience classification.

CAST

Carol Howard	Ann Harding
Gerald Lovell	Basil Rathbone
Kate Meadows	Binnie Hale
Ronald Bruce	Bruce Seaton
Aunt Lou	Jean Cadell
Dr. Gribble	Bryan Powley
Emmy	Joan Hickson
Hobson	Donald Calthrop
Mr. Tuttle	Eugene Leahy

Arizona Days

(Grand National)

Musical Western

This, the third number in the Tex Ritter series of Westerns, cannot be classed as a very notable addition. Story material is below par and is composed of situations that are routinely handled, with the result not very exciting entertainment. Mr. Ritter's songs are plentiful, but to these Eastern ears they tend to sound of the same tuneless mould. Elements that make any western complete, such as a full quota of hard riding and gun play, are not particularly important factors in the composition of this subject. The scenic backgrounds are none too beautiful or expansive.

Part of the film's weakness lies in the story's structure. The plot seems to be divided into two parts. In the beginning and for a good deal of the resulting action, the musical portion of the theme is stressed. It is only at the very end of the complications that things grow interesting and then it is a little too late. The result remains entirely unsatisfactory and must be designated for a minor place.

Enroute to Tombstone, Arizona, Tex Malinson (Tex Ritter) saves William Faversham from having his traveling show attached by the sheriff for back payment of bills. To show his gratitude Faversham makes Tex a member of his troupe. Malinson's stage debut is marred by a ruffian named Price (Forest Taylor) and his gang of hoodlums who have forced their entrance into the theatre without paying the admission price. Compelled to reimburse the cashier, the gang leaves in high humiliation and retaliates by burning the Professor's wagons. The show is thus reduced to a financial crisis. Forced to do something to cover the loss, Tex is employed as a tax collector by Workman (Earl Dwire) who counts as one of his blessings a comely daughter (Eleanor Stewart), which fact, of course, is more than added inducement for Malinson to accept the position. The first assignment is to collect Price's back taxes. That gentleman is none too pleased and even goes so far as to take a shot at Tex's life. As a result of beating Price in a contest for the quickest draw, Tex does finally collect

(Continued on page 62)

LAURELS FOR LEO!

"Camille", 4th Week, Capitol, N. Y.

The big Capitol Theatre on Broadway seats 5200 paying guests!

When you can get a picture that holds over 4 weeks at the Capitol you've got a *great* picture.

When you can get *two pictures in a row* that hold over 4 weeks each you're dealing with a *great producing outfit!*

With pardonable pride M-G-M announces the 4th big week of "Camille" following 4 merry weeks of "After The Thin Man."

GRETA GARBO loves ROBERT TAYLOR in "CAMILLE"
with Lionel Barrymore, Elizabeth Allan, Jessie Ralph, Henry Daniell, Leonore Ulric, Laura Hope Crews
Directed by George Cukor

WILLIAM POWELL and MYRNA LOY "AFTER THE THIN MAN"
with James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Alan Marshall, Teddy Hart.
From the story by Dashiell Hammett
A W. S. Van Dyke Production
Produced by Hunt Stromberg

Of course those smiling faces on Film Row are the boys with M-G-M contracts!

P. S. "LAST of MRS. CHEYNEY" (*Joan Crawford, Bill Powell, Bob Montgomery*) and "MAYTIME" (*Jeanette MacDonald, Nelson Eddy*) just previewed in California to sensational acclaim. "CAPTAINS COURAGEOUS" just completed, is another "Mutiny on the Bounty". "PARNELL" (*Clark Gable, Myrna Loy*) now finishing looks tremendous. Keep smiling boys!

the taxes and proceeds to take the money to Tombstone. Ambushed on the way by Price and his mob, there is a fight to the finish between the two men. Naturally, Tex wins the bout and the final fadeout finds romance in the offing for Miss Stewart and Mr. Ritter.

Screened at a private showing for the Trade Press. JOSEPH F. COUGHLIN, New York.

Produced and distributed by Grand National. An Edward F. Finney production. Supervised by Lindsley Parsons. From an original story by Lindsley Parsons. Screen play, Sherman Lowe. Cameraman, Gus Peterson. Film editor, Fred Bains. P. C. A. Certificate No. 2878. Running time, 52 minutes. Release date, January 30, 1937. General audience classification.

CAST

Tex	Tex Ritter
Jean	Ethelind Terry
Hopper	Syd. Saylor
Prof. McGill	William Faversham
Marge	Eleonore Stewart
Price	Forest Taylor
The cook	Snub Pollard
Pete	Glen Strange
Sheriff Brown	Horace Murphy
Workman	Earl Dwire
Sheriff Higginbothom	Bud Buster
Salty	Salty Holmes

Thunder in the City

(Atlantic—Columbia)

Comedy Drama

Edward G. Robinson's first British film, produced by Alexander Esway for Atlantic Films, released in England by United Artists and in America by Columbia, is more comedy than drama, and splashed with broad satire aimed at English and American idiosyncrasies impartially.

It is really amusing audience material and there are good angles for exploitation. Ned Mann provides one of these by his special model effects of a fleet of airships flying over London on an "American" exploitation stunt, but the big line is probably that an English Duke is presented as a willing and active partner in the type of ballyhoo which includes street parades and a "Sales Song." Savouring this situation is the fact that the American salesman portrayed by Robinson has been fired in New York because of the blatancy of his car-selling methods and recommended to go to England and see how dignified methods are in that country. He alters all that.

Dan Armstrong, sales manager for the Snyderling Straight Eight, is fired after he has sent a fleet of "blimps" over New York, dropping leaflets. That sort of exploitation is too crude nowadays, say his employers, and he is given a check and a hint to go to England or some other place where they can show him Dignity. Dan goes to England, creates a bit of a stir by carrying a street musician and his organ into his Savoy bedroom, and in these circumstances makes the first acquaintance of some distant English relatives, very "County," who invite him down to the ancestral hall.

There he meets the shabby, unconventional Duke of Glenavon, and learns that His Grace owns mines full of the new ore Magnolia, lighter than aluminum and stronger than steel. He also encounters Manningdale, English financier with an eye on the mines and on the Duke's pretty daughter Patricia. Dan, without a cent, "buys" the mine and persuades the Duke to wait for his cash until the shares are sold to the public. Forthwith he plans one of those selling campaigns that lost him his New York job. All the Duke's aristocratic friends are lined up to sell the script, coached in salesmanship, taught to sing the "Magnolia Song." Publicity tells the nation the wonders of the new metal; the "blimps" sail triumphantly over London. The company goes over big—and then Dan discovers that the only process by which the metal can be prepared has been bought up by Manningdale. To save the company he resigns and books a plane seat for Vienna. Before he gets aboard, a procession of shareholders, headed by the Duke and singing the Magnolia song, arrive. It is plain that Dan, who finds Patricia an unexpected fellow-passenger, will make another comeback.

The comedy values are well worth a little extra trouble with the selling campaign. Robinson, as the man who finds England's dignity not so formidable, makes the most of that situation and of many opportunities for getting fun out the little things in England that amuse Americans. Duke-Salesman Nigel Bruce is the other obvious publicity angle.

Trade shown at the Piccadilly theatre, London, it got big laughs.—B. A.

Produced by Alexander Esway for Atlantic Films. Released by Columbia Pictures. Directed by Marion Gering. From a story by Robert Sherwood and Aben Kandel, screen play by authors and Akos Tolnay. Photography, Alfred Gilks; camera Gus Drisse. Special effects by Ned Mann. Running time 76 mins. General audience classification.

CAST

Dan Armstrong	Edward G. Robinson
Patricia	Luli Deste
Duke of Glenavon	Nigel Bruce
Duchess of Glenavon	Constance Collier
Manningdale	Ralph Richardson
Lady Challoner	Annie Esmond
Sir Peter Challoner	Arthur Wontner
Dolly	Elizabeth Inglis
James	Cyril Raymond
Edna	Nancy Burne
Bill	Billy Bray
Snyderling	James Carew
Millie	Everley Gregg

Beware of Ladies

(Republic)

Comedy-Drama

What goes on backstage in a political campaign and what comes of it is briskly and entertainingly portrayed by well chosen players amid modern settings and with plenty of action in this Nat Levine production. The topic is of increasingly general appeal and the treatment is broad and readily understandable. There is a reasonable love interest and much of the material is melodramatic in character.

The somewhat involved story pertains principally to a candidate for the district attorneyship and a girl reporter assigned to cover and support his campaign. He is thrust into publicity enterprises not of his choosing, but they win for him the feminine backing he needs. Gangsters employed by his unscrupulous opponent discover that the girl reporter has a living husband, obtain what appears to be compromising photographs of the girl and the candidate and threaten blackmail. As this plan appears about to succeed, however, one of the conspirators decides to exact toll from both parties and in ensuing complications the girl's husband is murdered, the plotters are exposed and the candidate appears in a fair way to win both election and bride when the picture ends.

Donald Cook and Judith Allen have the leading roles, with Russell Hopton enacting a particularly despicable heavy. There is adequate comedy relief.

Reviewed at Loew's Mayfair, New York, where it split a bill with "Born to Dance," the film was well received.—W. R. W.

Produced and distributed by Republic. Associate producer, Herman Schlom. A Nat Levine production. Directed by Irving Pichel. Screen play by L. C. Dublin. Supervising editor, Murray Seldeen. Film editor, Ernest Nims. Photographed by William Nobles. Musical supervision, Harry Grey. P. C. A. Certificate No. 2822. Release date, December 21. Running time, 61 minutes. General audience classification.

CAST

George Martin	Donald Cook
Betty White	Judith Allen
Freddie White	George Meeker
Gertie	Goodee Montgomery
Randy Randall	Russell Hopton
Sniff	William Newell
Swanson	Dwight Frye
Albert Simmons	Thomas Jackson
Alice McDonald	Josephine Whittell
Tony Baxter	William Crowell
John Williams	Robert Strange
Charles Collins	Robert Emmett Keane
Henry	Erie Wilton
Robert Slank	Phil Dunham

Woman in Distress

(Columbia)

Comedy Drama

The woman of the title is played by May Robson with characteristic color and the distress has to do with the theft of an authentic Rembrandt given to her by a girlhood sweetheart and treasured in the solitude of her small town home for 40 maiden years. Against the gentle, sentimental background thus established is projected a crook-detective-reporter melodrama involving frequent transitions to the metropolis and, finally, attempted murder.

May Robson's performance is the outstanding portrayal, naturally. Irene Hervey and Dean Jagger are adequate in the romantic roles and Douglass Dumbrille is satisfactory as the principal criminal. The incidents pertaining to the theft and recovery of the picture are melodramatic and plausible, with practically all players participating at intervals in the comedy relief.

When newspapers report a rumor that a genuine Rembrandt believed to have been burned is in the possession of an up-state spinster, rival editors send Fred Stevens and Irene Donovan, reporters, to investigate, and Jerome Culver, a shady art dealer, plans to steal the painting. While the rival reporters send their papers conflicting reports, Culver obtains the painting and arranges for its sale. Miss Donovan brings the spinster to New York and police are brought into the case. Stevens finds the painting in Culver's quarters after the crook has lured the old lady back to her home with intention of murdering her in such manner as to make her death seem accidental. Fred Stevens arrives in time to effect a rescue and marry his reportorial rival.

Reviewed at Loew's Mayfair theatre, New York, where the picture split a bill with "The Garden of Allah" and seemed to give satisfactory account of itself.—W. R. W.

Produced and distributed by Columbia. Directed by Linn Shores. Assistant director, William E. Mull. Story by Edwin Olmstead. Screen play by Albert DeMond. Film editor, Byron Robinson. Art director, Stephen Goosson. Photographed by Allen G. Seigler. P. C. A. Certificate No. 2860. Release date, January 28. Running time, 68 minutes. General audience classification.

CAST

Phoebe Tuttle	May Robson
Irene Donovon	Irene Hervey
Fred Stevens	Dean Jagger
Jerome Culver	Douglass Dumbrille
Sergeant Casey	George McKay
"Slug" Bemis	Gene Morgan
Joe Emery	Paul Fix
Inspector Roderick	Frank Sheridan
Herbert Claxton	Charles Wilson
Stew Sadler	Arthur Loft
Seymour	Willis Clark

Gypsy

(Warner-British)

Romantic Comedy

From the Warner studio at Teddington, London, this is an adaptation of Lady Eleanor Smith's novel, "Tzigane," which offers the contrasted backgrounds of Hungarian circus, cafe and caravan and of English life in its most genteel manifestations in town and country. This, and the story of how a gypsy girl marries a staid middle-aged London bachelor and turns his life upside down, are the selling angles of a production with many obvious box-office values, but unfortunately with equally obvious crudities of presentation and characterization.

The name of Roland Young is an obvious asset and his performance as the recluse swept off his feet by a feminine tornado can quite truly be advertised as in his best vein. Chili Bouchier as the gypsy girl is too consistently fortissimo to please critical audiences, but puts over the broader comedy episodes well. The general story element of the gypsy in society lends itself to exploitation, and there are two separate incidents from which ingenious showmen can make capital. One is the girl's headlong fall from a tree, culminating in her giving household instructions while hanging by her feet outside the kitchen window, and the other pictures her invitation to a gypsy troop to make whoopee in the ancestral hall. There are possibilities also in her ingenious scheme of reaching London from Hungary by forcing herself on a series of unwilling fellow travelers and compelling them to smuggle her across the frontiers; an amateur aviator is the last victim.

The story is that Hassina, a tempestuous dancer in a Budapest cafe, loves Brazil, a lion tamer, and decides to follow him to London. Arriving by the means mentioned she parks herself in the car belong to Alan Brooks, a middle-aged, studious, rich bachelor, who unwillingly gives her a night's refuge, later rescues her from the police and ultimately marries her, after the lion-tamer has been reported killed.

At Alan's country house, Hassina's unconventional habits lead to a quarrel between her husband and his nephew, who accidentally discovers that Brazil is still alive and appearing in London. Hassina, who regards herself as pledged to the lion-tamer, goes to him at the circus but discovers that he has married another girl. She returns glady to the disconsolate Alan.

There is a clever comedy butler characterization by Frederick Burtwell, but some of the other parts are grossly over-acted and the general lack of polish of the production, despite good story values, limits the film's appeal, it seems, to the less critical communities.

Trade shown in London.—B. A.

Produced by Warner-First National Pictures. Distributed by Warner Bros. Directed by Roy William Neill. From the novel, "Tzigane," by Lady Eleanor Smith. Screen play by Brock Williams and Terence Rattigan.

CAST

Alan Brooks	Roland Young
Hassina	Chili Bouchier
Brazil	Hugh Williams
Pim	Frederick Burtwell
Lili	Glen Alyn
Vicot	Brian Buchel
Hunyadi	Andrea Melandrinos
Strauss	Victor Fairley

Emilio Colombo's Tzigane Band

The Mill on the Floss

(National Provincial - British)

Drama

This is an unusual and in many ways a very attractive British offer, presenting effective opportunities for exploitation in situations where it is reasonable to expect appreciation for a finely characterized and carefully detailed picture of life in another country and in another age. It is a faithful interpretation of George Eliot's great book, which means that it is a "period" production, but the costumes and atmosphere of the early nineteenth century, which may be a drawback in many theatres, are likely elsewhere to be an asset.

The story deals with fundamental human passions and deals with them finely in a dramatic sense and effectively from the photoplay point of view. There is a magnificent portrait gallery of English types; the English countryside and the social life of pre-Victorian England are here in their real beauty and their authentic quaintness. It is an English film, says so frankly, and should be sold as such.

From the point of view of acting standards it compares very favorably with British films for which Hollywood has been raided. In the leading role of Maggie Tulliver, Geraldine Fitzgerald gives a really moving and sensitive performance. Frank Lawton also is well cast as the self-effacing Phillip Wakem. Griffith Jones is the other outstanding player, as Sydney Guest. For the rich range of character parts provided by the overflowing imagination of the authoress the producers seem to have called upon all the best known members of the London stage.

Pictorially, the film offers many beautiful English country scenes and spectacularly some very realistic flood scenes when a dam bursts and the river sweeps away the Mill and drowns the girl and her faithful lover.

The story closely follows the book with a richness of detail. Essentially, it traces the results of a feud between Tulliver, owner of the Mill on the river Floss, and Wakem, a neighboring landowner.

"The Mill on the Floss," for which no American release so far has been set, is a picture which, when it does reach the States, calls for careful consideration by exhibitors playing to critical and intelligent audiences. It should be personally viewed in order that its wealth of character, atmosphere and color should be judged with regard to the local situation.

Viewed at a night trade show, Piccadilly Theatre, it held an audience which regarded it as a refreshing departure from the bulk of films.—B. A.

Produced by John Clein Pictures and distributed in England by National Provincial Film Distributors. Directed by Tim Whelan. From the novel by George Eliot. Adaptation by Garnett Weston. Dialogue by John Drinkwater. Camera and lighting John Stumar. Art director, Douglas Daniels. Costumes, Irene Segalla. Running time, 90 mins. General audience.

CAST

Maggie Tulliver	Geraldine Fitzgerald
Phillip Wakem	Frank Lawton
Sydney Guest	Griffith Jones
Tulliver	Sam Livesey
Lucy Dean	Victoria Hopper
Mrs. Tulliver	Fay Compton
Mrs. Pullet	Athene Seyler
Mrs. Moss	Mary Clare
Mrs. Glegg	Martita Hunt
Tom Tulliver	James Mason
Mr. Glegg	James Roberts
Mrs. Deane	Amy Veness
Mr. Wakem	Felix Aylmer
Mr. Pullet	Eliot Makeham
Bob Jakim	William Devlin
Mr. Stelling	William Holloway
Mr. Moss	Ivor Bernard
Mr. Deane	David Horne
Mr. Gore	O. B. Clarence
Kezia	Beatrice Marsdon
Luke	Fred Withers
Pivart	Cecil Ramage
Greengrocer	Edmund Willard

Fishing Thrills

(Columbia)

Sport Short

Opening with scenes depicting the mild sport of fishing for trout and graduating to the more dangerous and strenuous catch for sailfish, tarpon and swordfish and concluding with views of the most dangerous tests of fisherman skill in the harpooning of whales, this edition of the New World Sports Series is exciting enough to provide the emotion promised in its title. Particularly attuned to the anglers in the audience, there is nevertheless in the subject a certain quota of entertainment even for those whose piscatorial interest stops at a weekly fish diet on Friday. Running time, 10 minutes.

House of Magic

(Universal)

Comic Cartoon

Madcap Meany, Miny and Moe take shelter from a rainstorm in a "House of Magic." What befalls them turns out to be several times more worrying than a shower. Though the adventures are a bit routine, the treatment is fast and fresh. Ghostly hands come from nowhere to play a weird tune upon a piano. Strange changes in monkey anatomy take place. A magic carpet lends a note of mystery. Rabbits that multiply from a silk hat and paper snakes serve as complications. It surely should tickle the youngsters' risibilities. Running time, eight minutes.

A Horse's Tale

(Warner)

Race Track Capers

Joe and Asbestos fall heir to a race horse in this "Broadway Brevity" subject and, as might be suspected, win the big race. They inherit the horse when two fixers convince the owner the horse is permanently crippled, and Joe and Asbestos are delegated to see that the animal is killed. Removing a nail from the hoof of the injured horse's leg, Joe and Asbestos train the animal and enter it in the race. Needless to say the two fixers lose their collective shirts. Running time, 20 minutes.

The Golfers

(Universal)

Cartoon Comedy

That trio of mischief makers, Meany Miny and Moe, takes up the popular sport of golf. Impedimenta such as difficult shots and hen's eggs offer material for some comic but routine business. The finale of the monks' score with a robot golf machine provides some rapid fire and occasionally humorous situations. The youngsters, of course, and perhaps the golf minded of the audience will find something in the gags to chuckle about. Running time, 8½ minutes.

Nice Work

(Warner)

Interesting

This is a very interesting and colorful insight into the occupations of different nationalities: Indians are shown carding wood, weaving blankets and hammering metal. The Swedish are depicted winding yarn by a process called spindling, spinning thread from flax and teaching the weaving of woolens. Norwegians are fishing for sardines and canning them, and finally the Hawaiians are shown cultivating their fields of sugar cane. Narrated by Milton J. Cross. Running time, 10 minutes.

Stranger Than Fiction, No. 33

(Universal)

Novelty

A collection of the usually interesting oddities is the material matter to be found in this issue of the novelty series. Some of the singular items include a one armed paper hanger, a cute Oriental Miss who works a Chinese typewriter, a gentleman who sports what purports to be the world-champion eyebrows, and finally for the wonder of wonders a one legged skier, one Arthur W. Kidder of Denver. The photography and the running commentary are of the customary high grade and the whole composition is certain to hold the interest of any audience. Running time, 8½ minutes.

The Pretty Pretender

(Warner)

Songs, Comedy

Bernice Claire, a singer in a night club, has aspirations of starring in a Broadway production. Affecting a French accent she goes to the office of a producer and poses as the star of several Parisian revues. She shows the producer several photographs of acts that have appeared with her, the acts coming to life on the stage. The producer sees through her deception and tells her so. Then Miss Claire discovers the supposed producer is only the producer's son. Later, however, at the night club the real producer signs Miss Claire to a contract. Others in the cast are Stanley Smith, Bruce MacFarlane, Nina Olivette with Murray and King, Byrne Sisters and Adrina Otero. Running time, 21 minutes.

Fun Begins at Home

(Universal)

Mediocre

Domestic troubles, such as servant temperament and rent bills, are many and heavy for the team of Barry and Whitlege, but, being the gracious hosts, the entertainment of their guests at a house party comes first. Billed as talent are Virginia Verrill, the radio songster, who demonstrates how versatile she is by chanting "I Can't Give You Anything But Love, Baby" in heavy but expressive French; the dance act of Montgomery and Whitty, executing some rather routine dance steps, and a colored quartet called The Charioteers who do a song in the Mills Brothers style without being as good as their model. The finish of the subject—and the charming hostess too—is the discovery of the perfidy of her butler, who has been selling tickets for the entertainment, to utter and inelegant strangers as a means of raising his back salary. The whole is hardly spectacular; the material is a bit colorless and the humor rather humorless. Running time, 10 minutes.

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 55

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 55 *was: (A) Explain the cause of spherical aberration in spherical mirrors when working with a projector light source. (B) Just what is the effect of spherical aberration on the light beam as a whole? (C) What constitutes a parabolic or elliptical mirror? (D) What effect has spherical aberration upon the image formed?*

The following made acceptable answers: S. Evans and C. Rau; D. Danielson; G. E. Doe; B. DeVietti; H. Edwards; J. R. Prater; L. Cimikoski; C. Oldham; W. C. Brown; O. H. Schmidt; T. F. Bochert; H. B. Smith; R. and K. Wells; W. Limmrath; H. Edmonds; E. H. Toedte; C. Champney; L. and P. Felt; C. L. Loft; C. Lonie; D. E. Birdsong; J. A. Zachritz; A. L. Cooper; W. R. Warner; S. O. Sears; S. True; D. L. Johnson; C. and S. E. Gay; C. Hawkens; H. L. Lilly; L. Greenhouse; B. I. Davis; R. R. Jacobs and B. B. Hornstein; B. and M. Walker; B. B. Donaldson; F. H. and L. Klar and T. H. Morton; T. W. Wilson; H. P. Richardson; R. and K. Wells; C. L. Mosier; T. T. Brontson; T. R. Tomlinson; J. G. Brown; T. L. Redhouse; L. B. Jones and J. R. Davidson; O. Hunt and B. L. Andrews; L. A. Beachwood and M. F. Robinson; W. R. and L. Matthews; B. L. Sanderson; D. Davis and F. M. Brown; F. H., S. and P. Dabey; R. R. Bonnins and W. Wilkle; T. T. Golley; L. L. Lasser; R. V. Manning, C. L. Davis and H. T. Plum; C. L. Lowrie and H. Lathrope; T. L. Brown; P. F. Maxwell; C. B. and L. M. Traxler; J. Wentworth; W. L. Smith; R. Thompkins and H. J. Abernathy; H. Todd and L. B. Masters; R. N. Davis and W. R. Baxter; F. H. and L. Savlor; G. N. Guidotti; W. L. Bolton and G. Lantry; D. Pollock; S. Q. Mallaby; W. H. Edmonds; R. Dennis, F. E. Forp and H. A. Aims; D. and W. Porter; E. L. Stanford; D. H. Purcell; S. D. Manning and W. L. Bancroft; G. T. Jones and A. Leonard; D. Morgan; F. L. Birch; L. E. Dodson and H. T. Todd; U. S. Logan; J. K. Robinson; H. W. Matthews; E. N. Solomen.

(A) H. Edwards replies, "Remembering that the angle of incidence and the angle of reflection are equal, it follows that since different points in a light source of area must be at slightly different angles to all points of the reflection surface of a spherical mirror, their angle of reflection will be slightly different. The practical effect of this situation is that as distance from the mirror's center is increased, the reflected light reaches the axis of the beam at a point nearer the mirror, this effect being what is termed spherical aberration."

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D. Danielson says, "The chief cause of spherical aberration in spherical mirrors is the area of the light source itself. Rays leaving the source at different distances from the optical axis must of necessity strike the mirror surface at different distances from its optical axis, which causes the said rays to converge at various planes other than the true one they would all reach were the reflection surface fully corrected for spherical aberration."

J. R. Prater puts it very well. He says, "The cause of spherical aberration in spherical mirrors is the considerable area of surface presented by the light source itself. Were the light source a single point having no area all rays incident upon the mirror would be focused at one distance from the mirror—at one point. The angle of reflection always equal the angle of incidence, and since rays from points removed from the center of the light source must, of necessity, meet the mirror surface at slightly different angles, it is plain that they will be reflected in such manner that they will again meet (be focused) at different distances from the mirror surface. This effect is progressively greater from the optical center of the mirror toward its outer edge. Aberration in the projector is exaggerated because the light source is placed well within the true focal length of the mirror, therefore its reflected image (as well as the aberrations) is magnified several times."

(B) B. DiVietti answers, "The practical effects of spherical aberration is to bring rays from different diameters of the mirror to a focus at different distances from the point at which they should meet, and by this fact to cause much of the light beam area to waste itself upon the cooling plate and, in some cases, fall outside the free diameter of the projection lens, which latter action sets up added unevenness of screen illumination."

W. C. Brown says, "Spherical aberration causes waste of light. It causes an abnormal portion of the rays to fall upon the cooling plate, where they accomplish no useful purpose; also, under certain conditions, some of them to fall outside of the projection lens, which means added waste."

C. L. Mosier says, "Spherical aberration has the following effects: It distributes the mirror's point of focus along a considerable distance, instead of all rays meeting at one plane. It compells the use of a much larger spot of light on the cooling plate than would be required were it not present, hence it sets up light loss at that point. It causes a diverging, instead of a converging, light beam between aperture and projection lens, thus compelling the use of a projection lens of large diameter, with consequent loss in depth of focus, and under certain conditions, waste of light because all of the diverging beam cannot enter the lens, which in turn sets up additional unevenness of screen illumination."

(C) Charles Oldham says, "Parabolic and elliptical mirrors are those so made that if the light source be placed at the focal point thereof, a beam of parallel rays will go forward from the mirror."

BLUEBOOK SCHOOL QUESTION NO. 61

(A) Explain the construction and operation of dynamic loudspeakers.

(B) Explain the construction and operation of magnetic loud speakers.

(C) Tell us which you believe to be best and why. (This latter applies, of course, only to projectionists who have handled both types.)

O. H. Schmidt says, "A parabolic or elliptical mirror is one the reflecting surface of which is tilted progressively from its center, away from the true spherical form, so that according to the amount of tilt, a parabolic or elliptical surface is formed."

G. and S. E. Gay says, "We think, Brother Richardson, it is best to stick to our old friend Daniel Webster on this one. He says, 'Parabolic Mirror: a mirror the paraboloidal surface of which gives images of very distant objects free from aberration.' 'Paraboloidal: of pertaining to, or bearing resemblance to a paraboloid.' 'Paraboloid: the solid generated by the rotation of a parabola about its axis.' The definition of a parabola is too lengthy to quote."

(D) There is an astonishing variety of answers to this section. Since our allotted space is already almost full, I will answer the question briefly myself:

Spherical aberration, as it concerns projection lenses, makes impossible the projection of a critically sharp screen image. As it concerns the light collector (image or condenser), it serves to break up the light source image at the aperture, thus preventing projection of a sharp image of the light source to the screen, which image would, as we all know, not have even illumination.

Loose-Leaf Catalog of RCA Equipment

A catalog of loose-leaf type so arranged that new developments can be included as they arise, has been issued by the RCA Manufacturing Company on its Photophone recording and re-recording equipment.

The initial issue has 84 sheets giving specifications with respect to both construction and operation for all recording apparatus and accessories, including power and test equipment. Each item is illustrated in halftone printed in black on blue block background), while in many instances operating characteristics are set forth in graphs.

The loose-leaf covers are of heavy board decoratively covered with gold and brown paper. Sheets are of coated stock in a durable weight.

USED IN NINE OF
"1936's BEST TEN"

ALL but one of the ten pictures chosen in the *Film Daily's* 1936 critics' poll were made on Eastman Super X Panchromatic Negative. Unquestionably this famous film contributes substantially to the artistry and entertainment value of every production in which it is used. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

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Nominees Listed For Winners of Academy Awards

The Academy of Motion Picture Arts and Sciences, in Hollywood, this week completed the nomination of motion picture and talent candidates for the annual awards to be announced at the banquet on March 4th. In the final awards, one each will be selected from the following nominee groups:

Films—"Anthony Adverse," Warners; "Dodsworth," Goldwyn-U. A.; "The Great Ziegfeld," M-G-M; "Mr. Deeds Goes to Town," Columbia; "Libeled Lady," M-G-M; "Romeo and Juliet," M-G-M; "San Francisco," M-G-M; "The Story of Louis Pasteur," Warners; "A Tale of Two Cities," M-G-M; "Three Smart Girls," Universal.

Actors—Gary Cooper in "Mr. Deeds Goes to Town"; Walter Huston in "Dodsworth"; Paul Muni in "The Story of Louis Pasteur"; William Powell in "My Man Godfrey"; Spencer Tracy in "San Francisco."

Actresses—Irene Dunne in "Theodora Goes Wild," Gladys George in "Valiant Is the Word for Carrie," Carole Lombard in "My Man Godfrey," Luise Rainer in "The Great Ziegfeld," and Norma Shearer in "Romeo and Juliet."

Supporting Actors—Mischa Auer in "My Man Godfrey," Walter Brennan in "Come and Get It," Stuart Erwin in "Pigskin Parade," Basil Rathbone in "Romeo and Juliet" and Akim Tamiroff in "The General Died at Dawn."

Supporting Actresses—Beulah Bondi in "Gorgeous Hussy," Alice Brady in "My Man Godfrey," Bonita Granville in "These Three," Maria Ouspenskaya in "Dodsworth" and Gale Sondergaard in "Anthony Adverse."

Direction—"Dodsworth," by William Wyler; "The Great Ziegfeld," by Robert Z. Leonard; Mr. Deeds Goes to Town," by Frank Capra; "My Man Godfrey," by Gregory la Cava, and "San Francisco," by W. S. VanDyke.

Original Story—"Fury," by Norman Krasna; "The Great Ziegfeld," by William Anthony McGuire; "San Francisco," by Robert Hopkins; "The Story of Louis Pasteur," by Sheridan Gibney and Pierre Collings and "Three Smart Girls," by Adele Comandini.

Screenplay—"After the Thin Man," by Frances Goodrich and Albert Hackett; "Dodsworth," by Sidney Howard; "Mr. Deeds Goes to Town," by Robert Riskin; "My Man Godfrey," by Morris Ryskind and Eric Hatch, and "The Story of Louis Pasteur," by Sheridan Gibney and Pierre Collings.

Assistant Directors—William Cannon for "Anthony Adverse," Jack Sullivan for "The Charge of the Light Brigade," Eric G. Stacey for "Garden of Allah," Clem Beauchamp for "The Last of the Mohicans," Joseph Newman for "San Francisco."

Art Direction—"Anthony Adverse," "Dodsworth," "The Great Ziegfeld," "Lloyds of London," "Magnificent Brute," "Romeo and Juliet," "Winterset."

Black-and-white short subjects not exceeding 1,000 feet in length—"Wanted A Master," M-G-M; "Bored of Education," Roach-M-G-M; "Moscow Moods," Paramount.

Short subject cartoons, black-and-white and colored—"The Country Cousin," Walt Disney-United Artists; "Sinbad the Sailor," Paramount; "The Old Mill Pond," Harmony-M-G-M.

Short subjects in color not more than 3,000 feet in length—"La Fiesta de Santa Barbara," M-G-M; "Popular Science J-62," Paramount; "Give Me Liberty," Warners.

Short subjects in black-and-white between 1,000 and 3,000 feet—"Dummy Ache," RKO; "The Public Pays," M-G-M; "Double or Nothing," Warners.

Original songs written for motion pictures—"Did I Remember," from "Suzy"; "I've Got You Under My Skin," from "Born to Dance"; "A Melody from the Sky," from "The Trail of the Lonesome Pine"; "Pennies from Heaven" from the film of the same name; "The Way You Look Tonight," from "Swing Time"; and "When Did You Leave Heaven?" from "Sing, Baby, Sing." (Because of a tie vote for fifth place, six songs were nominated.)

Musical scores from motion pictures—"Anthony Adverse," "The Garden of Allah," "The General Died at Dawn," "The Charge of the Light Brigade" and "Winterset."

Sound recordings from motion pictures—"Banjo On My Knee," "The Charge of the Light Brigade," "Dodsworth," "General Spanky," "A Girl from Paris," "Mr. Deeds Goes to Town," "San Francisco," "The Texas Rangers" and "Three Smart Girls."

Film editing—"Anthony Adverse," "Come and Get It," "The Great Ziegfeld," "Lloyds of London," "A Tale of Two Cities" and "Theodora Goes Wild."

Photography—"Anthony Adverse," Warners; "The General Died at Dawn," Paramount; and "The Gorgeous Hussy," Metro-Goldwyn-Mayer.

A fundamental change in the rules governing the Academy art direction Award has been announced by President Frank Capra. For the first time, the production to receive the award will be selected from the group nominated by a committee representing the art directors section and all other branches rather than by general vote of the entire Academy membership.

The committee appointed consists of Bernard Harzbrun, chairman; Roland Anderson, Perry Ferguson, Keith Glennan, Stephen Goosson, Howard Green, John Harkrider, Raymond Hatton, Fred Hope, John Hughes, Edward Laemmle, Hans Peters, Willy Pogany, Robert Ross, A. Toluboff and Gordon S. Mitchell, manager of the Technical Bureau.

Warner to Film Radio Programs

Warner Brothers are planning to branch out into the field of motion picture transcriptions of radio programs, totaling as many hours a day as the organization can find time buyers, according to *Motion Picture Daily*. Applying straight entertainment principles, and the complete resources of the studio, the shows will be recorded on film. They will be unhampered by limitations imposed on the producers of radio shows and will be handled on a scope which marks modern motion picture production methods, the limitations imposed on the plan being only those imposed by the radio medium itself, the paper continues.

An elaborate program has already been discussed. Dramatized newsreels are well within the realm of possibility, extensive musical and dance routines viewed as outside the pale of the one-time produced radio shows are others.

Experimental in intent is a full hour's film-recorded program with Dick Powell as master of ceremonies. It was built by Don Becker of Transamerica, a Warner subsidiary, and includes the Vitaphone Orchestra, conducted by Leo Forbstein, a voice ensemble of 40 voices, bits by Allan Jenkins and Rosalind Marquis and a re-enactment of scenes from "Kid Galahad" with Bette Davis and Edward G. Robinson.

A print is expected to arrive in New York momentarily where it will be "auditioned" for prospective buyers. It has been reported that Chase and Sanborn will get a first look at the show.

New Educational Plan Is Approved By Stockholders

A plan of recapitalization for Educational Pictures, Inc., was approved in Wilmington, Del., by a special meeting of stockholders Monday. The plan provides for the exchange of the old preferred stock of the company, about 18,000 shares of which are outstanding, on the basis of 3.2 shares of new common for each share of preferred, plus 1.8 shares of new common in payments of the accrued dividends on each share of old preferred, or a unit of five shares of new common for each share of old preferred. The preferred stockholder also will receive a warrant to subscribe for one new share of common stock at $10 per share for each share of old preferred now held.

Holders of Educational's old common stock will receive a warrant to subscribe for one share of new common at $10 per share for each two shares of old common now held. The warrants to subscribe for the new common will extend for 18 months after the plan becomes effective.

The plan must be approved by the Delaware state chancellor and the new issues of common and cumulative convertible preferred must be registered with and approved by the Securities and Exchange Commission in Washington. The new common will consist of 150,000 shares and there will also be 150,000 shares of the new $100 par preferred.

The stockholders' meeting also authorized the company to proceed with the dissolution or merger of six of the nine subsidiaries of Educational Pictures, and this will be undertaken by the company at once.

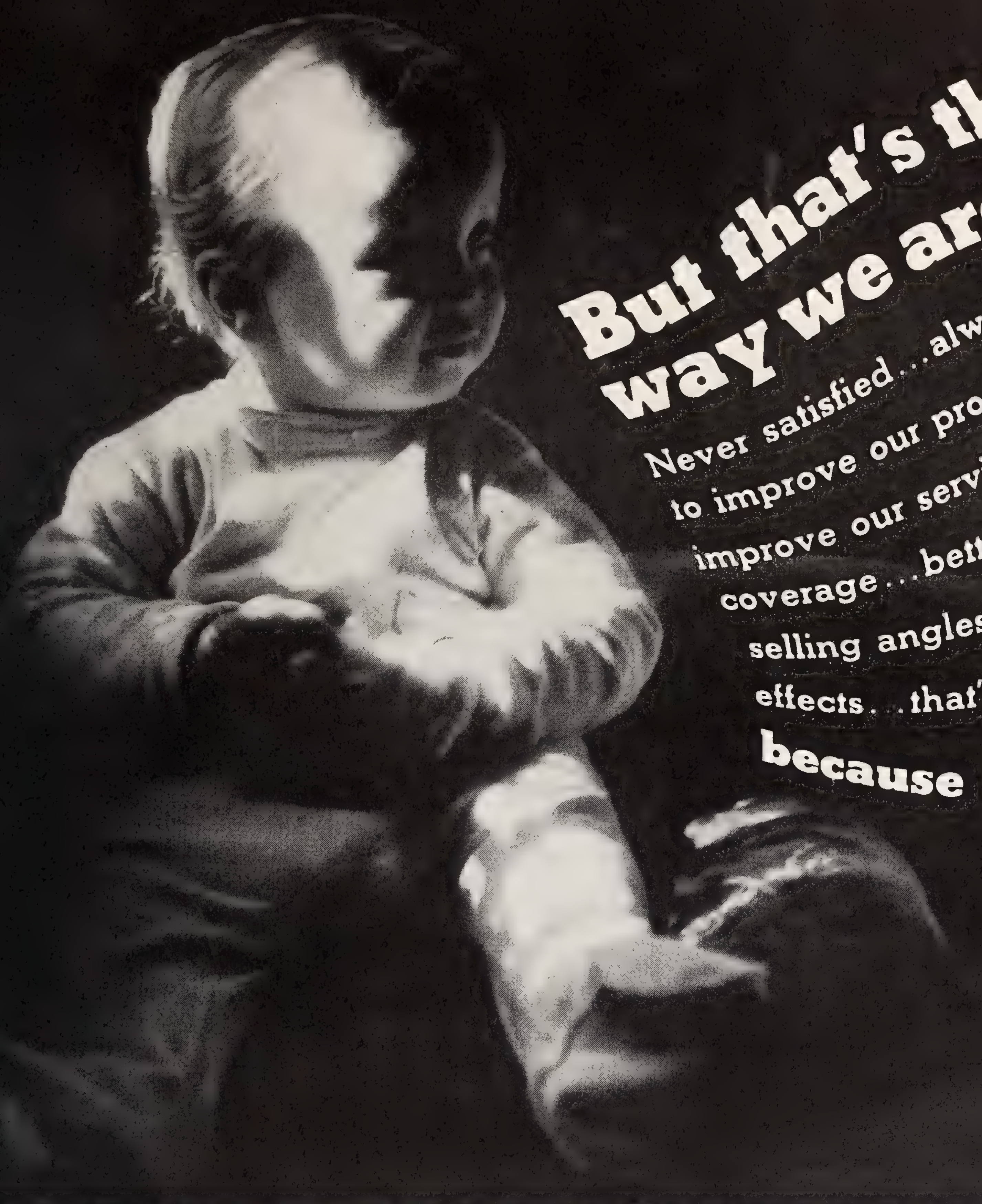
Commenting on the meeting, E. W. Hammons, Educational president, said, "The fact that more than 75 per cent of each class of stock now outstanding has given approval to our plans, with no objection being voiced by any stockholder, is a most encouraging sign for Educational's plan for greater future activities."

New Erpi License Pacts Retroactive

New recording license agreements now being negotiated by Electrical Research Products, Inc., with the large companies and embodying rate reductions will be retroactive to June 1st of last year.

Completion of the negotiations, under way for some time, is expected in the early spring. The first agreement, containing basic provisions which will then be incorporated in all other contracts, is expected to be signed by Loew's. The new agreements will remain in effect until 1944.

The new Erpi recording charges will be the same as those now offered by RCA. A charge of $54 per reel has been established for features in the higher budget brackets and $27 per reel for those in the lower brackets. Foreign recordings and dubbing charges are eliminated but the $100,000 minimum royalty requirements will be continued.



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MEXICO CITY REFUSES SUBSIDY FOR INDUSTRY

Mayor Tells Producers Screen Must Seek Own Salvation Through Better Films

by JAMES LOCKHART
in Mexico City

The Mexico City Government, in a polite but pointed letter from Mayor Cosme Hinojosa to the Mexican Movie Producers Union, has definitely rejected the Union's plea that the city cooperate with the industry by supplying more theatres and granting substantial tax reductions. The Mayor told the Union that catering to the public is the only efficacious means of protecting the national industry.

"If the Mexican movie industry of the Federal District (which includes Mexico City) finds itself unable to pay municipal taxes," the letter said, "that is because the industry is in its incipient stage because of the lack of definite capital and adequate organization. Indeed, it is to be observed that in its few years of life, the industry amounts to little more than a series of associations that each make one or more pictures and fail in their first attempt.

"The civic government is of the opinion that if the national production of movies is to succeed, much more than the installation of studios and laboratories and the acquisition of good equipment are necessary. Above all, talent must be found for the production of worthwhile stories; there must be directors and players of good taste and artistic endowment who can act on their own initiative without aping foreign producers.

"Positive and practical protection of the movie industry is not in the province of the municipal government. Such protection, matters concerned mostly with import duties, fiscal, income and other taxes, is the affair of the federal government which has direct supervision over the entire cinematographic industry. The civic government finds that the real reason for the critical situation in which the national movie industry finds itself is one of production but not exhibition. Therefore, legislation that is to help the industry should be directed at production rather than at exhibition. Laws that make it obligatory for exhibitors to show a national made feature or several shorts once a week or once a month, with exemption from tax payments during the period of the exhibitions, are detrimental to the best interests of national production for there is the danger of the exhibition of bad pictures or the revival of those that offend public taste. This forced exhibition does not favor the natural and rational development of the home movie industry. It is also bad for the exhibitors, for the public cannot be forced to pay to see pictures it does not desire to witness.

"I desire to remind the Union that the law is in effect which exempts from municipal taxes for five years, starting Jan. 1, the movie industry of the Federal District."

SEATTLE CENSORS HAVE SEATS IN THE BALCONY

A city ordinance in Seattle sets forth that members of the theatre censor board, in the course of their work, must be given "a proper seat." Mrs. Cecilia Schultz, theatre operator, last week became indignant over admitting censors to her higher priced chairs and decided to seat them in the cheaper balcony seats. Mrs. Schultz made it clear that she was not discriminating against the censors, adding that they can have the best seats in the house—if they pay regular prices, plus the usual tax.

The censor board is reported discussing the matter.

Tax Exemption Voted

Mexico's government has acted again to assist the native film industry, in the form of two bills passed by congress.

One measure exempts the sector of the industry functioning in the Federal District, this land's District of Columbia and center of things economic and social, from municipal tax payments for five years. This law is a substitute for a rejected bill which demanded that all the domestic industry, everywhere in Mexico, should enjoy freedom from every federal, state and municipal levy for one year. Congress estimated that such sweeping tax paying exemption would be too hard a blow to the various official treasuries.

The other state move is a mandate which makes it obligatory for exhibitors throughout this republic to screen at least one home-made feature a month. If no feature is available, the exhibitor must show several domestically made short subjects. However, this law is not all-hard for the exhibitor. He is allowed a tax reduction of from 8 to 15 per cent, in accordance with the size of his theatre and the volume of its trade, during the time home-made pictures are shown. Exhibitors who disobey this law face fines of from $14 to $280, depending upon the flagrancy of the offense, for the first misstep, and cancellation of license for the next breach.

Commenting editorially upon the forced exhibition measure, the Mexico City daily newspaper *El Universal* says:

"Congress clearly desires to protect the national movie industry by means of creating an artificial and forced market. This measure reminds us of the one that was in effect for a short time which demanded that all cinemas in Mexico had to exhibit all made in Mexico pictures, including some that were intolerably bad. This measure died of its own weight, for the simple reason that there were not enough pictures and productions could easily be shown in but one theatre, let alone all in the country.

Says Law Hurt

"That law did our movie industry more harm than good, for the public resented this obligatory exhibition of pictures, even those that were examples of the Stone Age of our picture industry. Such forced sales and showings of pictures have scant if any economic benefit for encouraging the Mexican movie industry, for in the final analysis it is the public that fixes the value of pictures. If the films are good, the public is glad to pay well to see them. If they are bad, no legislation can force the public to pay to see them or enable the producers to retrieve their loss. Does congress imagine that by passing a law it can force people to pay to see movies?

"The movies is an industry that partakes much of the nature of the fine arts. Therefore, it is impossible to apply to it commercial rules that govern prime necessity articles, and it is easy to improve the quality of such articles by importing equipment and foreign technicians and other experts that will make such articles better. But that cannot be done with our pictures. We have sadly experienced the fact that to make good pictures much more than fine cameras and equipment are necessary. Better writers, players and directors are necessary, elements that have much more than a smattering of the superficial recipes of foreign producers.

"Experience has proven that it is puerile to build up a Mexican movie art-industry by coercion. It is far better to have natural development, to make it up to the producers to make pictures that people want to see, for their intrinsic value. This can be done by relieving tax burdens, allowing exemptions, offering prizes, so that the industry will have more resources to devote to artistic and technical perfection of production. Of course, that is more difficult to attain than by merely passing laws. But it is well worth attempting."

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From Autos to Films

An automobile manufacturer has turned film producer. General Motors of Mexico this week, with Hollywood assistance, starts making a series of six shorts to show tourist-minded Americans what this country has to offer, especially to those who travel in their own cars or buses. The film will depict various beauty spots in the Mexican capital and places on roads in and out of it.

The first picture is to be a travelogue of the international highway between Mexico City and Laredo, Texas. General Motors is reported to be ready to invest some $75,000 in the enterprises, and hopes for exhibition in 15,000 American cinemas.

∇

"Judas," a picture that the Azteca Films Company, a Mexican enterprise of El Paso, Texas, recently made with Mexican government aid, has led to a lawsuit. Azteca is suing Victor Urruchua and Josefina Escobede, well-known Mexican picture players, for $1,900 which it alleges they obtained fraudulently by obtaining exclusive rights to the picture by political pressure, after the Government had refused to permit it to be exported to the United States. Azteca says it gave the accused rights to exhibit the film in northern Mexico and the United States. The charge is that they showed the picture in Mexico on their own.

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NATIONAL CONVENTION
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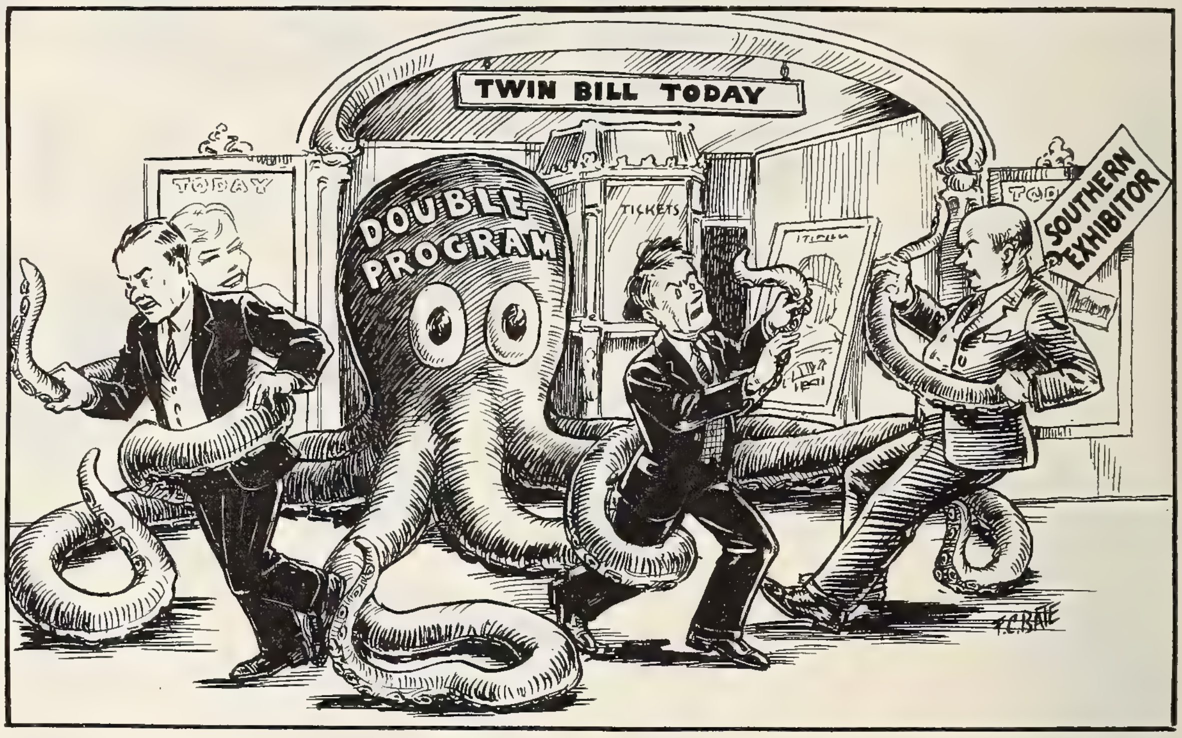
MARCH 16-17-18, 1937

Calls Double Feature Octopus Strangling Quality and Receipts

Vice-President of Southeastern MPTO Urges Exhibitors Do Something

by J. H. THOMPSON

President, Martin & Thompson
Hawkinsville, Ga.



An octopus, which has already wrapped its tentacles around a number of struggling northern exhibitors and which threatens a reaching out to strangle southern showmen, too, is a fair mental projection of the double-feature evil. But a truer portrait would be that of a Frankenstein slowly crushing its creators to death. The motion picture industry is creating this monster and it is the motion picture industry which will be destroyed by that creation.

Since we, ourselves, are responsible for this thing we fear, would it not be the part of wisdom for us to pause for a little introspection? Would it not be smart on our part for us to find out where the real seat of trouble is—instead of damning the system of double booking as a whole as though it was something which had forced itself upon us in spite of our vigorous protests?

Let's have a look at "us" and see if we can't get a correct diagnosis of this ailment which would terminate our existence.

All of us are "cogs" in an educational and entertainment machine and we well realize that when even the smallest cog in a train of gears ceases to function—the whole train comes to a standstill.

We are part of an industry which years of study, research and unremitting effort along scientific, artistic and showmanship lines have developed into a magnificent success.

By a careful molding of public opinion, we have taught the people to expect great things from us, and up 'til now we have delivered the goods.

Today, something hurtful is happening, something which, if not checked in its incipiency, will very quickly entirely destroy this marvelous fabric which our strenuous efforts have created.

Founded on Service

In our fierce endeavor to build up box-office receipts from day to day, we have temporarily lost sight of the vital fact that our industry is founded on service to the public and our battle against the ever increasing competition among ourselves for the preemption of lucrative trade territories has caused this fatal oversight.

Our present double feature tactics may force a momentary jungle growth of profits. But those same tactics, persisted in, will in a brief span of time leave the entire industry stranded high and dry on an arid desert of non-interest on the part of our sustaining public.

The public is fickle. We admit that—but it is wise with it. And that very obvious wisdom must have the most careful consideration, if our success is to be a lasting one.

A good high-pressure "one-call" salesman can dispose of junk and make a profit for himself out of it temporarily. But we are not to be at all classed with the "pitch man" who stops one day, "works" the town and moves on. We are fixtures, self-respecting business men and permanent institutions, and just as soon as the public realizes that we have only "junk" to sell, that moment will our profits cease and our usefulness to the community will become but a relic of memory.

As a people, we are great "buck-passers." So, when a situation develops which is manifestly evil and detrimental to our business, we get some pleasure out of being able to place the blame on the shoulders of some one other than ourselves. This may relieve our feelings a bit, but it doesn't have any noticeable effect on those profits which we should have had, but which we lost.

In the case of the double features, we exhibitors, in our attempt to assure our patrons of at least a few good pictures during the year, buy up more than we can possibly use on our regular playing schedule so that we may have access to those exceedingly few good pictures which each producing company makes. Then necessity forces us into playing double features to use up our excess product, and for that we damn the producers.

The producers, however, point the finger of blame at a certain group of thoughtless exhibitors, saying:

"Those exhibitors who attempt to strangle competition in their respective territories are the ones who have burdened the industry with double features. Trying to withhold product from their competitors, they have over-purchased their requirements and then, to avoid governmental complications as to restraint of trade, they have been compelled to play two and even three features together to use up their purchases."

"Vicious Circle"

Wherever the blame may justly fall, the fact remains that the double feature policy has tossed us into a vicious circle which will shortly engulf us all, unless immediate steps to remedy the conditions are taken.

The more we play double features, the more and worse pictures the producers are going to put out. And the greater the number of bad pictures which are made, just that many more poor pictures and double billings the exhibitor will have to run in order to get at those occasional good ones which sometimes do come out. And so on, *ad infinitum* and *ad nauseam.*

All this discussion would be unnecessary if double features were money-makers; but in the experience of small town exhibitors they most decidedly are not. They are only a source of added expense. The small town showman has no flossy, sucker, tourist trade to keep his theatre out of the red.

Pictures rose from an interesting mechanical, photographic and optical novelty to the foremost place in the entertainment field through a very gradual and hard won improvement in their character—their character and their quality. And, when lack of foresight on the part of either producer or exhibitor, or on both their parts, causes the character or quality to slip in the slightest degree, the whole industry will immediately skid into the oblivion it will so justly then deserve.

And now, now that we have the facts before us, let's get busy and *do* something about them.

Stock Reports On RKO, Fox And Columbia

The analyzation of stock holdings in RKO, Twentieth Century-Fox and Columbia Pictures; a dividend declaration by Loew's, Inc.; an earning report for RCA, and an estimated value of $497,257,013 placed on the total market value of motion picture securities on the New York Stock Exchange, were the principal financial developments this week involving motion picture business.

Atlas Corporation's books carry the company's RKO investment at $4,058,274, it was disclosed in the report giving effect to changes in the company's structure as a result of recent mergers and dissolutions of Atlas subsidiaries. The Atlas holdings in RKO were listed as $2,128,597 face amount of RKO bonds and 263,493 shares of RKO common. RKO is working out details of a settlement by which M. H. Aylesworth, resigning chairman of the board, is to receive approximately $200,000 for interesting Atlas capital.

Further sale under escrow agreements of 429 shares of Twentieth Century-Fox common and 858 shares of $1.50 cumulative preferred stock by the Chase National Bank in December has been reported by the Securities and Exchange Commission in Washington. At the close of the month, the bank still held 352,347 shares of common and 704,694 shares of preferred. The commission also reported Sidney R. Kent as acquiring, through his Berkshire Finance Company, 6,355 shares of common in exchange for 5,048 shares of the $1.50 preferred.

Back reports on Columbia filed with the commission by Harry Cohn showed the acquisition in August, 1936, of 37 shares of common; sales of 6,000 common voting trust certificates in April, 700 in June and 1,400 in July, and the acquisition of 1,723 in August; and the sale in April of 6,000 purchase warrants and acquisition in August of 585 in an adjustment for dilution.

The board of directors of Loew's declared a quarterly dividend of 50 cents on the common in addition to an extra of 50 cents, payable March 31 to stockholders of record as of March 12.

The preliminary report of Radio Corporation of America and its subsidiaries for the year ended December 31, 1936, showed estimated net profit of $6,100,000 after interest, depreciation, amortization of patents and goodwill, and federal income taxes. The report states that after providing $3,300,000 for all 1936 preferred dividend requirements, there was an estimated balance available for common stock of $2,800,000. This would be equal to approximately 20 cents a share on about 13,800,000 no-par shares of common stock.

During 1935, actual profit was a net of $5,126,873, which, based on present capitalization, is equal to around 13 cents a common share.

Kansas Variety Tent To Move

The Kansas City Variety Club will move from the Country Club Plaza to film row on March 1st. Frank Hensler is Chief Barker.

Rogers Succeeds Schenck On MPPA Directorate

Charles R. Rogers has been elected second vice-president of the Association of Motion Picture Producers, to succeed Joseph M. Schenck. Louis B. Mayer, president, and all other officers of the association were re-elected at the annual meeting in Hollywood. Mr. Schenck resigned because of the pressure of other business affairs. The other officers re-elected were: Jack L. Warner, first vice-president; Fred W. Beetson, secretary-treasurer; Joseph I. Breen, director of Production Code Administration; Dr. James Wingate, director of studio relations, and Mrs. T. G. Winter, associate director of studio relations.

ASCAP Denies Score Charge Share

The American Society of Composers, Authors and Publishers does not levy any charge of any kind on either producers or distributors for the use of its copyrighted music in pictures and does not participate in any way in the score charges collected from exhibitors by distributors, E. C. Mills, general manager of the organization, advised the Independent Theatre Owners Association in New York in a letter published in *The Independent.*

"ASCAP's sole and only charge made to exhibitors," Mr. Mills' letter states, "is in respect of a license to publicly perform musical compositions copyrighted by our members. We make no charges whatever to the producers of pictures—have no contract or relationship whatever with them . . .

"We have suggested before and we suggest again that it would be perfectly proper and consistent for the exhibitors to ask the producers who bill them for these charges to explain just what is covered by the charges.

"I wish emphatically to repeat," the letter concludes, "that this society does not participate in the revenue derived by film exchanges or producers under the heading of score charges."

May Withdraw From Austria

Unless the Austrian Government cancels its new legislation increasing Kontingent regulations by 25 per cent, all of the major distributing companies now operating in that country will close their offices, it was revealed in New York this week by a foreign executive. Columbia Pictures is the only major company not operating in Austria through its own office.

A decision by Austria is expected later this month. Distributors contend that under existing regulations offices cannot operate profitably and if the new 25 per cent Kontingent increase goes through there is no other alternative but to withdraw.

The new ruling affects only American pictures, it is said. German films are imported tax free, according to a law passed some time ago, while the French Government has a private agreement with the Austrian Government banning Kontingents.

Annual Luncheon, Conference Held By Review Board

The 13th annual motion picture conference of the National Board of Review of Motion Pictures was held in New York for three days from February 4th to 6th and concluded last Saturday with the organization's 22nd annual luncheon. (Picture on page 12).

The several hundred delegates to the conference attended, on the morning of the opening day, a performance of "The Eternal Mask," a Swiss film, at the Belmont theatre and later heard it discussed by Dr. A. A. Brill, psychiatrist and member of the board's executive committee.

An afternoon session on the theme, "Looking Backward and Forward at the Motion Picture," featured talks on censorship and the growth of the newsreel by Pearl Buck, writer, and Truman Talley, editor of Fox Movietone News. Other topics included: old days in film production, the past and the present film public, the coming of sound, talent scouting and music in motion pictures.

On Thursday evening "The Old and the New in Motion Pictures," was demonstrated by showings of "Queen Elizabeth," produced in 1912, and "Maid of Salem," one of Paramount's latest releases. Addresses were made by Terry Ramsaye, editor of MOTION PICTURE HERALD, and Professor Allardyce Nicoll, of the department of drama of Yale University.

Various uses of the motion picture were discussed at the second day session. Alan Villiers showed films made during a recent world voyage of his full rigged ship, the Joseph Conrad, and other speakers talked on representative films in art, literature, psychology, religion and science. A review of the history of color in screen work was part of the program.

Junior motion picture activities, especially those of the young reviewers, occupied the program on Saturday morning and the conference concluded with the annual luncheon at which prominent figures in various fields spoke. Among the speakers were Fritz Lang, director; Will Irwin, author; F. Trubee Davidson, president of the American Museum of Natural History; Dr. Clarence Cook Little, managing director of the American Society for the Control of Cancer; Langdon Post, Tenement House Commissioner of New York; Mrs. Johanna M. Lindlof of the New York Board of Education; Friedrich Feher, composer and director; Erin Obrien-Moore, Walter Abel and Sir Cedric Hardwicke. Mr. Irwin's talk was a vigorous attack on censorship of any form of literary effort.

Sidman Joins Columbia

Bob Sidman, who has been handling exploitation on "You Only Live Once" for United Artists at the Rivoli, New York, has resigned to join Columbia.

Dillingham Sale Delayed

The sale of film, theatrical and television rights to properties owned wholly or in part by the estate of the late Charles Dillingham has been adjourned by Federal Referee John Joyce to March 12th.

FROM READERS

ASKS INDUSTRY TO BAR GANGSTER PICTURES

To the Editor of the Herald

Isn't there some way we can stop the producers from continually making and releasing all those gangster, murder and robbery pictures? Our patrons are sick of them and do not hesitate to tell us, and by the time we play them from all our contracts it's a continuous round of shooting, robbery and murder. One thing sure—it must not take much brains to write or money to produce them, or both.

The following is a list of our recently played pictures, all with murder, gangster or robbery theme in them, or all three combined:

"Sworn Enemy," "Longest Night," "Wanted—Jane Turner," "Plot Thickens," "All American Chump," "Mad Holiday," "Laughing at Trouble," "15 Maiden Lane," "Winterset," "Night Waitress," "Big Show," "Sinner Take All," "Under Cover of Night," "Secret Valley," "Career Woman," "Charlie Chan at the Opera."

We may have missed a few of them and I note there are several more coming up. Yet we wonder why so many sensible people stay away from the movies!—E. C. Arehart, Manager Princess Theatre, Odebolt, Iowa.

Meeting the Interest Of Library Patrons

To the Editor of the Herald:

Public library patrons are becoming increasingly interested in films made from published books, short stories and plays. Some months ago a list of 130 titles was compiled by Maxine Block and published in *Wilson Bulletin,* a periodical which goes to librarians throughout the country. Librarians wrote that displays of books and still pictures and shelves of books marked Coming Film Releases were drawing many readers; that patrons asked for the books before seeing the pictures and then commented to the librarians as to the accuracy of the film. Several wrote that they had found their shelves short of classic titles when the demands for "Tales of Two Cities" and "Mutiny on the Bounty" were large. Now they want to know what classic books will be filmed so that they may order additional copies for their shelves. Many requests for information on "The Plainsman's" literary background have been received. In order to help librarians, a list of film-books is published in the *Wilson Bulletin* every month.

If the Legion of Decency hadn't stepped in, chances are that librarians would continue their aloof attitude for what they call the stepchild of the arts. But the need to find uncensorable material which led to the classics has made librarians aware of the publicity which they may reap out of displays, and of book marks such as are issued on important films by the Cleveland Public Library, of radio talks, and so on. While librarians naturally feel that they do not wish to exploit any film, as they are not in that business, the increasing high cultural type of film shown makes it advisable for them to go into a relationship which was distasteful to them when films were not based on biographies, classics and topical subjects of a serious nature.

Alert film publicity departments have a wealth of exploitable material in this tieup. Instead of mentioning boldly the book from which the film is made, in most cases they merely state "taken from a book by so and so." This does not help the librarian, who hasn't time to hunt through the author's writings for a title which contains the material of the film. Changing titles of wellknown books to get box office titles is also a serious loss of valuable publicity.

Many agencies are trying to keep the librarian up to date on what books will be in demand. Among them *Library Journal* publishes a list of films each month in various classifications such as completed, in active preparation, recent purchases, and the like. Anyone who wants to see how far the films have advanced need only look at this publication, which is a dignified, scholarly one devoted to the science of librarianship. *Publisher's Weekly* almost every month publishes a list of current features and recent purchases. The National Board of Review of Motion Pictures publishes a Selected Book Films every year which lists a large number of titles and which is in great demand by libraries. Another publication is *Books and Films,* a monthly publication devoted to library-film co-operation which is published by Ina Roberts and Anthony Belle, who are connected with the Cleveland Public Library. They have received so many letters inquiring about library-film co-operation that they found it necessary to publish a pamphlet called "When Books and Movies Meets, a Guide to Library-Film Cooperation." The *Motion Picture Review Digest* probably publishes the most complete list of films made from books in its weekly issues.—Maxine Block, Managing Editor, *Motion Picture Review Digest,* 950 University Avenue, New York.

Liability Insurance Rate Doubled in Missouri

Public liability insurance rates on out-state Missouri theatres have been doubled, increasing from five cents a seat to 10 cents. The change was made effective this month by the National Bureau of Casualty Underwriters. Rates in St. Louis, Kansas City, Mo., Kansas City, Kan., and out-state Kansas remain the same.

Approximately 50 theatres in Kansas, Greater Kansas City and western Missouri are securing public liability at 25 per cent under the established rate through the Kansas-Missouri Theatres Association, under a plan worked out for the group a year ago by Finton H. Jones of the Travelers Insurance Company. Under the increase, out-state Missouri exhibitors who are using this plan will pay 7.5 cents a seat instead of the 3.75 cents per seat they have been paying.

Hollywood Studios Personnel

Executives and personnel of the recently organized Hollywood Studios, Inc., include Maurice Gebber, president; Lloyd H. Clifton, vice-president; Oscar L. Horn, studio attorney; Louis Felix, secretary-treasurer; Ray Kleinburger, director of public relations; John F. Meehan, studio manager; Harry Jolson, casting director, and Joseph Diskay, musical advisor.

Prague Has Color Laboratory

A new laboratory, Sunfilm, is being completed in Ruzyn, a suburb of Prague, Czechoslovakia, to develop color prints, according to the Department of Commerce.

Hyman Joins Universal

Herbert Hyman, formerly exploitation and advertising manager of United Artists, has joined Marc Lachman's staff at Universal, in charge of tieups and exploitation.

Butcher Gets Selznick Post

E. W. Butcher, former Detroit exhibitor and Twentieth Century-Fox producer, has been appointed production manager for Selznick International.

SHORT PRODUCT PLAYING BROADWAY

Week of February 3

CAPITOL	Wanted: A Master	MGM
CRITERION	Nut Guilty	Vitaphone
	Jimmie Lunceford and His Orchestra	Vitaphone
	Farmer Al Falfa in The Tin Can Tourist	Educational
MUSIC HALL	March of Time, No. 7	RKO Radio
PARAMOUNT	I'm in the Army Now	Paramount
	Where Snow Is King	Paramount
RIALTO	Forest Gangsters	RKO Radio
	Community Sing, No. 1	Columbia
	Better Housing, No. 8	Federal Housing Administration
RIVOLI	Sporting Pals	Paramount
	Three Blind Mouseketeers	United Artists
ROXY	I-Ski Lov-Ski You-Ski	Paramount
	Whoops, I'm an Indian	Columbia
	Vistas of Spain	European Films
STRAND	Pigs Is Pigs	Vitaphone
	Poets of the Organ	Vitaphone
	The Hollanders	Vitaphone

Mutual Buys Rights to "Cloistered"

The American distribution rights to "Cloistered," French picture depicting life in a nunnery, have been acquired by the Mutual Distributing Corporation in New York, headed by Harry Thomas. The picture was produced by Robert Alexandre of Pathe Cinema de France.

Republic Branch Staff Drive

In honor of their employers, W. G. Underwood and Claude Z. Ezell, staff members of Republic Pictures Corporation of Texas have inaugurated and financed a unique "Employees Appreciation Date Drive" to run through February, March and April.

Lafell Heads Musicians

George P. Lafell, Louisville orchestra booker and night club proprietor, is the new president of Louisville Musicians' Union, Local No. 11. Edwin Lorenz is vice-president and Adam Steubling, secretary-treasurer.

Patricia Farr In Debut

Patricia Farr, latest Columbia player, will make her debut under the company's banner as the comedy lead in "Racing Luck," a new production under the direction of Lambert Hillyer.

Mississippi Tax Total

The 10 per cent amusement tax in Mississippi brought the state a revenue totaling $354,147.79, according to figures compiled by the state tax commission for 1936, it was revealed in Jackson.

BRITISH BEGIN STUDIO REORGANIZING; PRODUCERS SUPPORT FLEXIBLE QUOTA

Economy Move at Denham and Reduced Activity by GB; Floor Space, Recently at Premium, Now Available

by BRUCE ALLAN

in London

The "crisis" in British film production, so widely publicized by the daily press after the Twickenham failure, is now being seen in a more accurate perspective. Prospects of a universal collapse, prophesied as the sequel of a bank boycott now seen to have no basis in fact, have faded. Some crashes there have been and more are to come, but for the most part the concerns affected have been marked down by knowing trade folk, as destined to failure from the beginning by their financial structure and method of conducting their affairs.

So far as the established large scale production units are concerned, the position is that an era of economy is opening, following upon rather prolonged season of lavish spending and, in some cases, of extravagance.

Undoubtedly the new policy has been imposed by the financial interests behind production, but it does not imply that capital will be denied to British production this year. More accurately, the money granted will be governed by a knowledge of the facts of the international film situation which financiers very obviously lacked a year ago.

Surplus Studio Space Seen

One of the most important of those facts is the real as opposed to the theoretical value of the American market to British production at its present stage of achievement. An obvious result of its realization by those with the money will be that capital for the "£100,000 picture," budgeted on the shaky precedent of "Henry VIII" takings, actual or estimated, will be out of all proportion more difficult to obtain in 1937 than it was in 1936.

Since a large percentage of British floor space in 1936 was occupied by pictures of this type,—some of them made by individuals who will make no more of any type of film—it follows that one of the most obvious effects of the existing atmosphere in the City will be a surplusage instead of a shortage of studio floor space.

This situation in fact already has begun to reveal itself. With the eight-stage Amalgamated plant at Elstree approaching completion, but not yet in use, the Gaumont-British studio at Lime Grove has only one picture on the floor. There is another G-B picture in progress at the Gainsborough studio. British Lion's Beaconsfield studio is shut down. So are the three plants recently occupied by the Julius Hagen units at Twickenham, Elstree and Hammersmith. Completion of the last British National production left Herbert Wilcox Productions, Grosvenor Films, and Paramount the active tenants of the fine Pinewood plant, where an additional floor is even now in construction. At Denham there is half the activity of three or four months ago.

Any new production enterprise, British or American, is undoubtedly in the position that it can pick and choose among several modern and "Hollywood equipped" plants in London, whereas a year ago studios were in the happy position of having a call for 50 per cent more space than they could supply.

Illustrating this situation is the uncertainty which still exists as to the plant ultimately to be used by Metro-Goldwyn-Mayer British pictures. An announcement of an agreement with Amalgamated has been expected for many weeks. Now there are stories that Pinewood is making very special efforts to get the M-G-M space contract.

To a certain extent, this situation is temporary. A weeding out of insolvent and incompetent producers has coincided with a policy of lessened expenditure by established units, dictated by the results of their experimental period of practically unlimited expenditure. At the same time plans for large scale production by or for American interests have not yet reached the studio stage. Three months hence there will probably be three times as many films of "international" scope in production as at the present moment, and this production will be on an infinitely sounder financial basis than much of that of 1936.

London Film's New Policy

The revision of policy announced by London Film Productions a few days ago illustrates the fact that the British industry, instead of collapsing, may be finding its way to stabilization. London Films served all of its employees earning £5 ($25) a week and upwards with notices of salary reductions of 5 per cent on amounts of £5 to £10, 10 per cent on £10 to £20, and 15 per cent on larger amounts, and stated that the cuts were necessary to preserve the stability of the company, which demanded "the most stringent economy."

Not officially stated but generally understood in the trade was that the Prudential Assurance Company, chief backer of London Films, had imposed these economies and others not mentioned in company pronouncements as a condition of continuing its financial support for another twelve months. Staff reductions have been considerable, amounting to 50 per cent in the case of the scenario department, but some of them are due to the fluctuations in production. A total reduction in the Denham studio

(Continued on following page, column 1)

BRITISH BROADCASTER CITES HERALD POLL

Alistair Cooke, film critic of the British Broadcasting Corporation, cited the status of western stars, as shown in the MOTION PICTURE HERALD *poll of money making stars, as "the best item that this critic can find" in an address over the BBC network. Mr. Cooke took satisfaction from the fact that Gene Autry and Buck Jones earned places in the poll and praised western films as "natural and sincere fiction."*

Mr. Cooke's radio feature, like all other British programs, is not sponsored, and it is estimated that his broadcasts are heard by a large percentage of the 20,000,000 BBC listeners.

Moyne Report Approved in General by Film Group in Report; Want Trade Members on Film Commission

The Film Group of the Federation of British Industries, representative body of British production interests, has submitted its official comments on the Moyne Report in a letter to the Board of Trade signed by M. Neville Kearney as secretary of the Group.

Producers are in general agreement with the conclusions and recommendations of the Report, the Group announced, but various suggestions of amendment in detail are made.

Referring to the proposal to set up an official Film Commission or Administrative Body to regulate and control the trade, the Film Group's statement said:

"It is assumed, in referring to control, it is not intended that the Commission should have any power to interfere with the administration of individual businesses. . . . The Group agrees that the Commission, should, subject to the above proviso, have powers to administer a new Act, but if it should be desired to entrust it with further powers, the Group would welcome an opportunity of expressing their views on the detailed proposals."

Suggestions also were made as to the composition of the Commission, the Group expressing the view that, while the principle that the membership shall be independent has its support, it is essential in their view that the Commission also should include individuals having up-to-date and practical experience of the industry, though such persons need not be a majority of the membership.

"In any event," went on the statement, "an Advisory Body comprising leading personalities actually engaged in the industry, analagous to the exisiting Advisory Committee to the Board of Trade, should be set up, so that the Commission could consult it from time to time, both as regards current business and the exercise of the wider powers which the Report recommends should be conferred upon the Administrative Body."

If the administration of a new Act is transferred from the Board of Trade to the Commission, the Group suggested the existing staff of the Board of Trade should be "seconded" for the purpose.

Suggests Quota Minima

The principle of a British Films Quota variable from year according to the output and quality of British films in the preceding year was accepted by the Group, but it was urged that Quota minima of 20 per cent for distributors and 15 per cent for exhibitors should be set up.

The suggestion that the Commission should operate a Quality Test for films for which a British certificate is sought was described as "not in itself wholly inadvisable," but, it was stated, in practice, the task would be complicated and burdensome and might also have a serious effect upon the financing of British films. "There would always be a fear that any picture might be rejected by the Commission, however much it had cost."

Pointing out that "the test to be applied should be whether the film represents a *bona*

(Continued on following page, column 3)

SEES BRITISH INDUSTRY STABILIZING

(*Continued from preceding page, column 2*)

personnel from 3,000 last summer to 1,400 at the present time is partly accounted for by the fewer number of outside units using the studio.

Alexander Korda denied entirely that there would be any fundamental change of policy and described as "rubbish" the theory that British pictures could be made profitably for the British market alone.

Such £20,000 pictures, he said, were likely to prove more expensive than a £200,000 picture with a world release. London Film's revenue, he said, was drawn as to 48 per cent from England, 28 per cent from America and 24 per cent from the rest of the world. The first six pictures made by London grossed over £1,000,000 and, among individual pictures, "Sanders of the River" cost £100,000 and grossed £180,000. Six London films completed but not universally released, "Fire over England," "Knight without Armour," "Elephant Boy," "Troopship," "Dark Journey" and "Storm in a Teacup," had cost £1,200,000 ($6,000,000), he said, and his backers were confident, in spite of losses inevitable in building up a new industry, that production for the world market was sound business.

▽

585 Exhibitors Default

Placed before the House of Commons by Dr. Burgin, Parliamentary Secretary to the Board of Trade, the figures of "exhibitors who failed to show the statutory percentage of British films" in the four years to Sept. 1935 were: 585 defaults, 42 certificates of exemption granted.

In the case of distributors, in the four years ended March 1936, there were 29 defaults and no exemptions.

▽

"B" Film Idea Reported Dropped

Remarking that "it is untrue that we are going to make a cheaper kind of picture," Mr. Korda supported, without actually confirming, a general impression that the deal recently announced whereby "B" pictures would be made at Denham for British Lion release had been abandoned.

There were stories in Wardour Street that United Artists had asserted a sole right to all films made by Mr. Korda; also suggested was that the Prudential was not disposed to finance this further enterprise. As this mail closes there is a story that the "Denham Productions" enterprise will be taken over by Robert T. Kane, of New World, and that the films will go out through Twentieth Century-Fox instead of British Lion. Confirmation is forthcoming to this extent: "Four Dark Hours," directed by W. Cameron Menzies and originally publicized as the first of the Korda-British Lion features, now appears among films to be produced by Mr. Kane.

▽

Irish Oppose British Invasion

The Irish Cinema and Theatre Association, of the Irish Free State is to associate itself with a movement originated by the National Agricultural and Industrial Development Association to protect the Irish theatre field from "penetration" by British circuit interests. Irish industry wages are declared to be 50 to 100 per cent higher than in England. An all-Irish newsreel is one of the objects aimed at by the movement.

▽

"Dixey Scheme" Floated

The "Dixey Scheme" of cooperative distribution by exhibitors has been formally registered as The British Independent Exhibitors (Distribution) Co., Ltd.

The authorized capital is £200,000 divided into £100,000 of £1 preference, £60,000 in 300,000 ordinary shares of 4 shillings value, and £40,000 in 400,000 franchise shares of 2 shillings value. The franchise shares are reserved to exhibitors and carry a right to the company's product.

The directors are: Capt. A. C. N. Dixey, R. McLoughlin, J. X. Prendergast, J. Milner, R. Dooner, Randolph E. Richards, F. W. Astbury, O. E. Wetzel and G. M. Heap. The three last-named represent financial interests. Also on the board are A. George Smith, former London chief for Samuel Goldwyn, and J. H. Hess.

At a private dinner at the Mayfair hotel, at which the launching of the company was celebrated, it was stated that pictures would be made for its program by Joe Rock, who had given an option on "Edge of the World," and Signor Ludovico Toeplitz, of Toeplitz Productions, who promised "super-pictures" using British stars and stories but made in the new Italian studio.

▽

Buchanan Launches Company

Jack Buchanan Productions, Ltd., has been registered with capital of £100,500. Other Directors are J. Arthur Rank and Charles M. Woolf, of General Film Distributors, Ltd., and S. J. Passmore, an attorney. Mr. Buchanan will produce at Pinewood Studios, and will release through General Film Distributors.

▽

Technicolor Plant Opens

The British Technicolor plant at Harmonsworth, opened for press inspection, has a capacity of 24,000,000 feet of color-processed film per annum. It consists of a factory block 160 feet by 140 feet and an administration building 94 by 41 feet.

▽

Lionel Carson, veteran editor of *The Stage* and a figure in the theatrical world of London for more than 20 years, is dead.

Marlene Dietrich entertains a visitor, Herbert Marshall, on the set of "Knight Without Armour", in which Robert Donat stars with her. It is a London Films subject directed by Jacques Feyder, at Denham. Miss Dietrich arrived in New York this week en route to Hollywood for her next production.

Flexible Quota Idea Supported

(*Continued from preceding page, column 3*)

fide attempt to provide the public with reasonably good entertainment," the letter added. "It is obvious that all pictures on which more than a certain amount of money has been spent should pass this test," and suggested that any Quality Test imposed by the Commission be governed by this consideration.

Specific Proposals

Its specific proposals were:

"That any long film costing not less than £1 per foot should, *ipso facto,* be considered as having passed the Commission's Quality Test and be eligible for renters' (and of course for exhibitors') quota."

"That makers of films who could not prove that their cost reached or exceeded the minimum figure should be entitled to submit the films to the Commission for examination, without disclosing their actual cost."

"If rejected, such films to be eligible for exhibitors quota only."

Whether a film is rejected by the Commission or passed (in which case it becomes eligible for distributors' as well as exhibitors' quota) it was urged that its actual cost should not be disclosed. Recommending that short films shall be treated on the same basis as long, the Group added a warning of the great importance "of not endeavoring to enforce any definite standard of artistic merit. No independent Commission can possibly be as well qualified to judge what will please the public as the companies actually engaged in production."

On the recommendation that restrictions on advance bookings shall be withdrawn, the Group dissented "entirely." The suggestion that block-booking should be made illegal it described as "impracticable."

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

AVENGING WATERS: Ken Maynard—Ken Maynard is always popular, to be never forgotten, since he broke all records for us in "Strawberry Roan."—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

COME CLOSER, FOLKS: James Dunn, Marian Marsh—Just a programer. Running time, 61 minutes. —W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

NORTH OF NOME: Jack Holt, Evelyn Venable—Will do as the weak end of a dual. Excellent outdoor shots make it worth while, although the story is slow paced. Running time, 63 minutes. Played January 22-23.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

NORTH OF NOME: Jack Holt, Evelyn Venable—Just a programer. Running time, 63 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—Fine picture for any spot. Running time, 90 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray—Just a programer that will get by. Running time, 69 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

THEY MET IN A TAXI: Chester Morris, Fay Wray—Above average program picture which should be double billed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TRAPPED BY TELEVISION: Mary Astor, Lyle Talbot, Nat Pendleton—This nameless, inexpensively produced program picture accounted for more profit than the average special. Its title attracted our patrons, and the action and novelty of the subject pleased them.—J. W. Noah, New Liberty and Ideal Theatres, Fort Worth, Texas. General patronage.

First National

CAPTAIN'S KID, THE: Guy Kibbee, Sybil Jason—Just a programer. Gets by.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

DOWN THE STRETCH: Patricia Ellis, Dennis Moore, Mickey Rooney—My idea of a swell picture. Seemed to please the patrons and heard a good many favorable comments the next day. Was right down in the front row with the kids yelling "Come on, Faithful" during the show. Mickey Rooney is very good. Running time, 66 minutes. Played January 20-21.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

DOWN THE STRETCH: Patricia Ellis. Dennis Moore—Good programer. Running time, 65 minutes.—W. E. Mcphee, Strand Theatre, Owl Town, Maine. General patronage.

HERE COMES CARTER: Ross Alexander, Anne Nagel—Nice program picture which satisfied. Sorry that Alexander is gone. Hope they give that Nagel gal an opportunity. Running time, 60 minutes. Played January 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—Box office smash in any spot. Running time, 86 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—Very good. Not up to expectations, though, as we must have expected too much. Attendance poor, part of which we attribute to lots of sickness here. Running time, 85 minutes. Played January 24-25.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TRAILIN' WEST: Dick Foran, Paula Stone—Just another of those star Westerns so short that to give the patrons any show at all has to be built up with shorts. Running time, 56 minutes. Played January 22-23.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TRAILIN' WEST: Dick Foran, Paula Stone—A satisfactory western. Foran's singing is a high spot. The musical score is swell and expertly played. It creates a neat background for the picture accentuating the action. Played January 12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—Good picture for any spot. Running time, 100 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

ALL AMERICAN CHUMP: Stuart Erwin, Betty Furness—Dandy program picture which kept the patrons in fits of laughter most of the time. Running time, 64 minutes. Played January 14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BORN TO DANCE: Eleanor Powell, James Stewart —Box office smash. Running time, 105 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

CAMILLE: Greta Garbo, Robert Taylor—Not much. Running time, 109 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

GREAT ZIEGFELD, THE: William Powell, Luise Rainer, Myrna Loy—Everything the producers claimed, which was plenty. However, I question the wisdom of roadshowing a production of such magnitude, then withdrawing it, to be generally released following season after exploitation peak has passed. "Time marches on" and so does the procession of "super-colossals." Business in smaller spots bound to suffer from these deferred releases. Class dismissed. Running time, three hours. Played January 24-26.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—A very satisfactory comedy drama. It pleased all who saw it 100 per cent. Severe weather probably cut our attendance in half but the picture is not to blame. Running time, 98 minutes. Played January 8-9.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—Swell picture which didn't do any extra business. Can't understand it, except that bad weather had something to do with keeping them away. Certainly you could not ask for better entertainment. Running time, 98 minutes. Played January 17-18.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford—Box office smash in any spot. Running time, 81 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

MISTER CINDERELLA: Jack Haley, Betty Furness—Poor.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

OUR RELATIONS: Laurel and Hardy—Good program and pulls well. Running time, 86 Minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

SAN FRANCISCO: Clark Gable, Jeanette MacDonald—The best show we have had for long time but the storm had to play us the opposition so no one could hardly get out, only a few brave men folks came and all were pleased. If we have a good picture Mother Nature works her trick and takes joy out of show business. Step on it boy if you didn't play it yet. Running time, 12 reels. Played January 24-25.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—Although this was played late, it still drew good at the box office and had a good many favorable comments on it. Running time, 95 minutes. Played January 19.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

Paramount

ACCUSING FINGER: Paul Kelly, Marsha Hunt—Good. Running time, 61 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

ALONG CAME LOVE: Irene Hervey, Charles Starrett—Here is another one of those little sweet pictures, and you have a marvelous cast beside the two principals. There is Doris Kenyon, just as sweet as ever, and Irene Franklin (Chicago's own), bringing back the happy days of 1912, and believe it or not she is still good, and you have a picture worth any playing time.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

ALONG CAME LOVE: Irene Hervey, Charles Starrett—Just a programer. Gets by. Running time, 69 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

ARIZONA MAHONEY: Larry Crabbe—Swell western.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen—No theatre could go wrong on this picture as it is by far the best of the "Big Broadcast" pictures to date. Running time, 100 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

COLLEGE HOLIDAY: Jack Benny, Burns and Allen—Box office smash for any spot. Running time, 87 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

HUCKLEBERRY FINN: Junior Durkin, Jackie Coogan, Mitzi Green—Played to a packed house. It is still a fine picture after many years. Of course, the story is well-known throughout all public schools and is well liked by the children, and also a surprising amount of my adult patrons thought the picture was real good. Hope I can get more stories like that. Running time, 77 minutes. Played January 24-26.—Milton D. Bundt, Dyckman Theatre, New York City, N. Y. Neighborhood patronage.

GO WEST, YOUNG MAN: Mae West—Lay off.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

I'D GIVE MY LIFE: Sir Guy Standing, Frances Drake, Tom Brown—Very nice program picture. Why is it that the producers have for the past year made about ten light comedy dramas to one serious drama such as this? Running time, 81 minutes. Played January 27.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

JUNGLE PRINCESS, THE: Ray Milland, Dorothy Lamour—Patrons seemed to enjoy this better than average jungle drama. Played January 27-28.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—Good in any spot. Running time, 84 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

LET'S MAKE A MILLION: Edward Everett Horton—Poor.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

LITTLE MISS MARKER: Shirley Temple, Adolphe Menjou—Broke all records for Limerick. Nuf sed. Running time, 86 minutes. Played January 26-27.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Good comedy drama with Ruggles and Alice Brady pleasing. The Boy Scout angle also very good and could be played up. We did not appreciate

(*Reports continued on following page*)

how much or how good that angle was until too late. Played January 31.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MURDER WITH PICTURES: Lew Ayres, Gail Patrick—A program picture that proved fairly interesting. Needs good shorts to back it up. Played January 20-21.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Box office smash. Running time, 109 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

SPENDTHRIFT: Henry Fonda—A good show but the title is no good. It will please 'em all if you can get them in. They will tell you so on their way out with a smile. Running time, eight reels. Played January 23.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

Republic

BIG SHOW, THE: Gene Autry, Smiley Burnette, Kay Hughes—We have just received the glossy paper pamphlet which Republic flatteringly calls a press sheet on "Round-Up Time in Texas." Exhibitors in buying the product of this company are well aware that complete sales are usually made on the strength of the Autry pictures, yet this star is apparently in the studio doghouse judging by the press sheets and advertising material prepared for his productions. While sermonizing, we might also mention the shoddy story material the producers are inflicting upon the star in trading upon his popularity that is beginning to show slight signs of decline. The original subject of this report, "The Big Show" depends almost entirely upon the Texas Centennial backgrounds for its entertainment strength, which wavers precariously when Autry sings such a hot-cha unwestern number as "I'm Mad About You." We would say that the popularity of this player has been due to his singing ability, pleasing personality and the intriguing titles given his films, not his story material, which has with but two exceptions been exceedingly trite. The novelty of a western star singing has carried Autry this far and won him a public that is beginning to compare his efforts with those of the Hopalong Cassidy series, noteworthy because of their fine production values and story strength. Are you listening, Republic?—J. W. Noah, New Liberty and Ideal Theatres, Forth Worth, Texas. General patronage.

COUNTRY GENTLEMEN: Olsen and Johnson—So screwy that it could not fail to get the laughs. Everyone seemed to be well pleased and got a big laugh out of it. Running time, 68 minutes. Played January 14.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

THREE MORE SEND REPORTS ON FILMS

Reporting in "What the Picture Did for Me" this week for the first time are the following showmen:

Milton D. Bundt, Dyckman Theatre, New York City.

Gavin Bros., American Theatre, Stevensville, Mont.

Henry McNeil, Jubilee Theatre, Stellarton, Nova Scotia.

Read the comment of these exhibitors on the business done for them by the product they have played recently.

RADIO MADE HIM A STAR!

NBC and CBS Featured him in

Cowboy Tom's Roundup—Maverick Jim—The Gibson Family—Barn Dance—Tex Ritter's Campfire—Terry and Ted The Lux Radio Theatre—Eno Crime Clubs—Gang Busters—Cafe of the Red Dagger—Death Valley Days—Bobby Benson—Court of Human Relations.

HE'S TEX RITTER THE new GRAND NATIONAL SINGING COWBOY STAR

DOWN TO THE SEA: Russell Hardie, Ann Rutherford—A good little picture which did not go over for us. We are too far from the coast for this type to click in this town. If Republic would use better star names it would help put over their pictures much better. Played September 25-26.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

GHOST TOWN GOLD: Robert Livingston, Kay Hughes, Max Terhune, Ray Corrigan—This is the second of this series of the Three Mesquiteers westerns which we have played. The first one pleased very well but were we surprised to find that we had created a following with the use of only one of this series. Played November 27-28.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

GUNS AND GUITARS: Gene Autry, Dorothy Dix—Good entertainment for the younger set. Not very much music, which puts Autry over. Need more songs. Running time, 6 reels. Played January 7-9.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

HAPPY GO LUCKY: Phil Regan, Evelyn Venable—This comedy drama went over nicely. It was a good picture for the Christmas date. Regan's singing was one of the highlights of the picture. Business above average. Played December 25-26.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—Our box office jumps every time we play Gene Autry westerns. This is the best Western star we are using. Autry pictures gross with the biggest pictures we play. Played January 6-7.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—When better westerns are made Gene Autry will make them. All Gene Autry pictures do a fine business for us. Played December 4-5.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

RIDERS OF THE WHISTLING SKULL: Robert Livingston, Ray Corrigan, Max Terhune—This is the best of this series to date. Our patrons were well pleased with this western and told us so. This trio is coming along nicely. Played January 23-24.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

ROARIN' LEAD: Robert Livingston, Ray Corrigan, Max Terhune—Each of this series is building at the box office. They are well made and Republic has a fine series in these westerns. Played December 18-19.—Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

RKO Radio

BIG GAME, THE: June Travis, Philip Huston—Programer. Just gets by. Running time, 73 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

DON'T TURN 'EM LOOSE: Lewis Stone, Bruce Cabot—Is a picture that should be played in every state of the union and especially for all the parole boards connected with the law enforcement agencies. "Don't Turn 'Em Loose" should be the slogan of all the governors in every state of U. S. A. Running time, seven reels. Played January 20.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

MARY OF SCOTLAND: Katherine Hepburn, Fredric March — Another rather elaborate historic drama. This will prove highly satisfactory to patrons who are interested in 16th century history, which only means that the picture will definitely please not more than 25 per cent of the usual patrons of small-town theatres. Running time, 123 minutes. Played Jan. 22-23.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou—Good entertainment.—R. V. Fletcher, Lyric Theatre, Hartington, Neb. General patronage.

SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—Just a programer that will get by. Running time, 57 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

SWING TIME: Fred Astaire, Ginger Rogers, Helen Broderick, Victor Moore—Past masters in the art of "danceology," Fred and Ginger once more scale the heights in this their latest picture. From the minute of the first reel to the last minute of the last reel there is not a letdown in the continuity. Ably supported by Victor Moore and Helen Broderick, the picture is a riot of fun, clever dancing and tuneful songs and for 100 minutes makes you forget the cares of the day. The "Bojangles of Harlem" sequence with Fred dancing with the shadows is tops in dance staging. Running time, 100 minutes. Played January 29.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

SWING TIME: Fred Astaire, Ginger Rogers—A real night's entertainment that disappointed us at our box office.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WINTERSET: Burgess Meredith, Margo—Grim, stark melodrama, featured by outstanding portrayals by several of original stage cast. While considered a critics' picture, pleased most of our patrons, but business hit two-year Sunday-Tuesday low, miserable weather conditions being partially responsible. You probably will not make any money on this picture, but you'll not regret having played it. Running time, 75 minutes. Played January 17-19.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Box office smash for any spot. Running time, 95 minutes.—W. E. Mcphee. Strand Theatre, Old Town, Maine. General patronage.

CRACK-UP: Peter Lorre, Brian Donley—A complete crack-up at the box office. No stars, no story, no good. Try to figure out what Brian Donlevy was doing in this one. We have not yet decided whether he was villain or hero. Suitable for the double bills only.—Henry McNeil, Jubilee Theatre, Stellarton, Nova Scotia, Can. Small town patronage.

CAN THIS BE DIXIE?: Jane Withers—Good programer. Running time, 66 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

15 MAIDEN LANE: Claire Trevor, Cesar Romero—Just a programer get by. Running time, 65 minutes.—W. E. Mcphee, Strand Theatre, Old Town Maine. General patronage.

LADIES IN LOVE: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon, Don Ameche—Fox rates this as Class A. To our patrons it rated a darned poor Class C. I have taken more razzing than on any picture this winter—and we had no business to speak of. It's a miscast mess with no story and splendid stars like Gaynor, Young, Bennett, Ameche wasted. As for Simone Simon, our patrons panned her in "Girls' Dormitory," but that was mild compared to what they say of her last effort.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

LADIES IN LOVE: Janet Gaynor, Constance Bennett, Loretta Young, Simone Simon—And Fox calls this a "special." Janet Gaynor and Loretta Young are popular, but they can't make anything out of this dud. As for the much over-advertised "See Moan-See Moan," if she is an actress, I am a deep sea diver. It's the patrons who do the moaning when they have to watch her cave woman technique. Fortunately, no doubt, one can't understand what she says. Just a long line of walkouts on this one. I did not hear the comments; I beat it to the booth before the show was over. Pass this one up, special or no special. Running time, 97 minutes. Played January 16-17.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly, Jack Haley, Yacht Club Boys—My patrons in general do not care for football pictures, but this one has quite a lot of comedy, action and loads of music, which makes this picture stand out as one of the best. Cast is excellent and it is well played throughout. Business was good. Running time, 92 minutes. Played January 30-Feburary 1.—Milton D. Bundt, Dyckman Theatre, New York City, N. Y. Neighborhood patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly—A musical comedy drama with a football background that pleased young and old. Good music, good fun, and the football was not overstressed so that it was good this long after the season is over. Jack Haley, Stuart Erwin, Patsy Kelly, The Yacht Club Boys, Arline Judge, all pleased, and the new kid sister (Judy Garland), who caught the football melons, and afterwards sang, is a comer. Played January 22-23.—P. G. Estee, Estee Theatre, Park, S. D., Small town patronage.

RAMONA: Loretta Young, Don Ameche—Very fine picture with good color and sound. Everybody enjoyed this picture. Average business. Played January 17-18. —Gavin Bros., American Theatre, Stevensville, Mont. Small town patronage.

SING, BABY, SING: Adolphe Menjou—Good show to fair business but we can't see why Adolphe Menjou should play a part of a drunk when his talents should be of the refined class. I can't see that a star should ever play a part that puts him or her in the class of the low-downs. Maybe it's OK but we don't approve of it. Give us clean fun, if any. Running time, 10 reels. Played January 17.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

STOWAWAY: Shirley Temple, Robert Young, Alice Faye—Here is a first class Temple feature. Helps to recuperate our business on this little star after "Dimples." Give us more like this, Fox. Robert Young almost steals this picture. Alice Faye isn't hard to look at, either. Give this show the works. It will do good business and help build up Shirley for future pictures.—Henry McNeil, Jubilee Theatre, Stellarton, Nova Scotia, Can. Small town patronage.

STOWAWAY: Shirley Temple—Shirley will pull them in and it will please. Not a big picture. Running time, 86 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

UNDER YOUR SPELL: Lawrence Tibbett—Good programer and Lawrence Tibbett. Running time, 62 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

WHITE HUNTER: Warner Baxter, June Lang—Just a programer. Running time, 65 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

WILD BRIAN KENT: Ralph Bellamy, Mae Clarke—Made from Harold Bell Wright's novel. Our patrons complained because nothing remained of the book except title, and they even partially changed that. Others razzed what was supposed to be the big scene; a battle with flames in a wheat field. Personally thought it a crudely directed mess. Played January 29-30.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WILD BRIAN KENT: Ralph Bellamy, Mae Clarke—Just a programer. Gets by. Running time, 58 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

United Artists

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—Fine picture for any spot. Running time, 100 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

Universal

CRASH DONOVAN: Jack Holt, Nan Gray—Very short, but plenty full of action. Saturday patrons should eat this picture up in any town. Running time, 54 minutes. Played January 16.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

EMPTY SADDLES: Buck Jones—Just imagine making a picture and naming it "Empty Saddles" and not even using the song. This is another very bad picture from Universal. Buck Jones' name still means something at the box office and if the producers would make the picture right he would be a good bet for some time to come, but with the type he is now putting out, it does not look so good.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

GIRL ON THE FRONT PAGE, THE: Gloria Stuart, Edmund Lowe—I did not think much of it, but everyone seemed to think it was very good, especially the hardboiled newspaper angle played by Edmund Lowe. Running time, 74 minutes. Played January 21.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

SUTTER'S GOLD: Edward Arnold, Binnie Barnes—Another old one that is far above average. Running time, 95 minutes. Played January 30.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

Warner Bros.

CAIN AND MABEL: Marion Davies, Clark Gable—Good enough for any spot. Fast paced and some fine musical sets. Our territory in grip of sub-zero, snow-blocked roads most of month. Business 60 to 75 percent of normal. Running time, 90 minutes. Played January 15-16.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

CAIN AND MABEL: Marion Davies, Clark Gable—An excellent show. Clark gives his usual very good performance with plenty of support from Marion and the entire cast. Good, snappy story and some wonderful dance sequences. The Pipe Organ number is great. Very satisfactory picture, but extremely cold weather and bad roads left me in debt. Can't blame the picture for that, however. Running time, 90 minutes. Played January 23-24.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

"VERY VALUABLE TO EXHIBITORS"

"This is our first report on pictures for 'What the Picture Did for Me' department," write Gavin Brothers, from their American Theatre at Stevensville, Montana.

"This is the section of the Herald which is very valuable to small town exhibitors and from time to time we will contribute other expressions of opinions of pictures."

CHARGE OF THE LIGHT BRIGADE: Errol Flynn, Olivia de Havilland—Wonderful show but it flopped for me. Tied with schools, too. Can't get it through my head why. Running time, 115 minutes. Played January 29-30.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

CHARGE OF THE LIGHT BRIGADE: Errol Flynn, Olivia de Havilland—No winner. Big production. Running time, 113 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

MIDSUMMER NIGHT'S DREAM, A: James Cagney, Joe E. Brown, Dick Powell, Olivia de Havilland—Were quite peeved at Vitagraph for asking us to bring this back after a roadshow engagement which was quite successful. But we did, and must say that if the weather had not been so bad, we would have done a nice business as many people wanted to see it who had previously been unable to on account of the high prices. Running time, 117 minutes. Played January 20.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GOLDDIGGERS OF 1937: Dick Powell, Joan Blondell, Glenda Farrell, Victor Moore—It is high time that Warner's got away from this type of musical. We are getting tired of Dick Powell, Joan Blondell and Glenda Farrell and the too familiar faces of this company's stars. The same players are used in too many features for our fancy. Little has been changed from the last "Golddiggers." Give us something a little different for a change. Running time, 12 reels, 6 reels too long.—Henry McNeil, Jubilee Theatre, Stellarton, Nova Scotia, Can. Small town patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—Good enough for any spot. Running time, 85 minutes.—W. E. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

ONE WAY PASSAGE: Kay Francis, William Powell—Enjoyed by everyone who came to see it. Print very poor. Running time, 7 reels. Played January 1-2.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

PUBLIC ENEMY'S WIFE: Pat O'Brien, Margaret Lindsay—Just a natural for any small town community. Pat O'Brien very popular here. Not a kick in a carload of this class of entertainment. Running time, 8 reels. Played January 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

SONS O'GUNS: Joe E. Brown, Joan Blondell—Very good entertainment for a small town audience, although Brown not popular in this district. Some good comments on this production. Running time, 9 reels. Played January 21.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

Short Features

Columbia

AM I HAVING FUN: Andy Clyde—Very good. Play it. It's a scream.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HALF SHOT SHOOTERS: 3 Stooges—Better than the average for this team and nutty enough to make anyone laugh. Running time, 18 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

LAUGHING WITH MEDBURY IN THE PHILIPPINES: Interesting and instructive. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

PAIN IN THE PULLMAN, A: 3 Stooges—About the only thing Columbia had last year that was any good was a few comedies. These three nuts are always good for laughs if they are not shown too often. Running time, 18 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

PEACE CONFERENCE: Krazy Kat Cartoon—Don't pass this up. A take-off on our peace conference.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCRAPPY'S BOY SCOUTS: Scrappy Cartoons—Scrappy cartoons always popular with children.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SCREEN SNAPSHOTS: No. 13—Received with a very favorable audience reaction.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

TOMORROW'S CHAMPIONS: New World of Sport Series—A juvenile sport reel. Worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WHOOPS, I'M AN INDIAN: 3 Stooges—Leave it to the Three Stooges to get the belly laughs. Running time, two reels.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

Educational

FEMININE FORM: Treasure Chest Series—A dandy reel for education on exercise and dancing. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KIKO AND THE HONEY BEARS: Paul Terry-Toons—Good music, fine recording and lots of fun for the kiddies. O.K. three Bears and Kangaroo. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

RODEO DAY: Song and Comedy Hit—Good. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

Metro-Goldwyn-Mayer

BEHIND THE HEADLINES: Pete Smith Specialties—Exceptionally well done, both instructive and entertaining. Rates among the best of Pete Smith shorts. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

EARLY BIRD AND THE WORM, THE: Harman-Ising—Good music and singing in this colortone cartoon. Fair for a filler. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

(*Reports continued on following page*)

GRAND NATIONAL PICTURES' *New* SINGING COWBOY STAR

"TEX RITTER IS A GREAT ASSET TO WESTERNS" —HOLLYWOOD REPORTER

"SONG OF THE GRINGO" IS ABOVE AVERAGE OUTDOOR DRAMA ON EVERY COUNT" —FILM DAILY

Paramount

LET'S GET MOVIN': Popeye the Sailor—Good Popeye cartoon for all. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LUCKY SPILLS: Grantland Rice Sportlights—Another corker. Running time, 19 minutes.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

NEVER KICK A WOMAN: Popeye the Sailor—Good for more laughs than any Popeye we have played. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

POPEYE THE SAILOR MEETS SINBAD THE SAILOR: Popeye the Sailor—Step on it. It's a feature in itself. Running time, 20 minutes.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

RAH, RAH, FOOTBALL: Will Osborne and Collegiates—It's a corker. Not a filler. Running time, 10 minutes.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

SHORTY AT THE SEASHORE: Paramount Varieties—I still believe that people got tired of these monkey shorts long ago. This was no better than usual, in my opinion. Running time, 9 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

RKO Radio

DEADLY FEMALES: Struggle to Live Series—Chills and thrills as scorpions battle and spidery ladies eat their husbands. Odd and interesting. Adds zest to the program. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

DEBONAIR NEW ORLEANS: Easy Aces—Traveling through New Orleans with the Easy Aces interspersing their sure fire line of running stuff and nonsense. This team is always well received here.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

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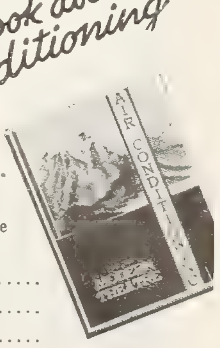

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SWING IT: Radio Musical Comedies—A very good musical. Worth anyone's time to run it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

MICKEY'S GRAND OPERA: Mickey Mouse—An exceptionally good Mickey Mouse cartoon in color. Running time, 9 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

Universal

MUSIC HATH CHARMS: Oswald Cartoon—Very good for this type. Running time, 8 minutes.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

Vitaphone

BACKYARD BROADCAST, THE: Broadway Brevities—And boy, it's some broadcast. Acted entirely by kiddies, this appeals to all ages. Good dancing and snappy songs. Running time, 2 reels.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

BOULEVARDIER OF THE BRONX: Merrie Melodies—Fine for all kids under 90 years. Running time, seven minutes.—S. A. Kimball, Sokokis Theatre, Limerick, Maine. General patronage.

CAMERA HUNTING: Our Own United States Series—Very interesting entertainment.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

COOCOONUT GROVE: Merrie Melodies—A take-off on the famed Cocoanut Grove. Excellent Merrie Melody. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

FOR SPORTS SAKE: Our own United States Series—Good sport reel. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

HARRY RESER AND ESKIMOS: Melody Masters—Very good musical. Running time, one reel.—Roy C. Irvine, Ritz Theatre, Ritzville, Wash. General patronage.

LOGGING ALONG: Vitaphone Novelties—Excellent reel of the logging industry. Big trees and thrilling scenes. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

PARIS IN NEW YORK: Irene Bordoni—A great little feature. Irene Bordoni sings in her own inimitable style. An "apache" team goes to town, and a xylophone player supplies the laughs. Book it. Running time. 22 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J. Prison patronage.

RED NICHOLS AND ORCHESTRA: Melody Masters Series—Worth playing in any theatre. First class entertainment.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

REEL VAUDEVILLE: Big Time Vaudeville Reel Series—These vaudeville reels are all good. Pep up any picture. Running time, 1 reel.—Gladys E. McArdle, Owl Theatre, Lebanon, Kan. Small town patronage.

RHYTHMITIS: Hay LeRoy, Toby Wing—A good musical short with Hal's inimitable tap dancing.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STUDY AND UNDERSTUDY: Broadway Brevities Series—Very fine entertainment. Running time, 2 reels.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town patronage.

SUNDAY ROUND-UP, THE: Dick Foran, Linda Perry—An excellent colored musical.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

VITAPHONE TROUPERS: Big Time Vaudeville Reel—Four vaudeville acts to the reel. All good. The Four Trojans, acrobats, Aunt Jemima, "Coon Shouter," Maxine Stone, excellent comedy act and the Buccaneers, male singers. Very good. Running time, 10 minutes.—J. A. Reynolds, Director of Recreation, State Prison, Trenton, N. J.

Serial

Universal

FLASH GORDON: Buster Crabbe, Jean Rogers—This serial has been head and shoulders over anything made by any company so far and it has more than held its own all the way through the thirteen episodes. If you want a good one, play it.—Roy Pringle, Eureka Theatre, Fabens, Texas. General patronage.

Modern Art Film Library Sets Program

The Museum of Modern Art Film Library in New York this week announced that "The Film in Germany and France" would be the subject of Series III of its motion picture program for the coming year. Among the features to be shown will be "The Cabinet of Dr. Caligari," "Student of Prague," "Don Juan's Wedding," "Misunderstood," "The New York Hat," "The Golem" and "The Birth of a Nation."

Managers Institute Anniversary

The Moving Picture Theatre Managers Institute of Elmira, N. Y., is observing its tenth anniversary this year. The Institute, which gives home study cources in theatre management, advertising and technics, is under the direction of David M. Baltimore.

Fazalbhoy Incorporates

A. Fazalbhoy and Sons, Bombay Radio Company and Sound Equipment Company, Ltd., all in Bombay, India, have been incorporated under the name of Fazalbhoy, Ltd., and will continue to do business under that name. The company also has offices in Calcutta and Madras.

Donovan Completes Story

"Hi, Thar Stranger," a story woven around backwoods mountain life and photographed in the mountains of Missouri, Arkansas and Tennessee, is nearing completion by Frank P. Donovan.

Bader Sells Story

E. Howard Alexander, managing director of Alexander Film Productions in London, has purchased "Three Bad Men," by David A. Bader and David Evans, for production for National Provincial release.

Plan New Warsaw Studio

A new studio to be financed by Polish, American and English interests, will be built in Warsaw in the near future. At present, there are three studios in operation in the Polish capital.

Theatre Service Organized

National Exhibitors' Service, Inc., has been organized in Dover, Del., to deal in tax records and systems for theatres. The company was formed by Wilbur B. Davis, Robert D. Gordon and William T. Stewart of New York.

F. & M. Acquires Two Houses

The St. Louis Amusement Company, operated by Fanchon & Marco under a long term management contract, has taken over the Shady Oak and Richmond, two west side neighborhood theatres. The change raises the theatre total to 24 for the neighborhood circuit.

"Harlem" Foreign Deal

C. Gonzales of Reliable Film Export Company has closed a deal to handle the distribution of "Harlem Is Heaven," all-negro production starring Bill Robinson, in Egypt, Syria, Palestine and Persia.

Ross Visiting Florida

Harry A. Ross, head of Ross Federal Checking Service, is in Miami for a vacation.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 6, 1937, from 99 theatres in 17 major cities of the country was $1,183,845, an increase of $64,035 from the total of the preceding week ended January 30, 1937, when 96 theatres in 17 large cities aggregated $1,119,810.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Boston							
Boston	3,246	35c-75c	"Flying Hostess" (Univ.) (plus stage show)	20,000	"The Plot Thickens" (Radio) (plus stage show)	22,000	High 12-5 "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"One in a Million" (20th Cent.-Fox) and "Man of Affairs" (GB)	6,000	"God's Country and the Woman" (W.B.) and "Mind Your Own Business" (Para.)	5,800	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"Rainbow on the River" (Radio)	12,000	"Great Guy" (Grand National)	20,000	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"After the Thin Man" (MGM)	20,000	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.) (2nd week)	17,000	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,557	35c-65c	"After the Thin Man" (MGM)	18,500	"Pennies from Heaven" (Col.) and "More Than a Secretary" (Col.) (2nd week)	15,800	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman' 7,500
Metropolitan	4,332	35c-75c	"Champagne Waltz" (Para.) (on stage: Ray Noble and Orch.)	28,000	"Maid of Salem" (Para.) (on stage: Fred Waring and Band)	23,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"One in a Million" (20th Cent.-Fox) and "Man of Affairs" (GB)	9,000	"God's Country and the Woman" (W.B.) and "Mind Your Own Business" (Para.)	8,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Champagne Waltz" (Para.)	16,000	"Lloyds of London" (20th Cent.-Fox)	15,000	High 1-9-37 "After the Thin Man" 27,200 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Rainbow on the River" (Radio)	12,000	"Sinner Take All" (MGM) and "Here Comes Carter" (F.N.)	6,000	High 2-6-37 "Rainbow on the River" 12,000 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"Black Legion" (W.B.)	6,700	"The Plainsman" (Para.) (2nd week)	9,000	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"A Doctor's Diary" (Para.) and "Mind Your Own Business" (Para.)	7,100	"Camille" (MGM)	7,500	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"Great Guy" (Grand National)	10,000	"Three Smart Girls" (Univ.) and "Mysterious Crossing" (Univ.)	8,000	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	35c-65c	"Rembrandt" (U.A.) (35c-75c)	8,800	"The Plainsman" (Para.) (2nd week)	6,000	High 9-12 "Girls' Dormitory 11,000 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"Champagne Waltz" (Para.) (on stage: Veloz and Yolanda)	50,500	"Great Guy" (Grand National) (on stage: Milt Briton and Orch.)	30,000	High 1-9-37 "The Plainsman" 57,500 Low 11-28 "Go West, Young Man" 23,000
Garrick	900	35c-65c	"After the Thin Man" (MGM) (35c-75c)	9,900	"One in a Million" (20th Cent.-Fox)	7,900	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	35c-55c	"Banjo on My Knee" (20th Cent.-Fox) (plus stage show)	18,800	"Smart Blonde" (F.N.) (plus stage show)	15,000	High 1-9-37 "Sinner Take All" (on stage: Mills Brothers) 25,800 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	35c-75c	"Three Smart Girls" (Univ.) (on stage: James Melton) (2nd week)	17,700	"Three Smart Girls" (Univ.) (on stage: Jane Withers) (1st week)	28,600	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	35c-75c	"God's Country and the Woman" (W.B.) (6 days-2nd week)	9,000	"God's Country and the Woman" (W.B.) (1st week)	14,700	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-40c	"Join the Marines" (Republic) (plus stage show)	17,300	"Counterfeit Lady" (Col.) (plus stage show)	16,600	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	35c-75c	"Camille" (MGM)	30,000	"After the Thin Man" (MGM) (4th week)	12,000	High 1-9-37 "After the Thin Man" 35,700 Low 4-13-35 "Vanessa: Her Love Story". 10,000
Cleveland							
Allen	3,330	30c-42c	"Criminal Lawyer" (Radio)	7,500	"One in a Million" (20th Cent.-Fox)	6,000	High 1-9-37 "Charlie Chan at the Opera" 9,300 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Black Legion" (W.B.)	10,500	"Lloyds of London" (20th Cent.-Fox)	13,500	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"The Woman Alone" (GB) (on stage: Helen Morgan and Revue)	25,000	"Great Guy" (Grand National) (plus stage show)	17,000	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"Beloved Enemy" (U.A.)	14,000	"The Plainsman" (Para.)	15,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"The Plainsman" (Para.)	7,500	"Camille" (MGM)	5,500	High 1-16-37 "After the Thin Man" 12,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Beloved Enemy" (U.A.)	1,500	"Rembrandt" (U.A.)	3,500	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Rembrandt" (U.A.)	1,500	"Romeo and Juliet" (MGM) and (3-day roadshow) "More Than a Secretary" (Col.) and "Find the Witness" (Col.) (4 days)	3,000	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Denham	1,500	25c-40c	"Champagne Waltz" (Para.)	9,000	"Mind Your Own Business" (Para.)	4,000	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"Three Smart Girls" (Univ.) (plus stage band)	9,500	"Beloved Enemy" (U.A.) (plus stage band)	8,500	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"Plough and the Stars" (Radio) and "Racing Lady" (Radio)	5,500	"That Girl from Paris" (Radio) and "Sinner Take All" (MGM)	5,300	High 1-9-37 "After the Thin Man" 17,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"Smart Blonde" (W.B.) and "Fugitive in the Sky" (W.B.)	3,000	"Crack Up" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.- Fox)	3,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"Camille" (MGM) and "Off to the Races" (20th Cent.-Fox)	14,275	"Love on the Run" (MGM) and "Laughing at Trouble" (20th Cent.-Fox)	11,747	High 2-22 "Modern Times" 26,000 Low 5-4-35 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"Condemned Row" (Radio) and "They Wanted to Marry" (Radio)	6,900	"The Plough and the Stars" (Radio) and "She's Dangerous" (Univ.)	6,500	High 9-12 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Beloved Enemy" (U.A.) and "Woman in Distress" (Col.)	11,700	"Charge of the Light Brigade" (W.B.) and "Smart Blonde" (W.B.) (2nd week)	10,250	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"God's Country and the Woman" (W.B.)	5,000	"One in a Million" (20th Cent.-Fox) (2nd week)	4,500	High 9-12 "My Man Godfrey" 8,000 Low 6-27 "Sins of Man" 1,600
Circle	2,800	25c-40c	"Champagne Waltz" (Para.) and "A Doctor's Diary" (Para.)	8,000	"Man of Affairs" (GB) and "The Woman Alone" (GB)	4,200	High 10-10 "Anthony Adverse" 10,000 Low 3-16-35 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"More Than a Secretary" (Col.) and "Counterfeit Lady" (Col.)	6,100	"Beloved Enemy" (U.A.) and "The Man Who Lived Twice" (Col.)	6,000	High 1-2-37 "After the Thin Man" 16,000 Low 4-6-35 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"Woman Wise" (20th Cent.-Fox) (plus stage show)	9,800	"Black Legion" (W.B.) (plus vaudeville)	7,800	High 9-12 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan" 5,700
Kansas City							
Mainstreet	3,100	25c-40c	"Champagne Waltz" (Para.)	7,700	"One in a Million" (20th Cent.-Fox)	12,100	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"You Only Live Once" (U.A.) and "Under Cover of Night" (MGM)	7,900	"Beloved Enemy" (U.A.) and "Woman in Distress" (Col.)	8,500	High 1-2-37 "After the Thin Man" 26,300 Low 9-14-35 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"One in a Million" (20th Cent.-Fox)	7,400	"Sing Me a Love Song" (F.N.)	7,300	High 5-25-35 "Goin' to Town" 14,000 Low 5-18-35 "Dinky" 3,000
Tower	2,090	25c-35c	"Join the Marines" (Republic) (plus stage show)	6,500	"The Holy Terror" (20th Cent.-Fox) (plus stage show)	7,000	High 1-18 "Magnificent Obsession" 14,500 Low 3-14 "Lady of Secrets" 5,000
Uptown	2,000	25c-40c	"Lloyds of London" (20th Cent.-Fox)	7,000	"Three Smart Girls" (Univ.)	5,400	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Good Earth" (MGM) (6 days)	21,500	......		......
Four Star	900	30c-55c	"Man of Affairs" (GB) (2nd week)	3,100	"Man of Affairs" (GB) (1st week)	4,667	High 1-2-37 "Rembrandt" (6 days) 9,113 Low 12-17-35 "Return of Peter Grimm" 2,400
Hillstreet	2,700	30c-65c	"Condemned Row" (Radio) and "They Wanted to Marry" (Radio)	6,500	"The Plough and the Stars" (Radio) and "She's Dangerous" (Univ.)	7,000	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"Camille" (MGM) and "Off to the Races" (20th Cent.-Fox)	18,566	"Love on the Run" (MGM) and "Laughing at Trouble" (20th Cent.-Fox)	15,696	High 1-9-37 "After the Thin Man" and "Woman Wise" 25,900 Low 10-26-35 "Way Down East" 6,200
W. B. Downtown	3,400	30c-65c	"Beloved Enemy" (U.A.) and "Woman in Distress" (Col.)	9,900	"Charge of the Light Brigade" (W.B.) and "Smart Blonde" (W.B.) (2nd week)	10,750	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise" 3,800
Minneapolis							
Century	1,600	25c-40c	"More Than a Secretary" (Col.)	6,000	"Camille" (MGM)	3,000	High 1-16-37 "Three Smart Girls" (2nd week) 9,000 Low 1-30-37 "Camille" 3,000
Minnesota	4,000	25c-55c	"Champagne Waltz" (Para.)	11,000	"Beloved Enemy" (U.A.)	8,000	High 1-4 "The Bride Comes Home" 31,326 Low 12-26 "White Hunter" 6,000
RKO Orpheum	2,900	25c-40c	"The Garden of Allah" (U.A.)	4,500	"Charge of the Light Brigade" (W.B.)	5,500	High 9-21-35 "Top Hat" 18,000 Low 6-13 "The Golden Arrow" 3,000
World	400	25c-35c	"Three Smart Girls" (Univ.) (5th week)	1,800	"Three Smart Girls" (Univ.) (4th week)	1,500	High 9-5 "Secret Agent" 6,000 Low 9-19 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"Three Smart Girls" (Univ.) and "Flying Hostess" (Univ.)	11,000	"The Plainsman" (Para.) (2nd week)	7,000	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 12-26 "A Midsummer Night's Dream" 6,500
His Majesty's	1,700	25c-50c	"Wings of the Morning" (20th Cent.-Fox)	7,500	"Forget Me Not" (British) and "Trapped in the Alps" (British)	4,000	High 10-17 "Nine Days a Queen" and "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Let's Make a Million" (Para.) (plus stage show)	11,000	"Smart Blonde" (W.B.) (on stage: Olsen and Johnson)	11,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"Champagne Waltz" (Para.) and "Straight from the Shoulder" (Para.)	10,000	"One in a Million" (20th Cent.-Fox) and "Crack Up" (20th Cent.-Fox)	10,500	High 12-7-35 "Mutiny on the Bounty" 15,000 Low 12-26 "Old Hutch" and "Mister Cinderella" 7,500
Princess	2,272	25c-65c	"Beloved Enemy" (U.A.) and "Can This Be Dixie?" (20th Cent.-Fox)	7,500	"That Girl from Paris" (Radio) and "Wanted: Jane Turner" (Radio)	8,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,142	55c-$2.20	"The Good Earth" (MGM) (5 days)	17,573			
Capitol	4,700	25c-85c	"Camille" (MGM) (2nd week)	45,000	"Camille" (MGM) (1st week)	65,000	High 1-5-35 "Forsaking All Others" 87,000 Low 5-30 "Three Wise Guys" 7,000
Criterion	1,700	25c-75c	"Great Guy" (Grand National) (5th week)	9,500	"Great Guy" (Grand National) (4th week)	8,000	......
Paramount	3,700	25c-85c	"The Plainsman" (Para.) (plus stage show) (3rd week)	28,000	"The Plainsman" (Para.) (plus stage show) (2nd week)	40,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air" 10,000
Rialto	594	25c-55c	"Sinner Take All" (MGM)	7,500	"Criminal Lawyer" (Radio)	9,000	......
Rivoli	2,200	25c-99c	"You Only Live Once" (U.A.)	32,000	"Men Are Not Gods" (U.A.) (2nd week)	16,500	High 2-15 "Modern Times" 65,000 Low 6-29-35 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"Plough and the Stars" (Radio) (plus stage show)	73,500	"Lloyds of London" 20th Cent.-Fox) (plus stage show) (2nd week)	73,500	High 9-7-35 "Top Hat" 131,200 Low 12-19 "More Than a Secretary" 45,000
Roxy	6,200	25c-75c	"Three Smart Girls" (Univ.) (on stage: Borrah Minevitch and Rascals) (2nd week)	50,000	"Three Smart Girls" (Univ.) (on stage: Borrah Minevitch and Rascals) (1st week)	60,000	High 1-9-37 "One in a Million" (8 days) 80,000 Low 4-20-35 "My Heart Is Calling" 17,500
Strand	3,000	40c-99c	"Stolen Holiday" (F.N.)	24,231	"Black Legion" (W.B.) (2nd week)	15,000	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Omaha							
Brandeis	1,200	25c-40c	"Plough and the Stars" (Radio) and "They Wanted to Marry" (Radio)	3,900	"Sing Me a Love Song" (F.N.) and "Once a Doctor" (F.N.)	4,800	High 9-14-35 "Top Hat" 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Champagne Waltz" (Para.) and "Under Cover of Night" (MGM)	7,100	"Black Legion" (W.B.) and "Luckiest Girl in the World" (Univ.)	6,800	High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Mind Your Own Business" (Para.) and "Sinner Take All" (MGM)	7,200	"God's Country and the Woman" (W.B.) and "Let's Make a Million" (Para.)	8,700	High 2-29 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,400	40c-65c	"Men Are Not Gods" (U.A.) (6 days-2nd week)	6,000	"Men Are Not Gods" (U.A.) (1st week)	11,000	High 1-9-37 "Beloved Enemy" 21,000 Low 1-26-35 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"Champagne Waltz" (Para.)	17,000	"Camille" (MGM) (8 days-2nd week)	19,000	High 1-4 "A Tale of Two Cities" 30,000 Low 8-17-35 "Jalna" 6,000
Earle	2,000	25c-55c	"Criminal Lawyer" (Radio) (on stage: Roscoe Ates and Revue)	13,000	"Mind Your Own Business" (Para.) (on stage: Fred Waring and Band)	19,500	High 1-4 "Miss Pacific Fleet" 22,000 Low 10-5-35 "I Live for Love" 9,500
Fox	3,000	40c-65c	"Stolen Holiday" (F.N.) (on stage: Paul Draper and Revue)	16,500	"God's Country and the Woman" (W.B.) (plus stage show)	15,000	High 5-9 "Under Two Flags" 31,000 Low 9-28-35 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"Career Woman" (20th Cent.-Fox) (5 days)	1,200	"That Girl from Paris" (Radio)	2,700	High 10-5-35 "Top Hat" 6,300 Low 6-1-35 "Dinky" 1,200
Keith's	2,000	30c-50c	"God's Country and the Woman" (W. B.)	2,500	"The Plainsman" (Para.)	2,900	High 4-13-35 "Roberta" 5,800 Low 1-2-35 "The Right to Live" 900
Stanley	3,700	40c-55c	"Three Smart Girls" (Univ.) (2nd week)	11,500	"Three Smart Girls" (Univ.) (1st week)	17,000	High 12-5 "Born to Dance" 33,500 Low 5-11-35 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Black Legion" (W.B.)	9,500	"Charlie Chan at the Opera" (20th Cent.-Fox)	6,300	High 1-11 "Riffraff" 10.000 Low 3-23-35 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox) (4th week)	2,500	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox) (3rd week)	2,500	High 6-17-35 "Life Begins at Forty" 2,700 Low 6-22-35 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"Three Smart Girls" (Univ.) and "Mad Holiday" (MGM) (3rd week)	7,200	"Three Smart Girls" (Univ.) and "Mad Holiday" (MGM) (2nd week)	7,000	High 5-16 "The Singing Kid" 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Man of Affairs" (GB) and "General Spanky" (MGM)	4,000	"Country Gentlemen" (Republic) (plus stage show)	6,000	High 1-25 "A Midsummer Night's Dream" 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"Winterset" (Radio) and "More Than a Secretary" (Col.)	8,900	"Banjo on My Knee" (20th Cent.-Fox) and "In His Steps" (Grand National) (2nd week)	6,000	High 9-28-35 "She Married Her Boss" 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"One in a Million" (20th Cent.-Fox) and "Counterfeit Lady" (Col.)	9,800	"God's Country and the Woman" (W.B.) and "Find the Witness" (Col.) (2nd week)	8,000	High 4-20-35 "Private Worlds" 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Stolen Holiday" (F.N.) (2nd week)	7,000	"Stolen Holiday" (F.N.) (1st week)	7,000	High 10-17 "Dodsworth" 9,500 Low 6-8-35 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	15c-40c	"Forbidden Adventure" (Roadshow Att.)	6,200	"Mysterious Crossing" (Univ.) and "Conflict" (Univ.)	3,200	High 11-14 "Gambling with Souls" 7,500 Low 12-7-35 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-75c	"Stolen Holiday" (F.N.) and "Bulldog Drummond Escapes" (Para.)	15,600	"Black Legion" (W.B.) and "Mind Your Own Business" (Para)	14,200	High 1-16-37 "After the Thin Man" "King of Hockey" 29,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-55c	"Condemned Row" (Radio) (plus vaudeville)	15,500	"Great Guy" (Grand National) (plus vaudeville) (2nd week)	13,500	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"Three Smart Girls" (Univ.) and "Find the Witness" (Col.) (3rd week)	6,500	"Three Smart Girls" (Univ.) and "Find the Witness" (Col.) (2nd week)	6,800	High 1-2-37 "Pennies from Heaven" and "You Can't Get Away With It" 17,200 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-75c	"Champagne Waltz" (Para.) and "Career Woman" (20th Cent.-Fox)	13,800	"God's Country and the Woman" (W.B.) and "Crack Up" (20th Cent.-Fox) (2nd week)	10,500	High 7-11 "San Francisco" 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,470	15c-40c	"After the Thin Man" (MGM) and "Hats Off" (Grand National) (2nd week)	6,400	"After the Thin Man" (MGM) and "Hats Off" (Grand National) (1st week)	6,800	High 8-1 "San Francisco" 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
United Artists	1,200	15c-65c	"Garden of Allah" (U.A.) (3rd week)	4,700	"Garden of Allah" (U.A.) (2nd week)	5,400	High 10-26-35 "Barbary Coast" 15,000 Low 12-28-35 "Mimi" 2,500
Warfield	2,700	15c-75c	"Lloyds of London" (20th Cent.-Fox) and "Off to the Races" (20th Cent.-Fox)	14,800	"Camille" (MGM) and "Let's Make a Million" (Para.) (2nd week)	13,800	High 10-5-35 "I Live My Life" 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" 12,000
Seattle							
Blue Mouse	950	25c-55c	"Camille" (MGM)	3,700	"Three Smart Girls" (Univ.)	3,150	High 12-12 "Charge of Light Brigade" 7,200 Low 1-9-37 "College Holiday" 2,850
Fifth Avenue	2,500	25c-55c	"Champagne Waltz" (Para.) and "Sinner Take All" (MGM)	6,850	"Three Smart Girls" (Univ.) and "Tundra" (Burroughs-Tarzan)	5,100	High 9-19 "Anthony Adverse" 11,300 Low 4-26 "Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"More Than a Secretary" (Col.) and "Woman in Distress" (Col.) (9 days)	6,700	"Garden of Allah" (U.A.)	4,900	High 1-2-37 "Pennies from Heaven" and "North of Nome" 10,000 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-40c	"One in a Million" (20th Cent.-Fox) (2nd week)	4,200	"One in a Million" (20th Cent.-Fox) (1st week)	3,250	High 2-16-35 "Roberta" 6,100 Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
Music Hall	2,275	25c-35c	"Man of Affairs" (GB) and "Night Waitress" (Radio)	4,300	"Camille" (MGM) and "Along Came Love" (Para.)	5,200	
Orpheum	2,450	25c-40c	"The Plot Thickens" (Radio) and "Laughing at Trouble" (20th Cent.-Fox) (plus vaudeville)	6,150	"One Way Passage" (W.B.) and "White Legion" (Grand National) (plus vaudeville)	5,100	High 9-21-35 "Top Hat" 10,400 Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
Palomar	1,500	15c-35c	"Love on Ice" (W.B.) (plus stage show)	6,100	"Lady from Nowhere" (Col.) (plus stage show)	4,100	
Paramount	3,050	25c-40c	"Winterset" (Radio) and "Woman Wise" (20th Cent.-Fox)	5,700	"Great Guy" (Grand National) and "Under Your Spell" (20th Cent.-Fox)	4,850	High 12-14-35 "Annie Oakley" 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Racing Luck"	Original, Bert Granet. Screen play, Lambert Hillyer. Director: Lambert Hillyer.	Charles Quigley, Dorothy Wilson, Eddie Nugent, Patricia Farr, Gene Morgan, John Gallaudet, Gordon Elliott, Arthur Aylesworth.	Editing
"A New Trail Ahead"	Original, Norman Sheldon. Screen play, Leslie Swabacker. Director: Leon Barsha.	Charles Starrett, Peggy Stratford, Edward LeSaint, Charles Middleton, Hank Bell, Art Mix.	Shooting
METRO-GOLDWYN-MAYER			
"Parnell"	From the play by Elsie T. Schauffler. Screen play, John Van Druten. Director: John M. Stahl.	Clark Gable, Myrna Loy, Edna May Oliver, Billie Burke, Edmund Gwenn, Montagu Love, Donald Crisp, Alan Marshall, Berton Churchill, Brandon Tynan, Neil Fitzgerald, Phyliss Coghlan, Pat Moriarty, Byron Russell.	Shooting
"Song of the City"	Original story, Michael Fessier. Director: Errol Taggart.	Dean Jeffries, Margaret Lindsay, Edward Norris, Inez Palange.	Shooting
PARAMOUNT			
"Souls at Sea"	Original, Ted Lesser. Screen play, Grover Jones. Director: Henry Hathaway.	Gary Cooper, George Raft, Frances Dee, Robert Cummings, Henry Wilcoxon, Olympe Bradna, Gilbert Emery, Porter Hall, Jamison Thomas, Beulah Bondi.	Shooting
"Waikiki Wedding"	Original, Frank Butler, Don Hartman, Walter DeLeon, Francis Martin. Director: Frank Tuttle.	Bing Crosby, Bob Burns, Martha Raye, Shirley Ross, George Barbier, Lief Erikson, Grady Sutton.	Shooting
"Internes Can't Take Money"	Director: Al Santell.	Barbara Stanwyck, Joel McCrea, Lloyd Nolan, Stanley Ridges, Gaylord Pendleton, Irving Bacon.	Shooting
"High, Wide and Handsome"	Director: Rouben Mamoulian.	Irene Dunne, Randolph Scott, Reginald Owen, Dorothy Lamour, Charles Bickford, William Frawley.	Shooting
"I Met Him in Paris"	Director: Wesley Ruggles.	Claudette Colbert, Robert Young, Melvyn Douglas.	Shooting
"Her Husband Lies"	Original, Wallace Smith. Director: Edward Ludwig.	Ricardo Cortez, Gail Patrick, Akim Tamiroff, Louis Calhern, Tom Brown, Adrian Morris, Ray Walker, Ralf Harolde, Jack LaRue, June Martel, Dorothy Peterson, Bradley Page.	Shooting
"The Girl from Scotland Yard"	Original, Coningsby Dawson. Screen play, Dore Schary, Doris Anderson. Director: Robert Vignola.	Karen Morley, Robert Baldwin, Katherine Alexander, Agnes Anderson, Lloyd Crane, Bud Sherman, Don Brodie, Arthur Rowlands.	Shooting
REPUBLIC			
"Jim Hanvey"	From the story by Octavus Roy Cohen. Screen play, Joe Krumgold, Olive Cooper, Cortland Fitzsimmons. Director: Phil Rosen.	Guy Kibbee, Tom Brown, Lucie Kaye, Marjorie Gateson, Edward Brophy, Helen Jerome Eddy, Edward Gargan.	Shooting
"Steel"	Original, Owen Francis. Director: William Nigh.	Grant Withers, Beatrice Roberts, Judith Allen, Pierre Watkin, Roger Williams, William Newell.	Shooting
RKO RADIO			
"Stepping Toes"	Original story, Lee Loeb, Harold Buchman. Screen play, Allan Scott, Ernest Pagano. Director: Mark Sandrich.	Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Harriet Hoctor, Jerome Cowan, Abe Reynolds, Ketti Gallian.	Shooting
"The Outcasts of Poker Flats"	From the short story by Bret Harte. Director: Christy Cabanne.	Preston Foster, Jean Muir, Van Heflin, Margaret Irving, Virginia Weidler, Si Jenks, Frank M. Thomas, Alec Craig, Paul Guilfoyle, Billy Gilbert, George Irving.	Editing
TWENTIETH CENT.-FOX			
"Cafe Metropole"	Original story, Gregory Ratoff. Screen play, Jacques Duval. Director: Edward H. Griffith.	Loretta Young, Tyrone Power, Helen Westley, Adolphe Menjou, Gregory Ratoff.	Shooting
"Wee Willie Winkie"	From the book by Rudyard Kipling. Screen play, Ernest Pascal, Julian Josephson. Director: John Ford.	Shirley Temple, C. Aubrey Smith, Douglas Scott, Victor McLaglen, June Lang, George Hassell, Constance Collier, Cesar Romero, Willie Fung.	Shooting
"Wake Up and Live"	Original story, Curtis Kenyon. Screen play, Harry Tugend, Jack Yellen. Director: Sidney Lanfield.	Walter Winchell, Ben Bernie, Alice Faye, Jack Haley, Patsy Kelly, Grace Bradley, Ned Sparks, Walter Catlett, Douglas Fowley, Miles Mander.	Shooting
"That I May Live"	Screen play, Ben Markson, William Conselman. Director: Allan Dwan.	Rochelle Hudson, Robert Kent, J. Edward Bromberg, DeWitt Jennings, Mary Gordon, Fred Kelsey, James Flavin.	Editing
"Midnight Taxi"	Based on the Borden Chase magazine serial. Screen play, Kubec Glasmon. Director: Eugene Forde.	Brian Donlevy, Frances Drake, Alan Dinehart, Gilbert Roland, Regis Toomey, Harry Semels.	Shooting
UNIVERSAL			
"Night Key"	Original story, William A. Pierce. Screen play, Horace McCoy, John Francis Larkin. Director: Lloyd Corrigan.	Karloff, Jean Rogers, Samuel Hinds, Hobart Cavanaugh, Samuel S. Hinds, Alan Baxter, David Oliver.	Shooting
"Wings Over Honolulu"	From the novel by Mildred Cram. Screen play, Isabel Dawn, Boyce DeGaw. Director: Henry C. Potter.	Wendy Barrie, Ray Milland, William Gargan, Kent Taylor, Margaret McWade, Louise Beavers, Polly Rowles, Frank Melton, Maynard Holmes.	Shooting
"The Road Back"	From the novel by Eric Remarque. Screen play, R. C. Sherriff. Director: James Whale.	Larry Blake, John King, Noah Berry, Jr., Andy Devine, Slim Summerville, Maurice Murphy, Barbara Read, Louise Fazenda, Eugene Garrick, Richard Cromwell, John Emery, Jean Rouverol, Etienne Girardot.	Shooting
"The Stones Cry Out"	Original, Richard Wormser. Director: Harold Young.	Nan Grey, Judith Barrett, John Howard, Robert Warwick, Ralph Remley.	Shooting
"Smoke Tree Range"	Original story, Arthur Henry Gooden. Continuity, Frances Guihan. Director: Les Selander.	Buck Jones, Muriel Evans, John Elliott, Donald Kirke, Ted Adams, Dickie Jones, Earl Hodgins, Mabel Calcord, Bob Kortman, Eddie Cobb.	Shooting
WARNER BROTHERS-FIRST NATIONAL			
"Talent Scout"	Original, George Bilson. Screen play, George Bilson, William Jacobs, John Pearson, George Bricker. Director: Louis King.	Donald Woods, Fred Lawrence, Rosalind Marquis, Jeanne Madden, David Carlyle, Joseph Crehan, Charles Halton, John Harron, Mary Treen, David Carlyle.	Shooting
"The Singing Marine"	Original, Delmer Daves. Director: Ray Enright.	Dick Powell, Doris Weston, Hugh Herbert, Allen Jenkins, Addison Richards, Jessie Ralph, Lee Dixon, Guinn "Big Boy" Williams, Marcia Ralston, Veda Ann Borg, Jane Wyman.	Shooting
"Kid Galahad"	From the Saturday Evening Post story by Francis Wallace. Screen play, Seton I. Miller. Director: Michael Curtiz.	Edward G. Robinson, Bette Davis, Wayne Morris, Humphrey Bogart, William Haade, Jane Bryan, Joe Cunningham, Harry Carey.	Shooting
"Public Wedding"	From the story by Houston Branch. Screen play, Roy Chanslor. Director: Nick Grinde.	Jane Wyman, William Hopper, Berton Churchill, Dick Purcell, Marie Wilson, Raymond Hatton.	Shooting

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

ON MANAGERS WHO "COOK"

Whoever said it first and wherever his body rests, a stone suitably inscribed should be placed over the remains of the guy credited with the apt line:

"The man who can lick himself, can lick the world."

It's a grand thing to study and may be aimed especially at well situated theatremen to all appearances resting comfortably where they are.

F'rinstance, there's the case of the lad out in the midwest counted among the smarter showmen, who is doing an excellent job for himself, his boss and of course his family. His weekly check is healthy, he falls heir to gratifying yearly bonuses, comes and goes as he pleases, lives well and saves money.

So what? Or, but what?

This Round Tabler is hot for the big spots. He wants to shake off his suburban surroundings and hit for New York where his abilities may be properly recognized (?). The bird is "cooking himself" because he is not exposed to the fiercest competition there is, where he would have to be on his toes even in his sleep, where much more dough than he is now making would not go half as far as his present stipend.

Then there is the boy down in the sunny South who yearns for the cold, wintry North; the man out in the Pacific Northwest who hones for the Southwest; the bird in the Bronx who cried for California—but why go on.

The names of the restless are Legion and there's a post in almost every town.

* *

Now if at least once a year it could be so arranged that at a given signal every manager who wanted another spot could proceed immediately to his "promised land," that would solve the problem and quite neatly, too. But it can't be and if it could, chances are six-two-and-even that a lot of the boys would soon discover their new paradise was spelled wtih a very small "p".

Of course, it would be unwise to say that every man who desires to change is unfair to himself, his superiors, his family. Not every manager is grazing in green pastures and not by a long-shot is every showman nursing a shoulder sore from pats of complimentary bosses. But let's be sensible about it and agree that all executives are not Simon Legrees, all towns not impossible, all compensation not disproportionate.

To those men who rate more money, better spots and better treatment and are not getting a fair shake is accorded every wish that the powers that be will steer them eventually to smoother going. But those theatremen who are doing well where they are, have excellent opportunities of going further in their organizations and are yet rebellious, should concern themselves more with shutting off impractical fancies and mix a few rousing cheers with the jeers.

Isn't it ironic that a showman trained to spot and overcome weaknesses in the attractions he plays should not be able to do somewhat of a similar job with his own personal outlook?

▽ ▽ ▽

AN INVITATION TO READERS

What Dave Perkins says on a following page in his article on the neglect of story values in motion picture advertising again brings up the questions:

"Are first-run managers depending too much upon publicity other than the usual theatre media to sell coming shows?"

"Is the publicity created by the Hollywood syndicate column, the fan magazine and radio, sufficiently complete to replace even a part of the selling job Perkins claims the theatres should do and are not doing, especially on pictures without strong star value?"

That patrons know more about coming attractions than the manager is an expression ofttimes heard in show circles, meaning that through the above-mentioned channels of information the customers are able to spot the clicks and the so-called turkeys long before the theatreman has a chance to put out his "coming" lobby posters.

In effect, Dave says "no" and goes on to tell why. He also suggests how the weaker sisters may be strengthened—all of which is highly interesting.

The importance of the subject calls for additional comment pro or con, and your Round Table is pleased to tender to readers an invitation to take pen in hand on the subject for publication in these pages.

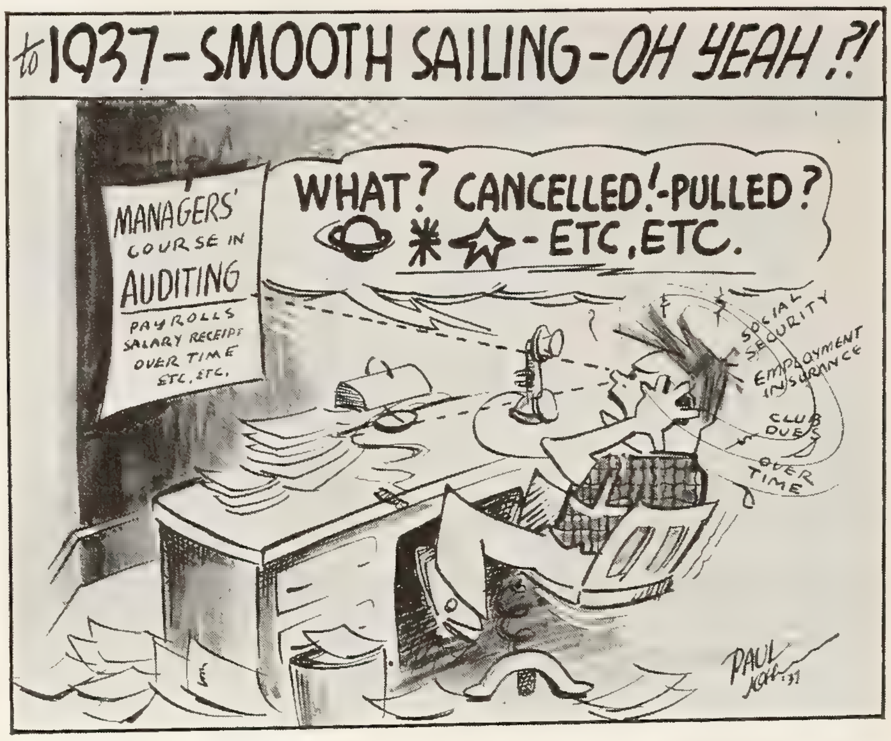
▽ ▽ ▽

Columnist down in Miami recently broke out with a yarn on managers in which the theatremen are referred to as the forgotten men of showbusiness and sichlike. The writer winds up by saying: "Being a manager is like eating spaghetti gracefully—it's not an immortal achievement or even a mental feat, but it is a minor art."

Something like filling a lot of space in a newspaper with a column on theatre managers, eh?

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!


to 1937-SMOOTH SAILING-OH YEAH ?!
MANAGERS' COURSE IN AUDITING
PAYROLLS SALARY RECEIPT OVER TIME ETC. ETC.
WHAT? CANCELLED!-PULLED? ✱✩-ETC, ETC.
SOCIAL SECURITY
EMPLOYMENT INSURANCE
CLUB DUES
OVER TIME
PAUL

This cartoon was forwarded by O. J. Macris, Temple Theatre, Wellsville, N. Y.

Penn Ties Contest To Merchants' Co-op.

An identity contest tied to a "name the picture" idea on "Rembrandt" was utilized by Manager Ed Penn, Fox Arlington, Santa Barbara, Cal., in a full page co-op tiein in which each merchant's ad carried a still of Charles Laughton showing him in parts played in previous pictures. Space was left under each of the stills where readers were asked to set down the name of the feature to identify the still.

Contestants were required to cut out each ad and paste on sheet of paper. Neatness and promptness of response was given consideration in the judging for the prizes of five pair of guest tickets given by each store. Ads were topped by full page box with contest rules and theatre credits.

"Tell Us What You Did"

ROUND TABLERS WILL HOLD LUNCH

Club members in the New York metropolitan area are contemplating a Round Table luncheon get-together on Thursday, February 18, from 12:15 on, in the lounge at Lyons' Chop House, 50th Street and Sixth Avenue.

Theatremen who would like to attend are requested to get in touch with club headquarters or the following committeemen: Paul Binstock, Republic Theatre, Brooklyn; Lew Preston, Endicott Theatre, Brooklyn; Joe Salmon, Riverside Theatre, New York; Ed Siegal, Jerome Theatre, Bronx, and Eric Van Dyck, Loew's 83rd Street Theatre, New York.

The Committee wants it known that all theatremen outside of the above - mentioned circuits are also invited to attend.

Sound Screen Display Plugs "God's Country" in Phoenix

J. R. Rodgers of the Fox Theatre, Phoenix, Ariz., used an effective lobby display in conjunction with "God's Country and the Woman," rigging up a "sound screen display" consisting of a 35mm sound projector placed on the mezzanine and projected down upon a large display screen. The sound horns were placed behind the screen. The trailer for the picture was run continuously in the lobby during peak hours.

Rodgers also sent out 2,000 novelty cards to ballyhoo the film, and made tieups with all libraries and book stores in town. One prominent photographer devoted his entire window to forest scenes, with the head, "God's Country and the Woman."

"Tell Us What You Did"

Offers Private Screening

For benefit of the Warm Springs Foundation, Eddie Melniker, Loew's Grand, Atlanta, offered to show "You Only Live Once" privately to any patron willing to contribute $500 to the fund. Screening was to take place during the evening when the President's Ball was being held.

"Tell Us What You Did"

Plugs Maurice Moscovitch

Being a neighborhood theatre with a Jewish clientele, the Freeman, in the Bronx section of New York, plugged the date on "Winterest" with posters, window cards and heralds printed in Yiddish and featuring Maurice Moscovitch, famed Jewish actor appearing in the picture.

"Tell Us What You Did"

Milt Harris Wins Trip

Free plane trip to New York, hotel accommodations and seven-day journey to Nassau offered by United Artists for best campaign on "Dodsworth" has been voted to Milt Harris, Loew's Cleveland theatres ad chief, for campaign on the date at the State Theatre. Contest broke before release of the picture last September.

Newspaper Works With M & P On Identity Contest

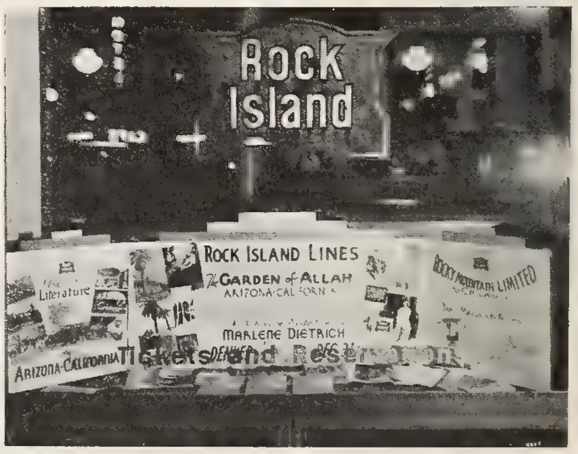
Recently completed and to highly gratifying results was the 12-week "Movie Title and Identity" contest put on by the Boston American and M & P downtown Boston theatres. One hundred and seventy-five prizes were given, first money being $5,000, the total awards coming to double that sum, M & P contributing a share of that sum. All bona fide residents of New England were eligible except employees of the paper, the theatres, motion picture companies represented or their families. No subscriptions were involved nor were there any monies to pay. The paper was interested of course from the standpoint of added readers and M & P was plugged in all ads and publicity plus daily paragraph that the houses concerned screened scenes and titles of productions used in the contest.

Cartoons were run every week day for the 12-week period, each cartoon representing, conveying or suggesting the title of a picture current or to be shown at the seven houses concerned. A number of possible titles was run with each cartoon for guidance and in addition, contestants were also required, from another list incorporated in the contest blank, to select correct list of three players appearing in the picture.

Rules also stated that answers were to be submitted only in groups of the entire 72 and with the last printed blank space was provided for an appropriate slogan of not more than 10 words which entrants were also required to send in. Examples given included: "Movies, the Nation's Favorite Recreation," "Movies, They Amuse and Educate," etc., and only one slogan was required with the entire listing of answers. More than one set of answers could be entered by one contestant, but no more than one prize could be won by any entrant nor any one family.

Among the circuit publicity men who participated in putting this over under Browning's supervision were Gene Fox, at the Metropolitan; Paul Levi, at the Paramount and Martin Glazer, Scollay Square Olympia.

"Tell Us What You Did"



RAILROAD TIEUP. Dubbing Arizona and California "The Garden of Allah", scene stills were used as background in railroad window to plug Al Huffman's date at the Denver, Denver, Colo.

RoundTablers Win Prizes Offered by Warners on 'Tiger'

Louis Charninsky, of the Capitol Theatre in Dallas, Texas, was awarded first prize of $350 for his campaign on "Bengal Tiger" submitted in Warner Bros.' Campaign Contest on the feature, according to an announcement by Gradwell L. Sears, Warner vice-president and general sales manager.

The contest began September 5, 1936, coincident with the national release date of "Bengal Tiger" and ended January 1, 1937. Prizes were offered for the best all-'round exploitation campaigns submitted by theatre managers over the country on the feature. Warner Theatres were barred from the competition.

The winner's campaign was also awarded the Quigley Awards Silver Plaque for September, 1936, and detailed in the Round Table, issue of October 17th.

Four other winners in the contest, as announced by Sears, are: Sid Holland, Elco Theatres, Elkhart, Indiana, second prize, $250; A. J. Belle, RKO Skouras Terminal Theatre, Newark, New Jersey, third prize, $150; H. F. Borresen, Strand Theatre, Minot, North Dakota, fourth prize, $100, and J. T. Floore, Empire Theatre, San Antonio, Texas, fifth prize, $75.

The campaigns submitted in the contest revealed a variety of unusual ballyhoos used to sell the feature. One of the highlights of Charninsky's first prize winning campaign included a tieup with the Dallas Centennial Exposition which gave him free plugs for the film over the Fair's public address system. To secure this, Charninsky entered the cage of a live tiger on the Fair Grounds, a stunt which broke Dallas papers.

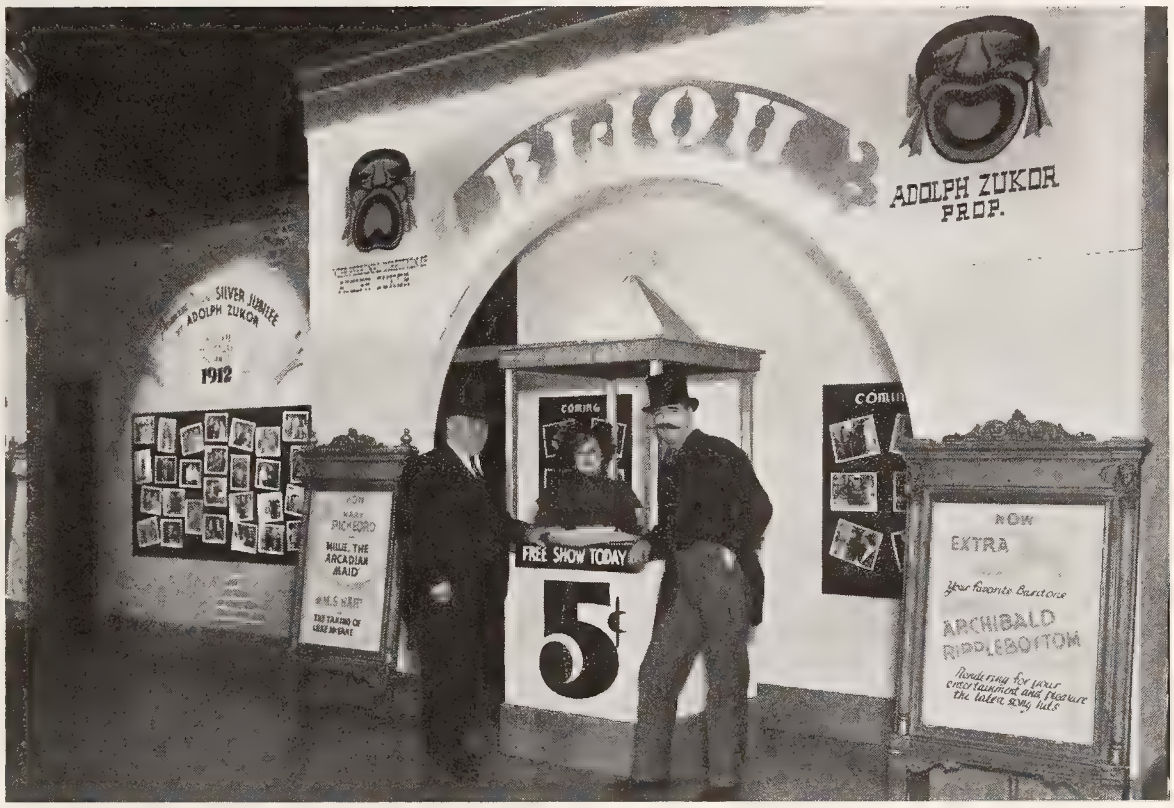
Second prize winner Sid Holland was also numbered among the Quigley Plaque winners during 1936 and other of the top-finishers in the Warner contest have also taken honors in various months of the Quigley Competitions.

As in previous contests sponsored by producing companies, the majority of the winners in the "Bengal Tiger" drive are active Club members, in this instance four out of the five holding membership.

"Tell Us What You Did"

STREET GAG. To sell "Prisoner of Shark Island," Morton Maius, Rialto Theatre, Flint, Mich., employed this man to do rope tricks in front of house and lecture on highlights of picture.

Replica of First Adolph Zukor Theatre Constructed for Omaha Silver Jubilee



Outstanding in the exploitations executed for the inauguration of Paramount's Silver Jubilee was a replica of Adolph Zukor's first theatre installed in the lobby of the Orpheum, Omaha, with projection for silent films showing early pictures made by Mr. Zukor. Seats were installed and patrons admitted without charge. Piano was also used for incidental music. The bewhiskered gent with the topper in the above photo is Manager Bill Miskell with Mayor Butler to left and the cashier in mutton sleeves and pompadour. Details were arranged by Evert R. Cummings, Tri-States district manager, and Ted Emerson, Tri-States' Omaha publicity director.

Silver Works with Red Cross To Aid Flood Refugees

Under the supervision of M. A. Silver, zone manager of the Warner Theatres in New York State, the Red Cross were permitted to go into the theatres for collections for the flood refugees. Several thousand dollars were raised and trailers run on screen in cooperation with local papers, urging the public to send canned goods to a special depot selected in the city of Albany.

In Troy a monster midnight benefit show was run in cooperation with the Mayor for which the Junior Chamber of Commerce sold tickets. Collections were also made in the Warner houses in Utica, Batavia, Dunkirk, Elmira, Hornell, Jamestown, Olean and Wellsville. Other houses in these situations also cooperated on the drive.

"Tell Us What You Did"

Front Page for Broderick

The A & P Menu, an eight-page pamphlet distributed in their stores throughout the country will feature a picture of Helen Broderick on the front cover. Date of publication tied in with the release of her latest RKO Radio picture, "We're on the Jury," co-starring Victor Moore. This menu is published once a week and has a circulation of 750,000.

McSwain-Royal Calendars

Neat job of layout and printing is shown in the monthly theatre calendars gotten out by Manager C. E. McSwain and assistant Bruce Royal, for the Granada, Texas, and Fair, in Plainview, Texas. Size of date spaces varies with the length of dates with picture copy overprinted on benday dates. Merchants' ads are carried across bottom of each calendar.

"Tell Us What You Did"

"GOD'S COUNTRY" WEEK PROCLAIMED BY MAYOR

For the reason that the picture was filmed in the Portland, Ore., sector and that it was swell publicity for the city and the lumber industry in the Pacific Northwest, Mayor Joseph Carson was prevailed upon to issue a proclamation announcing a "God's Country and the Woman" Week, current with the date at the Portland Paramount Theatre.

The break, of course, was plugged to the fullest at the theatre, in local dailies and other advertising.

Money-Back Offer Made by Davis

Accompanying photo shows 12 by 18-foot banner planted on wall on main street by Walt Davis, Capitol Theatre, Regina, Can., four weeks ahead of "Valiant Is the Word for Carrie" with money back guarantee.

For lobby gag, Walt erected compo board display on which were placed three-inch pieces of red cord, copy read "A string to tie around your finger to serve as a reminder to save a date for Carrie." Strings had to be replaced several times a day. Lobby contest consisted of bottle filled with colored water, ducats offered to those guessing how many tears it would take to equal the amount of water in the container.

"Tell Us What You Did"

Resemblance Contest Held By Oliver for "Stowaway"

Accompanying photo shows contestants lined up for Charles Oliver's Shirley Temple resemblance contest on "Stowaway" at the Palace in Duncan, Okla., for which loving cup, dolls and dresses were awarded winner and runners-up.

In addition to resembling the starlet, entrants had to sing, dance or read lines. Each child was introduced in verse and winners were decided by audience applause.

"Tell Us What You Did"

"Gold Digger" Parade Held by Royal

Contacting local auto agency for use of cars in a "Gold Digger" parade, Bruce Royal, Granada Theatre, Plainview, Texas, had fifteen high school girls don paper hats, blow horns and stream serpentine from windows of cars as two motorcycle officers with sirens screaming, escorted the home town "gold diggers" through the business and residential sections.

Small imprinted cards were inserted under all wind-shield wipers in downtown area, tieup was arranged with fashion shop on hosiery window display with life size standees of Powell and two of the girls and for lobby display showcase was used displaying hose with card reading, "Selected by Blondell and Farrell."

"Tell Us What You Did"

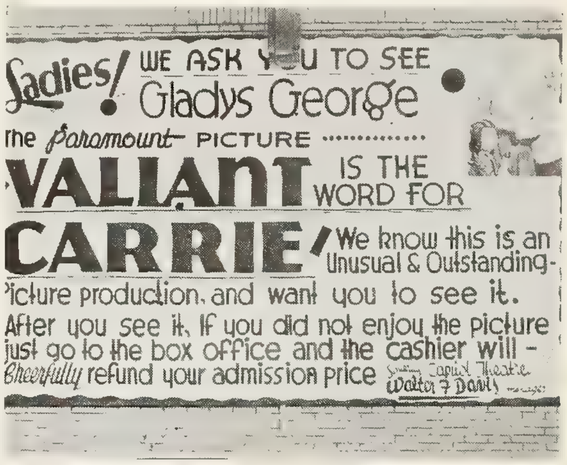
Painters Wear Signs For Paramount Week

Much was done by Manager F. Burr and publicity director A. Livermore, for the Paramount Week celebration at the Cameo, Sydney, Australia, starting well ahead by wide distribution of Paramount Week tabs imprinting of restaurant napkins, rubber stamping of circulars, letters, etc. Special cards were placed on suburban trams, prominent windows promoted, one displaying a large card with the theatre phone number with copy inviting passersby to phone the theatre about Paramount Week. Other stores advertised specials for the event, milk bars carrying cards urging patrons to drink more milk during the celebration.

Tiein was made with racing paper for contest to select a number of winning horses at the local track. Prizes were given for those sending in most accurate choices during Paramount Week with copy of ad and the racing paper in addition to mentioning the prizes donated by the theatre included plugs for the period in newspaper ads and announced it on radio programs.

Theatre front was lavishly decorated and a traffic-stopper proved to be back-banners worn by painters working on building next door to theatre (see photo), copy reading: "Brightening up for Paramount Week at the Cameo."

Gable's Congratulatory Wire


Ladies! WE ASK YOU TO SEE
Gladys George
The Paramount PICTURE
VALIANT IS THE WORD FOR
CARRIE
We know this is an Unusual & Outstanding-Picture production, and want you to see it.
After you see it, If you did not enjoy the picture just go to the box office and the cashier will - Cheerfully refund your admission price
Capitol Theatre
Walter F Davis

Davis' Money Back Guarantee

Oliver's Temple Resemblance Entrants

Cleaning Up For Paramount Week

Clark Gable Congratulates Altoona Gable on "Cain"

Among the leading stores in Altoona, Pa., is the Wm. F. Gable Co., and this gave Dave Goodman, manager of the Strand an opening for an ad and window tiein on "Cain and Mabel" with a sale held by the store. Goodman had the studio wire congratulations from the star, copy starting with the line: "From One Gable to Another." Wire was blown up for reproduction in store window (see photo) and also incorporated in page ads in two papers.

The pressbook "snappy comeback" contest was also planted to back up Goodman's vigorous ad layouts, magazine distributors bannered trucks, and 10 passes awarded daily on clothing store's radio program to names selected from among customers. Stills and tiein copy were planted in music stores and the hit numbers played by studio orchestras at radio stations.

"Tell Us What You Did"

Dairy Aids Limerick On "After the Thin Man"

Through tieup with local dairy, George Limerick, Yale Theatre, Cleburne, Texas, for "After the Thin Man" attached cards to all milk bottles week ahead, reading "A thin man can build himself up by drinking," etc., etc. Playdate and picture copy were included.

George used the personal endorsement gag in his ads, printed cards lauding the picture were mailed to all telephone subscribers and imprinted blotters distributed in all offices and business houses in city.

"Tell Us What You Did"

Smith Hosts Orphans On "Bonnie Scotland"

Through cooperation of Mitchell Smith of MGM in Uruguay for "Bonnie Scotland" arrangements were made for children of local orphanage to attend matinee. Children were transported in special bannered street cars and newspapers gave abundant space and art work to stunt.

For "Wife Versus Secretary," Smith tied up company controlling twenty cafes in town for distribution of a "Clark Gable ice-cream cup" together with card plugging picture.

"Tell Us What You Did"

Silver Dollar Matinee

Instead of the usual kid giveaways at the Saturday matinees, Mort Margolius, at the College, Toronto, Canada, struck on the idea of advertising gifts of silver dollars in a lucky contest which were offered in addition to other prizes such as movie projectors. Heralds announcing the news were distributed without cost by *Liberty Magazine* boys who stuffed copies with the announcements.

"Tell Us What You Did"

Siegal Gets Publicity

Ed Siegal, Jerome Theatre, Bronx, N. Y., grabbed off a little publicity for himself and theatre when Bob Connolly, creator of the "Now You Know" cartoon series in local paper used caricature of Ed together with item detailing heroic rescue work done by him last year when managing a house in Pittsburgh during the flood.

Story Values Neglected In Ads, Says Perkins

Round Tabler Declares Stars Not Only Assets In Selling Pictures at The Boxoffice

by DAVID F. PERKINS

The author of this article has had many years of experience in show-business as exhibitor, advertising executive with the Paramount interests in New England and more recently advertising director for the Schine circuit with headquarters in Gloversville, N. Y. In his opinion, pictures without definite star value may be built up at the box office by more emphasis on the story in exploitation and publicity as well as newspaper advertising.

There has been a gradual, almost imperceptible change in picture newspaper advertising during the past decade, which as a whole can not be considered an advancement. I make this statement advisedly after the examination of thousands of theatrical newspaper tear sheets during the past few years. This change is in a measure due to the average theatre manager's attitude toward his attractions. This does not apply to all theatre managers, but the exceptions prove the rule that there has arisen a growing belief that the public is only induced to come to the theatre because of the star value of the players—the marquee value of the names he can illuminate in electric lights.

This belief has been fostered by various national engraving "mat" services and by the artists who make hand-drawn newspaper ads. With this belief uppermost in the theatre manager's mind, the faces of his stars are featured in his ads and their names are exploited above the attraction title. Further, in the belief that people haven't time to read an ad, he dismisses the story and nature of the picture with as few words as possible.

If he is correct in his belief, then the millions of dollars spent in the explanatory copy of countless commercial ads is wasted. But people do read advertising copy if it is prepared so that it intrigues their interest and these millions of dollars are not wasted but bring countless millions in sales.

Unfortunately, when star values in a picture are weak, the majority of managers classify the attraction as a "B" picture and put as little energy as possible back of selling it. To them it is just one of those things—a program picture, that they have to bear with.

The circuit heads of the Paramount partnerships at the recent conferences which grew out of the Adolph Zukor Silver Jubilee dinner in Los Angeles, went emphatically on record against "B" pictures.

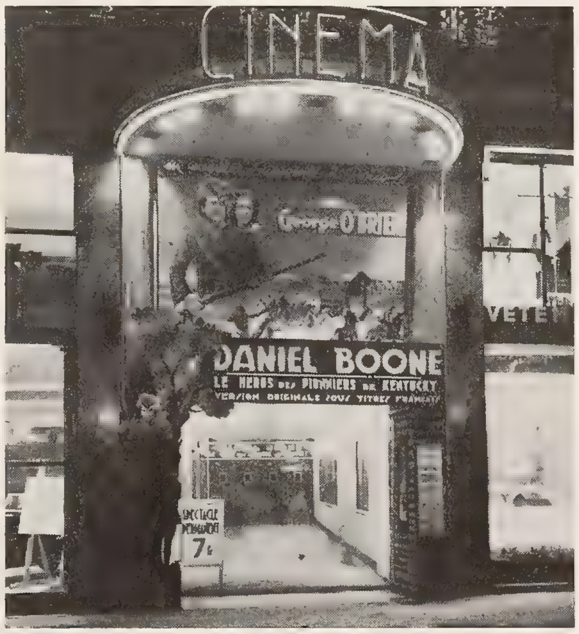
Calls Story Important

But "B" pictures we will always have with us. Not through the desire of the producer, chain theatre executives or exhibitor, but because of the vital fact that the cost of a production does not assure that it will be a smash hit, nor does the star values assure it, though both are frequently contributing factors. It is a combination of stars, players, direction, production values and treatment of the story that makes an "A" picture. And with all the good intentions in the world to make an "A" picture, the result is often a "B" picture as far as real excellence or as far as box-office value is concerned.

There is a place for "B" pictures. Players on the way up can only be developed as stars through a steady growth in popular favor through "B" pictures. The star who arrives overnight is a miracle and miracles are scarce. Exhibitors must awaken to the fact that actual stars can be counted on less than their fingers and toes. If they depend upon lesser luminaries for advertising appeal, they have only used 50 per cent of the potential appeal. The other 50 per cent is the story.

The selling of "A" pictures as well as "B" needs a definite right about face, if the tear-sheet evidence is to believed.

When we fail to like a favorite star or player in a certain attraction, the fault is probably the story. The player is the same actor or actress we have admired before. Why do so few cinema theatregoers return to see their favorite star in a picture which they have already witnessed? It is because of the story. Why do players that are not favorites fail to intrigue their interest? Because the story is not played up in the advertising enough to intrigue the theatregoers' interest, which a well rounded cast of featured players would make acceptable.



CHAMPS GOES WESTERN. Front for "Daniel Boone" at the swanky Elysees Cinema, Paris, reported the first time a western has been booked on Avenue Champs Elysees. Mme. L. Rudlof, Paris Radio publicist, is credited for the display.

The subject matter of the story is neglected in 75 per cent of theatre newspaper advertising and yet it is one of the most important factors that make for the selling of motion-picture entertainment.

There is too prevalent an attitude on the part of most managers to rely upon the vast channels of information with which the Hollywood productions come heralded to the fans today. But the mentality of the broad public is childishly forgetful. It must be reminded again and again.

The basic principals of effective theatre advertising, as well as of all advertising, can be stated in a few fundamental rules that are all-embracing.

Offers Basic Principles

Advertising is salesmanship in print. That means: give to the prospective theatregoer in a compelling way the "Reason-Why" the theagoer will be amused or entertained by a specific attraction.

Primarily, a theatre ad must have a central "Reason-Why" that strikes to the heart of a reader's emotions and arouses curiosity.

Secondly, there must be an arresting and compelling layout or form of presentation that grips the reader's interest and creates the desire to see the attraction.

These fundamental ingredients: Emotion and Reason, or shall we put it, aroused curiosity and created desire, are the dominant factors that sell theatre tickets.

Thousands of tear sheets from all sections of the country clearly indicate that these fundamental principles of good picture advertising are being lost sight of, not alone in the selling of the "B" picture, but in "A" pictures as well.

Star names and titles of pictures, while valuable, are not sufficient "Reasons-Why." Headlines and caption copy are necessary. The mass of theatregoers should be sold on story values as well as star values. If the exhibitor will consistently do so, not only in his newspaper advertising and publicity, but also in his exploitation and ballyhoo, he will be surprised how his "B" picture attendance will pick up and often make him think it was really an "A" attraction.

"Tell Us What You Did"

Boy Scouts Cooperate

To sell "Ah Wilderness" Tom Simmons, at the Dunlap, Clarksville, Ark., had local Boy Scouts go house-to-house with blanks to be filled in with name and addresses, one to each family. Guest tickets were given to those whose names were selected at the theatre and Scouts filling out the cards were given free admission. Theatre copy was carried on reverse side of blank.

PATRON VOTES ASKED FOR "REQUEST WEEK"

Clubs, Churches and Libraries Cooperate with Francis Gooch to Choose Ace Return Dates

Put on by Francis J. Gooch and successfully at the Columbia, Bath, Me., for the week before Christmas was a "Request Week" of pictures previously played, the selection made by patrons. No extra money was spent on the campaign and the details supplied by Gooch may be used for other dull weeks during the year or, of course, filed away for this year's pre-holiday period during December.

Drive started three weeks ahead with trailers announcing the event and asking that requests for certain pictures be left at the box office. Then the regular trailer a week ahead with the pictures selected carried a leader reading: "The Hits You Have Selected." For two weeks in advance, and to keep interest high, portable slide projector was used to project slides on front border over center of screen. Slide copy carried current voting results, idea being used during first two minutes of the regular trailers. Lobby one-sheet was also used for the listing idea with each day's leaders in the voting. Copy was changed daily and on the day before, final list of the leaders announced which of course were the pictures already booked for the "Request Week."

To save on the regular accessories in his inside lobby frames, Gooch covered these with masks carrying the "request" copy. Openings were left to use as little exchange material as possible and with six changes a week. Francis was thus able to save quite a bit in this direction, cutting down about a third on accessory costs. Same procedure was adopted in the 14 by 36 insert card spaces with the entire week's program listed on cards of this size. Title cards with stars and pictures were used instead of eight by ten stills and masked one-sheet instead of the 40 by 60's also employed to hold down expenses.

The house personnel cooperated enthusiastically with a special service meeting called three weeks ahead when the event was explained and discussed. At another meeting held the following week, "Employees Cards" were given out. Cards carried spaces for selected pictures, names and addresses of patrons voting, and on other side copy on the "week." Three cash prizes were given employees turning in the greatest number of filled-in cards over half of which were returned. Gooch reports that each of the staff had about six people helping in the distribution which resulted in the unprecedented total of returns. The selection idea was further used in the regular weekly programs and many of these also were brought in by patrons. Libraries, churches and schools were contacted to the point where leading minister plugged the week in his regular sermon and aided in distributing the request cards to the congregation. School principals and librarians also cooperated, as did various clubs, scout organizations and Y.M.C.A.

Letters were written to patrons making request by mail and enclosed were programs of the week with the selected pictures circled. Leaders of women's clubs were similarly contacted. Local newspaper aided with daily stories among which was a listing of some 50 pictures supposed to be voted upon. Top window display in bookstore exhibited many books from which the hit pictures were made with tiein copy included.

Gooch reports that he had other smart ideas to use but which would have entailed more than he had available to spend. He reports the above, all in the low-cost and no-cost field, helped to give him a week's business that otherwise would have been below normal.

"Tell Us What You Did."

WINDOW DISPLAY. Created for date on "Message to Garcia" at the Chalerm Krung, Bangkok, Siam, by Erb Samphya, United Cinema's publicist, in conjunction with L. Von Heverbeck.

"Tell Us What You Did"

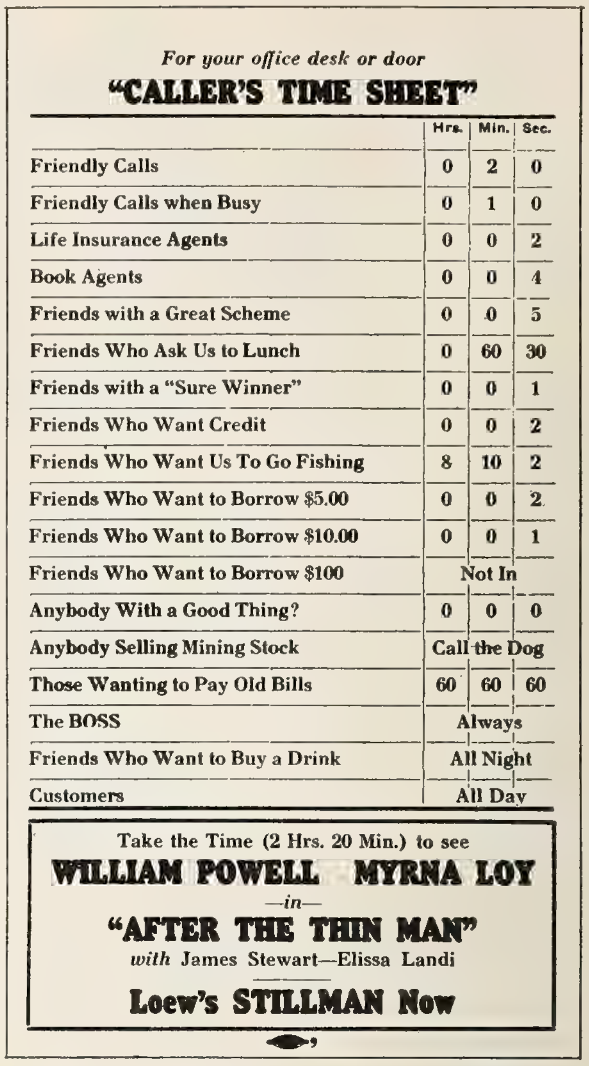
Merchant Ad on Photos

Another neat way of promoting free autographed star photos is Frank Boucher's idea, most recently used on "Rainbow on the River" at Warners' Metropolitan, Baltimore. At top of reverse side of the Bobby Breen photos, theatre ad is carried in a neat box and similar setup is planted at the bottom with the merchant's ad. Frank plans to repeat the stunt on other forthcoming pictures.

"Tell Us What You Did"

Capitol Celebrates Birthday

E. A. Sheppard, advertising department of the Capitol Theatre, Allston, Mass., forwards photo of birthday cake displayed in lobby in connection with a weight-guessing contest, for which passes were awarded those coming closest to correct weight. Sheppard says contestants had to deposit their "guesses" in ballot boxes giving name and address, thus insuring a new and up-to-date mailing list for future uses.



For your office desk or door

"CALLER'S TIME SHEET"

	Hrs.	Min.	Sec.
Friendly Calls	0	2	0
Friendly Calls when Busy	0	1	0
Life Insurance Agents	0	0	2
Book Agents	0	0	4
Friends with a Great Scheme	0	0	5
Friends Who Ask Us to Lunch	0	60	30
Friends with a "Sure Winner"	0	0	1
Friends Who Want Credit	0	0	2
Friends Who Want Us To Go Fishing	8	10	2
Friends Who Want to Borrow $5.00	0	0	2
Friends Who Want to Borrow $10.00	0	0	1
Friends Who Want to Borrow $100	Not In		
Anybody With a Good Thing?	0	0	0
Anybody Selling Mining Stock	Call the Dog		
Those Wanting to Pay Old Bills	60	60	60
The BOSS	Always		
Friends Who Want to Buy a Drink	All Night		
Customers	All Day		

Take the Time (2 Hrs. 20 Min.) to see

WILLIAM POWELL MYRNA LOY

—in—

"AFTER THE THIN MAN"

with James Stewart—Elissa Landi

Loew's STILLMAN Now

GAG TIME SHEET. Above novelty herald on thin cardboard was distributed in office buildings on opening day of "Thin Man" by Jack Lykes, for date at Loew's Stillman, Cleveland.

"Tell Us What You Did"

Bishop Sells Insurance Men

Hal Bishop, RKO Capitol Theatre, Winnipeg, Canada, for "Gold Diggers" sent letters to all local insurance men reading, "When an insurance man tries to sell a theatre manager—that's not news. But when a theatre manager tries to sell an insurance man—THAT'S NEWS," followed by the information that Dick Powell, star in the picture, sells insurance and succeeds in putting over a $1,000,000 policy.

"Tell Us What You Did"

ANOTHER GOOD ANGLE ON DRAMATIZATIONS

Where there are no broadcasting stations and theatres thus cannot avail themselves of the free radio scripts, an idea of exploiteer Bill Bishop, described in MGM's bi-weekly campaign service bulletin may be found adaptable.

Bishop arranges for high school senior classes to present these dramatizations weekly providing the scripts are suitable. Students rig up school auditorium stages to resemble broadcasting rooms and put on the show with proper credits for the company and theatre. In return, exhibitor invites cast to see the picture so amateurs can compare their performances with the stars.

Makes Ace Tieins At Rural Schools

Told in "Contact," ace Warner Theatres Cleveland zone house organ, is how Kroger Babb, Warner-Chakeres circuit ad head, in Springfield, Ohio, has effected a plan to contact teachers in the county rural schools for the purpose of building interest in houses nearest the schools.

Babb saw the county superintendent of schools in the theatre's drawing area and obtained from him a list of all the teachers in that county, by school, the names embracing, grade, junior high and high schools. Then to each teacher in one of the schools of the total number in the area was mailed one pass good on Sunday, the opening day. As there were 12 schools contacted in all, that meant each teacher would see a show on the house at least every twelfth week. The slant worked out well enough so that after it got going, Babb found the response very satisfactory and was in the lobby to greet his guests when they attended to make the personal contact that was later to pay good dividends.

This works out when pictures with especial historical or other school angles are booked and which need an extra boost. Kroger then advises the teachers of these dates and finds that the teachers in appreciation of his courtesies lend aid and help to arrange group attendance among pupils. The first test of this brought an estimated 95 per cent of possible student attendance.

And also of note is that once the teachers come in as guests of the theatre many return and often with friends which brings a lot of extra admissions that the house was not getting previously.

"Tell Us What You Did"

Changes Matinee Schedule On "Romeo" for Students

Complete sellout for "Romeo and Juliet" several days before the picture opened was realized by Roscoe Drissel, manager of Loew's Parkway, Wilmington, Del., recently when Pierre S. duPont, chairman of the board of the duPont Company purchased the entire block of reserved tickets for an evening performance. The block comprised 1,024 tickets, every seat in the house. Mr. duPont presented the tickets to the University of Delaware as a gift. Students, faculty members, their wives and administrative officials of the university attended the showing.

On request of public school authorities the matinee time for "Romeo and Juliet" was changed in order that school children might attend. Notices on the bulletin boards of all Wilmington schools announced to the students the time and information concerning the picture, and special attention was given the senior high school students as the picture is in direct relationship with their language arts studies. Private showing of the film was given by Manager Drissel in the Tower Hill School in Wilmington for some 300 members of the Tower Hill faculty and English, language, art, and social science teachers, and librarians of the Wilmington public, parochial and private schools.

A ROOTES' ANIMATION

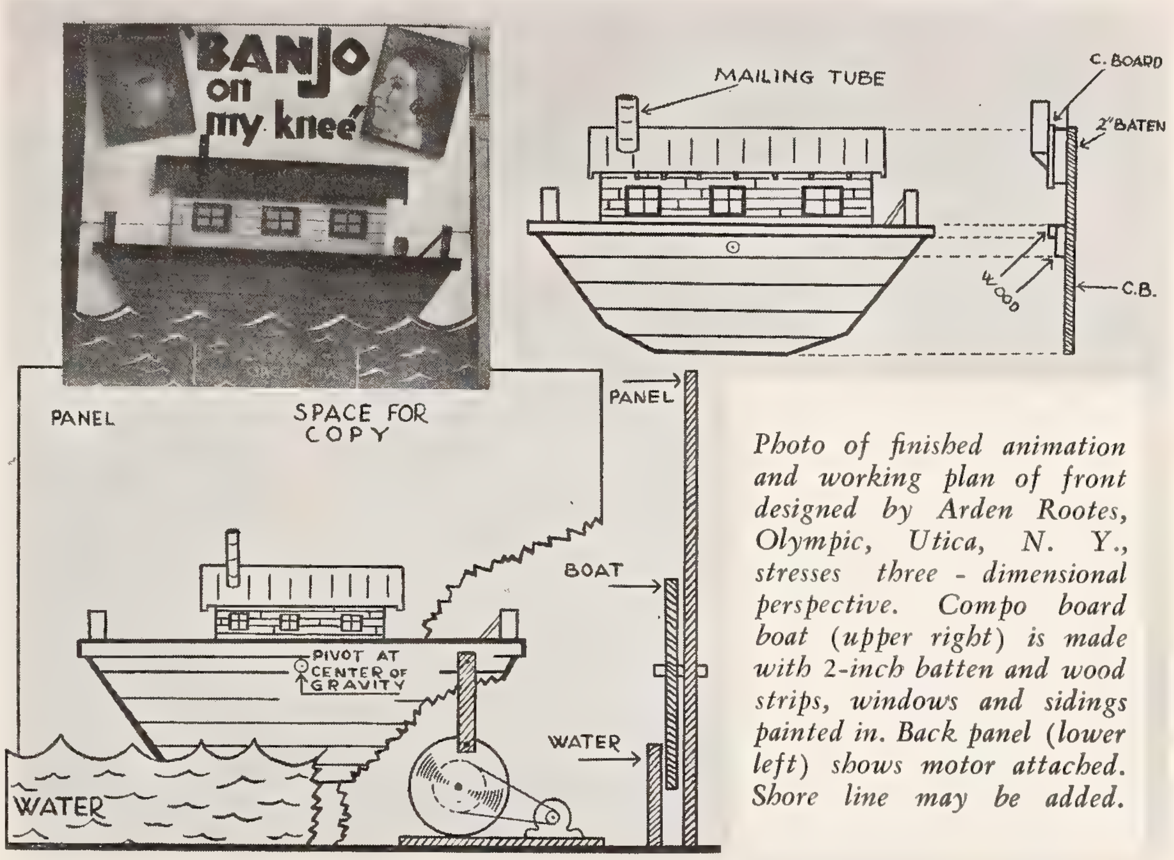


Photo of finished animation and working plan of front designed by Arden Rootes, Olympic, Utica, N. Y., stresses three-dimensional perspective. Compo board boat (upper right) is made with 2-inch batten and wood strips, windows and sidings painted in. Back panel (lower left) shows motor attached. Shore line may be added.

"Come and Get It" Heralds Distributed at Steel Mills

Special circus heralds were printed for "Come and Get It" and distributed to workers of local steel companies by Lawrence Thompson, Loew's Theatre, Canton, Ohio. Beauty salon featured a "Frances Farmer bob" as a weekly special, using art and title as their lead off in their ads, and department store used "Come and Get It" as the lead line in double truck page of weekly shopping news distributed to every home in city.

Bookmarks were planted in public libraries, radio station gave fifteen minutes on production notes and stars of the picture, drug store plugged a "Come and Get It" milk shake, special drinks were featured in restaurant bar and local jeweler devoted window to display of replica of jewels worn in picture.

"Tell Us What You Did"

ICE CREAM WEEK STARTS APRIL 18

Activities of one kind and another are slated for Ice Cream Week, April 18 to 24, sponsored by Ice Cream Review, *industry trade journal, and local manufacturers. Picture tieups, radio programs, newspaper advertising and publicity are among the things listed. Suggestions are made by the committee that theatremen and ice cream people get together locally for discussions on cooperations of mutual benefit.*

House Personnel Takes Over During "Personality Month"

Catching up a bit on his membership obligations, W. Bennett, from the Empress, in Vernon, British Columbia, reports the successful operation last year of a "Personality Month" in which each week, one member of the house staff was appointed to act as manager and allowed to make tieups, stage extra attractions, put on contests, etc. Bennett of course stood by to insure that everything would move smoothly. Among the ideas executed by the assistant manager, head usher and cashier respectively during their terms were fashion shows, co-op pages, promotion of birthday cakes.

Found profitable also by Bennett is a series of vest and pocket-size programs running up to 14 pages. These carry monthly programs, stories and cuts on coming attractions, institutional copy to build up local business generally and sufficient merchants' ads to hold down printing and distributing costs. The theatreman also publishes these for single big pictures and writes that he finds business men always ready to come in with him. Copy in the single pamphlets include shopping talk and as the literature is distributed in a 30-mile radius, results prove that they draw people in to patronize participating stores as well as attend the Empress.

"Tell Us What You Did"

Kendall Finishes First

Exceeding his quota by the largest percentage, Manager Rex Kendall, Patee, Lawrence, Kans., led managers in the recently completed 13-week Commonwealth circuit contest to straighten returns during the preholiday period. Glenn Deeter, Royal, Hoisington, Kans., placed second with third going to Ray Holmes, Dreamland, Harington, Kans.

YOU ARE INVITED TO JOIN UP

M. D. BUNDT

manages the Dyckman Theatre in New York City, having started in showbusiness at the Fox Walker Theatre in Brooklyn as doorman and was later made assistant. When Randforce took over the house he left and become manager of the Cross Bay in Ozone Park, L. I. From there Bundt joined Rapf and Rudin at the Arcadia Theatre, in the city and thence to his present assignment.

▽

LAWRENCE E. STEWART

is in Watertown, S. D., managing the Lyric Theatre for the Minnesota Amusement Co., has been with the circuit about eight years, starting as doorman of the Huron, Huron, S. D., and then manager of the State there before coming to the Lyric. Since his circuit is well represented in our section we are glad to add his name to our list and look forward to contributions from him.

▽

WILLIAM TINKLER

acts as assistant advertising manager of MGM in Sydney, Australia, and since all of our brother members are interested in what goes on overseas we shall await with interest accounts of Tinkler's recent theatre activities for reproduction in our pages.

▽

CHARLES S. OZBURN

with the recent acquisition by the Wometco Theatres of the State Theatre in Miami, Fla., Charlie was made manager after having spent five years as assistant manager to John Cunningham. Guess that about ties that circuit up 100 per cent Round Table, but you'll have to keep in touch with us, Charlie, and report from time to time on what's going on down your way.

▽

DON KNAPP

manages the Lincoln Theatres in Danville, Ill., having started as usher at the Palace there, then chief of service at the Fischer, assistant and then manager at the Lincoln. Don's hobby is photography and we're hoping that he'll forward us some pictures of his outstanding lobbies for reproduction here.

▽

CHRIS HADFIELD

is the resident manager of "La Scala" in Manchester, England, having started as assistant manager at the Piccadilly, then appointed publicity chief for Stolls Theatres at Manchester and to various other houses, but all in Manchester. Hadfield has handled grand opera, variety, revues, circus, silent and talkies, in fact, as he says, "everything from the back to the front of the house." We are always interested in reporting stunts from overseas so look forward to hearing from you, Chris.

▽

FORREST JUSTUS

out in Long Beach, Cal., manages the Palace Theatre for Fox West Coast. We first find Forrest ushering at the Palace in Dallas, Tex., then to St. Louis, Mo., for RKO as exploitation manager and then to the RKO Mainstreet as assistant and left that outfit three years ago to join Fox West Coast.

Birthday Greetings

Sam J. Aaron
K. L. Adams
Alvah Barber
David W. Bayne
W. L. Barritt
W. Spencer Bentley
Bernard N. Bisbee
C. J. Bolender
John Capano
Frestle F. Chenoweth
William G. Cooke, Jr.
Harry E. Creasey
Achilles Damiani
Charles Dearth
Laurin J. Derenzy
J. H. Diller
Thomas P. Dowd
J. B. Edwards
John Ewing
Harry E. Finley
Fred R. Fisher
Nat Goldberg
Ben Gross
Arthur Bernard Hahn
Paul H. Harrell
Milton S. Harris
G. Otto Hartsoe
George Heliotes
I. M. Hirshblond
Homer R. Hisey
George A. Hodge
Chris G. Holmes
Charles N. Hurley
Russell N. Hart
George W. Jinks
Jack Kleinman
Dan E. Krendel
Albert Knopp
Jules Koenig
H. O. Larson
Alvin K. Lavender
W. A. Lee
J. Ellison Loth
J. Roger MacGuigan
John F. Mackenzie
Charles V. Martina
Bill Nash
David Newell
Clarence J. Olbrich
Edward Penn
Paul D. Rainsberger
Dominic Reds
N. J. Reed
Thomas R. Reilly
John J. Revels
G. W. Sampson
Philip Sigel
Isser Singerman
Theodore Leo Smalley
Edward Singerman
Charles L. Stephenson
M. J. Stockwell
Milton Swanson
Ken Veach
Harry Wade
Dick Walsh
William Weiss
Ernst Williams
A. Milam Wilson
William C. Wittenberg
Herman D. Wood
T. S. Yeoh

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Rockefeller Center, N. Y.

Name ....
(PRINT)

Position ....

Theatre ....

Circuit ....

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City ....

State ....

Absolutely No Dues or Fees!

LIONEL HANSHER

manages the Radio City Theatre in Toronto, Canada, starting as usher with Loew's and after six months promoted to Chief of Service. With Canada signed up almost solidly Round Table, we shall look forward to hearing from you at frequent intervals.

▽

W. VERNON PATTERSON

is the publicist for the State and Roxy Theatres, Marshall, Minn., for the Marshall Theatres Corp., working under W. R. Hiller. Pat has been projectionist at the Roxy and says he has been an enthusiastic reader of this department, but promises from now on shall keep in touch. Okay, Pat, show us!

▽

PHILIP HENRY HAYWARD

is managing director of the Tudor Cinema in Auckland, N. Z., and comes of a family of show people, his father being in the business "since it was one at all and before that in the theatrical end of it." Phil has been at it for over 29 years, having started as projectionist. He has also been in the film exchange business and connected with the building and altering of large theatres in his country. We shall be interested in hearing from you Hayward, so drop us a line.

▽

PETER BROADHEAD

manages the Sam Harris Theatre in New York City, just a few blocks from club headquarters, so we're expecting a visit any day now. Peter recently left the Ritz Theatre in Lyndhurst, N. J., for this job, having formerly managed the Comet for Sam Harris and also was connected with Fox and Pantages.

▽

HARVEY KNY

manages Warner's Rex Theatre in Sheboygan, Wis., has been in showbusiness fifteen years and has worked for Publix, Skouras Bros. and Warners. Harvey started as treasurer, assistant manager and then managerial job and he must know that joining the club means that he obligates himself to contribute to our section, so we are anticipating word from him shortly.

▽

BOB HARRIS

manages the Florida and Lyric Theatres in Daytona Beach, Fla., for Sparks. Bob started as usher at the Tampa Theatre in Tampa, later becoming doorman and assistant manager. From that spot he was made advertising manager for seven of the Sparks theatres in Tampa and was then transferred to his present Daytona Beach assignment.

▽

EARL POTTER

is the assistant manager of the Wometco Mayfair Theatre in Miami, Fla., and started as usher at the Grand under O. G. Finley, now at the Park. Earl left showbusiness for a while, but found the lure too great and returned to the fold, working under various of our members and now assists Mark Chartrand who, incidentally, we haven't heard from in some time. How about you boys?

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

Coming

Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

White Glove, The		May 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Dodge City Trail	Chas. Starrett-Marian Weldon	Feb. 5,'37†		
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 6,'32, p. 72.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
Woman in Distress	May Robson-Irene Hervey	Jan. 17,'37†	68	
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	
(See "In the Cutting Room," Nov. 28.)				

Coming

College Hero	Charles (Buddy) Rogers			
Devil Is Driving, The	Richard Dix-Joan Perry			
Honeymoon Pilot	Rosalind Keith-Chas. Quigley			
I Promise to Pay	Leo Carrillo-Chester Morris	Feb. 15,'37†		
(See "In the Cutting Room," Nov. 21.)				
Law of the Ranger	Bob Allen	Feb. 26,'37†		
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
New Trail Ahead, A	Chas. Starrett-Peggy Stratford			
Nightingale Flies Home, The	Grace Moore			
Parole Racket	Paul Kelly-Rosalind Keith	Feb. 20,'37†		
(See "Freedom for Sale," "In the Cutting Room," Jan. 16,'37.)				
Racing Luck	Dorothy Wilson-Chas. Quigley			
Racketeers in Exile	George Bancroft-Evelyn Venable	Mar. 15,'37†		
Speed Mad	Rosalind Keith-Allen Brook	Mar. 20,'37†		
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†		
Trouble in Morocco	Jack Holt-Mae Clarke	Mar. 25,'37†		
Venus Makes Trouble	James Dunn-Patricia Ellis			
Weather or No	Ralph Bellamy-Ida Lupino	Mar. 31,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
When You're in Love	Grace Moore-Cary Grant	Feb. 27,'37†		
(See "Interlude," "In the Cutting Room," Oct. 24.)				
Women Are Wise	Dolores Del Rio			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	*60	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Beyond Victory	Tom Keene	Mar. 1,'37†		
Common Ground	Tom Keene	Apr. 12,'37†		
Louisiana Purchase	Tom Keen-Rita Cansino	May 24,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English Titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
March Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Amok	Marcel Chantel	Oct. 15†	84	
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
Road Gang (A) 964	Donald Woods-Kay Linaker	Mar. 28	62	Feb. 29
(Exploitation: Mar. 7, p. 94; June 6, p. 121; June 27, p. 88; July 4, p. 68; July 11, p. 128.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service, "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter			
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	*85	Jan. 9,'37
Her Husband's Secretary 173	Jean Muir-Warren Hull	Mar. 20,'37		
(See "In the Cutting Room," Dec. 19.)				
Marked Woman	Bette Davis-H. Bogart			
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Penrod and Sam (G) 172	Billy Mauch-Harry Watson	Feb. 28,'37†	*65	Jan. 16,'37
Prince and the Pauper, The 112	Mauch Twins-Errol Flynn			
(See "In the Cutting Room," Jan. 30,'37.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Slight Case of Murder, A	Edward G. Robinson			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Jan. 16,'37.)				
Story of Emile Zola, The	Paul Muni-J. Hutchinson			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Talent Scout	Donald Woods-Jeanne Madden			
That Man's Here Again	Mary Maguire-Tom Brown			
(See "Love Begins," "In the Cutting Room," Jan. 23,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Sarcos and the Eagle	Olympia Deos	Oct. 18†	118	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyvell	Feb. 21,'37†	90	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love	Jessie Matthews-Louis Borrell	Jan. 30,'37†	87	
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Everybody Dance (G)	Ernest Truex-C. Courtneidge	Feb. 15,'37†	75	Dec. 5
Great Barrier, The	Richard Arlen-Lilli Palmer			
(See production article, Feb. 6,'37, p. 20.)				
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Threat, The	Wallace Ford-Anna Lee			
Two of Us, The	Jack Hulbert-Gina Malo			
You're in the Army Now	Victor McLaglen			

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	
Captain Calamity 128	George Houston-Marian Nixon	Nov. 29	66	
Devil on Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G) 101	James Cagney-Mae Clarke	Dec. 25†	73	Dec. 19
(Exploitation: Jan. 16,'37, p .74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77.)				
Hats Off (G) 108	Mae Clarke-John Payne	Jan. 2,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Scotland Yard Commands 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'37†	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Gold	Conrad Nagel			
Hittin' the Trail 149	Tex Ritter			
Killers of the Sea 135	Capt. W. Casewell	Feb. 27,'37†	135	
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Feb. 20,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 13,'37	70	Aug. 29
(Reviewed under the title, "The Amazing Quest.")				
Trouble in Texas 148	Tex Ritter	Feb. 27,'37†		
23½ Hours Leave 103	James Ellison-Terry Walker			
Two Shall Meet 124	Eric Linden-Cecilia Parker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Coming				
Crime of Voodoo	Fredi Washington		63	
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
Coming				
Deerslayer				
High Hat	Frank Luther-Dorothy Dare			
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brilliant Marriage	Joan Marsh-Ray Walker	Mar. 25	64	
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4
Coming				
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance 706	Richard Tauber	Nov. 20†	82	
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108; Jan. 23,'37, p. 80.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 9,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5; Feb. 6,'37, p. 72.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64.)				
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 6,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Moonlight Murder (G) 624	Chester Morris-Madge Evans	Mar. 27	68	Mar. 28
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Petticoat Fever (G) 645	Robt. Montgomery-Myrna Loy	Mar. 20	81	Mar. 21
(Exploitation: Apr. 18, p. 79; May 30, p. 90; June 13, p. 123; July 25, p. 81.)				
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79: Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72.)				
Three Godfathers (G) 623	Chester Morris-Irene Hervey	Mar. 6	82	Feb. 22
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20
Coming				
Captains Courageous	F. Bartholomew-Spencer Tracy	Mar. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Day at the Races, A	Marx Brothers-Allan Jones	Mar. 12,'37†		
Espionage	Edmund Lowe-Madge Evans	Mar. 5,'37†		
Good Earth, The (A)	Paul Muni-Luise Rainer		*130	Feb. 6,'37
(See production article, July 11, p. 16; exploitation: Feb. 6,'32, p. 72.)				
Last of Mrs. Cheyney, The 719	J. Crawford-Robt. Montgomery	Feb. 26,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
Maytime 720	J. MacDonald-Nelson Eddy	Feb. 19,'37†		
Night Must Fall	Robt. Montgomery-R. Russell			
Nobody's Baby (G)	Patsy Kelly-Robt. Armstrong		*65	Feb. 6,'37
Parnell	Clark Gable-Myrna Loy	Mar. 19,'37†		
Personal Property	Jean Harlow-Robert Taylor			
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		124	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77.)				
Skidding	Lionel Barrymore-Florence Rice	Apr. 2,'37†		
Song of the City	Dean Jeffries-Marg't Lindsay			
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30,'37, p. 84.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Call of the Prairie (G) 3541	Wm. Boyd-Jimmy Ellison	Mar. 6	67	Feb. 1
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Desert Gold (G) 3546	Larry Crabbe-Marsha Hunt	Mar. 27	58	Aug. 8
Doctor's Diary, A (G)	George Bancroft-Helen Burgess	Jan. 22,'37†	*70	Jan. 30,'37
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 8	67	Apr. 25
F Man (G) 3544	Jack Haley-Adrienne Marden	Mar. 13	72	May 16
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Cresman	June 12	68	June 6
Give Us This Night (G) 3542	Jan Kiepura-Gladys Swarthout	Mar. 6	73	Mar. 7
(See musical analysis, Mar. 14, p. 18; Jan. 16,'37, p. 78.)				
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Murder with Pictures (G) 3610	Lew Ayers-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Outcast (G)	Warren William-Karen Morley	Feb. 5,'37†	*75	Feb. 6,'37
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85.)				
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127; Jan. 16,'37, p. 78.)				
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
13 Hours by Air (G) 3547	Fred MacMurray-Joan Bennett	Mar. 27	77	Mar. 21
(Exploitation: June 6, p. 118; Aug. 22, p. 113.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Too Many Parents (G) 3545	Frances Farmer-Billy Lee	Mar. 20	74	Mar. 14
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland	Wm. Boyd-Jimmy Ellison	Feb. 26,'37†		
(See "Bring Me His Ears," "In the Cutting Room," Dec. 19.)				
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 26.)				
Danger, Men Working	Lew Ayres-Ruth Coleman			
(See "In the Cutting Room," Jan. 30,'37.)				
Girl from Scotland Yard	Karen Morley-Robert Baldwin			
Her Husband Lies	Ricardo Cortez-Gail Patrick			
High, Wide and Handsome	Irene Dunne-Randolph Scott			
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
I Met Him in Paris	Claudette Colbert-Robt. Young			
John Meade's Woman	Edw. Arnold-Francine Larrimore			
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem (G)	C. Colbert-Fred MacMurray	Feb. 19,'37†	*85	Jan. 30,'37
Murder Goes to College	Roscoe Karns-Marsha Hunt			
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
Swing High, Swing Low	Carole Lombard-F. MacMurray			
(See "In the Cutting Room," Jan. 9,'37.)				
Waikiki Wedding	Bing Crosby-Shirley Ross			
Years Are So Long	Beulah Bondi-Victor Moore			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer	Feb. 25,'37†		
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†		
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies 6011	Donald Cook-Judith Allen	Dec. 21†	61	
(See "In the Cutting Room," Nov. 21.)				
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Girl from Mandalay, The 3525	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clark-Phillips Holmes	Apr. 6	69	Mar. 7
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5
Three Mesquiteers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Girl	June Travis-Bob Livingston	Mar. 1,'37†		
Ever Since Adam 3510	Patricia Ellis-Lyle Talbot	Mar. 8,'37		
Gambling Terror 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†		
Git Along Little Dogie 6307	Gene Autry	Mar. 22,537†		
Hit Parade, The	Frances Langford-Phil Regan			
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†		
Jim Hanvey	Guy Kibbee	Mar. 24,'37†		
Paradise Express	Grant Withers-Dorothy Appleby	Feb. 22,'37†		
(See "In the Cutting Room," Jan. 23,'37.)				
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Steel	Grant Withers-Judith Allen	Mar. 22,'37†		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Texan Rides, A 6335	Bob Steele	Mar. 15,'37†		
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†		
Two Wise Maids (G)	Alison Skipworth-Polly Moran	Feb. 15,'37†	*70	Feb. 6,'37

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Criminal Lawyer 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	
(See "In the Cutting Room," Oct. 31.)				
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37.	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils 714	Victor McLaglen-Preston Foster	Feb. 5,'37†		
(See "Coast Patrol," "In the Cutting Room," Nov. 14.)				
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 12,'37†	60	Dec. 26
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	82	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83.)				
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Passage 718	Constance Worth-V. Haworth	Mar. 19,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Don't Tell the Wife	Guy Kibbee-Una Merkel	Mar. 12,'37†		
Michael Strogoff 717	Anton Walbrook-Eliz. Allan	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Outcasts of Poker Flat	Preston Foster-Jean Muir			
Park Avenue Logger (G)	George O'Brien-Beatrice Roberts	Feb. 26,'37†	*65	Jan. 30,'37†
Quality Street	Kath. Hepburn-Franchot Tone	Apr. 9,'37†		
(See "In the Cutting Room," Oct. 7.)				
Satisfaction Guaranteed	Anne Shirley-John Morley			
Stepping Toes	Fred Astaire-Ginger Rogers	Apr. 23,'37†		
Toast of New York 719	Edward Arnold-Frances Farmer	May 7,'37†		
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 19,'37†	71	Jan. 23,'37
When's Your Birthday?	Joe E. Brown-Marian Marsh	Feb. 19,'37†		
Wings of Mercy	John Beal-Joan Fontaine	Apr. 2,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
Woman I Love, The 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
(See "Escadrille," "In the Cutting Room," Jan. 16,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls.	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies.")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls.	
Chinese Melody		James B. Leong		6 rls.	
Devil on Earth		James B. Leong		6 rls.	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 26
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	*65	Jan. 9,'37
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	anet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724	Jane Darwell-Delma Byron	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
On the Avenue 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 19.)				
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley 731	Richard Arlen-Virginia Grey	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 26.)				
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Song and Dance Man* (G) 642	Paul Kelly-Claire Trevor	Mar. 13	72	Feb. 22
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Woman-Wise 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	70	
(See "In the Cutting Room," Dec. 19.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cafe Metropole	Loretta Young-Tyrone Power			
Charlie Chan at the Olympics	Warner Oland-Kath. de Mille			
Dead Yesterday	Sally Blane-Thomas Beck			
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 12,'37†	*70	Jan. 23,'37
50 Roads to Town	Don Ameche-Ann Sothern			
(See "In the Cutting Room," Jan. 30,'37.)				
Love Is News 729	Loretta Young-Tyrone Power	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Midnight Taxi	Brian Donlevy-Frances Drake			
Nancy Steele Is Missing 738	Victor McLaglen-June Lang	Feb. 26,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb. 19,'37†	60	Jan. 16,'37
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Slave Ship	Wallace Beery-Warner Baxter			
Step Lively, Jeeves (G)	Arthur Treacher-Patricia Ellis		*70	Jan. 30,'37
That I May Live	Rochelle Hudson-Robert Kent			
This Is My Affair	Barbara Stanwyck-Rob't Taylor			
Time Out for Romance 741	Claire Trevor-Michael Whalen	Mar. 19,'37		
(See "In the Cutting Room," Jan. 23,'37.)				
Wake Up and Live	Walter Winchell-Ben Bernie			
Wee Willie Winkie	Shirley Temple-V. McLaglen			
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, .p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; expicration: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	90	Jan. 2,'37
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 68.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	84	Jan. 16,'37
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Knight Without Armor	Marlene Dietrich-Robt. Donat	May 26,'37†		
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Star Is Born, A	Janet Gaynor-Fredric March	Apr. 30,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing 1025	James Dunn-Jean Rogers	Dec. 27†	56	
(See "Murder on the Mississippi," "In the Cutting Room," Nov. 28.)				
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 26†	63	Nov. 28
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†	68	
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
California Straight Ahead 1030	John Wayne-Louise Latimer	Apr. 11,'37†		
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†		
Left Handed Law	Buck Jones	Apr. 18,'37†	63	
Night Key 1024	Boris Karloff-Jean Rogers	Apr. 4,'37†		
Road Back, The	Larry Blake-John King			
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Smoke Tree Range	Buck Jones-Muriel Evans			
Stones Cry Out, The	Nan Grey-John Howard	Apr. 18,'37†		
Top of the Town 1007	George Murphy-Doris Nolan	Apr. 18,'37†		
(See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23,'37, p. 16.)				
We Have Our Moments 1017	Sally Eilers-James Dunn	Mar. 21,'37†		
When Love Is Young 1018	Virginia Bruce-Kent Taylor	Mar. 28,'37†		
Wings Over Honolulu	Jane Wyatt-Ray Milland			

(THE RELEASE CHART--CONT'D)

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flying Fists	Herman Brix	Jan. 25,'37†		
Kelly of the Secret Service	Lloyd Hughes-Sheila Manners	June 15		
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Trail Feud, The	Tom Tyler	Feb. 18,'37†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76.)				
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 78.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Call It a Day	Olivia De Havilland-I. Hunter			
Dance Charlie Dance	Stuart Erwin-Jean Muir			
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Ever Since Eve	Marion Davies			
Go Getter, The	George Brent-Anita Louise			
Kid Galahad	Edw. G. Robinson-Bette Davis			
King and the Chorus Girl	Fernand Gravet-Joan Blondell	Mar. 27,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl	Frank McHugh-Mary Boland			
Mazurka	Kay Francis-Ian Hunter			
Melody for Two (G)	James Melton-Patricia Ellis		*60	Jan. 16,'37
Midnight Court	Ann Dvorak-John Litel	Mar. 6,'37†		
(See "In the Cutting Room," Dec. 19.)				
Miracle Mountain	Dick Foran-Helen Valkis			
Public Wedding	Jane Wyman-William Hopper			
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	*88	Feb. 6,'37
Singing, Marine, The	Dick Powell-Doris Weston			
White Bondage	Jean Muir-Gordon Oliver			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna	Paula Wessely	Jan. 25,'37†		
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant	United Artists	Sept. 26	70	Aug. 29
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	95	Dec. 19
Cloistered (G)		Best	May 19	80	Nov. 7
Crime Over London (A)	Margot Grahame	United Artists		65	May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrovsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec. 29	90	Jan. 23,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Man in the Mirror (A)	E. E. Horton	Twickenham		75	Jan. 16,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Re Burlone, Il (G)	Armando Falconi	Nuovo Mondo	Mar. 25	98	Apr. 4
Revolutionists (G)	V. V. Shchukin	Amkino	Dec. '35	100	Feb. 6,'37
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
Grips, Grunts and Groans	Jan. 15,'37†	19
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Knee Action Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic	Jan. 29,'37†	
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Gold Quest of the Ages	Jan. 28,'37†	
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18	10

FEATURETTES

Title	Rel. Date	Min.
Community Sing (No. 1)	Jan. 17,'37†	
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18†	9

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills	Jan. 22,'37†	
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—	Jan. 22,'37†	10

SPECIAL

Title	Rel. Date	Min.
Belgium	Dec. 25†	8½
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	3 rls.

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 10—	Mar. 26	10½

DuWORLD

THIS COLORFUL WORLD

Title	Rel. Date	Min.
Gangsters of the Deep		
Story of the Rose, A (1-16-37)		10
Sus-Ti-Ka (12-19)		10
Utah Picture Book (1-9-37)		10

POPULAR SCIENCE FOREIGN
(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9

EDUCATIONAL
[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Nothing But the Tooth	Feb. 26,'37†	1 rl.
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11†	11

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Gold Bricks	Mar. 20	20
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	1 rl.
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	1 rl.
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	8
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	2 rls.
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
Hold It	Jan. 29,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love Nest on Wheels	Mar. 26,'37†	2rls
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve	Mar. 12,'37†	2 rls
Regular Guy	Feb. 26,'37†	2 rls.
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	18

YOUNG ROMANCE

Title	Rel. Date	Min.
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS
(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.

NEWSLAUGHS

Title	Rel. Date	Min.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

THRILLING JOURNEY

Title	Rel. Date	Min.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar 16	10
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 1—	Feb. 14	8
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Here		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Island (1-2-37)	Nov. 14†	8
Glimpses of Java and Ceylon		
India on Parade	Feb. 6,'37†	
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9

HARMAN-ISING
(Happy Harmonies)

Title	Rel. Date	Min.
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding		

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Do You Think?	Jan. 23,'37†	10
M-G-M SPORTS PARADE		
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
Racing Canines (6-6)	Mar. 14	10
MUSICAL COMEDIES		
Girl's Best Years, A	Dec. 26†	19
No Place Like Rome (11-7)	Sept. 26†	19
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out		
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Ski Skill		
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
Servant of the People		21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes		
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	6
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm Hal Kemp and Orchestra	Apr. 10	10
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There? Vincent Lopez and Orch.	Sept. 18†	11
Lucky Starlets Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler	May 22	10
Midnight Melodies (4-18) Ed Paul and Orchestra-Babs Ryan-Loretta Lee	Mar. 20	11
Movie Melodies on Parade (2-29) Kostelanetz-Eastman	Feb. 7	11
Musical Charmers Phil Spitalny and Girl Orchestra	Oct. 9†	11
Musical Fashions Ina Ray Hutton and Her Melodears	July 3	11
Music in the Morgan Manner Russ Morgan and Orch.	June 12	11
Music, Music Everywhere Clyde Lucas and Orch.	Dec. 18†	11
Music Over Broadway George Hall and Orch.	Aug. 28†	10
Play, Don (8-15) Don Bestor and Orch.	July 31	10
Rah, Rah, Football Will Osborne and Collegiates	Oct. 30†	10
Song Hits on Parade Freddie Rich and Orch.	Jan. 15,'37†	1 rl.
Star Reporter in Hollywood (11-21) Ted Husing-Bennie Bartlett-Dorothy Lamour	Nov. 20†	10
Yankee Doodle Rhapsody Ferde Grofe and Orch.	May 1	11
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Jan. 15,'37†	
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Broadway Highlights No. 8	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet	Jan. 8,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11 — Champagne — Girls Will Be Boys — Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All A-Board	Nov. 13†	10
No. 5 — Bamboo—Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	8
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	9
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14) (Technicolor special)	Nov. 27†	17
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22) The Westerners	July 31	10
I Can't Escape from You Joe Richman and Orch.	Sept. 25†	8
I Don't Want to Make History V. Lopez and Orchestra	May 22	
I Feel Like a Feather in the Breeze Jack Denny and Orchestra	Mar. 27	7
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart Dick Stabile and Orch.	Nov. 27†	7
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An	Jan. 29,37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapaloosa	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping		19
Dummy Ache	July 10	18
High Beer Pressure	May 8	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	
No. 7	Feb. 19,'37†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	16
Don't Be Like That (1-30-37)	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Horse Play		18
Who's Looney Now	Sept. 4†	10
RADIO MUSICAL COMEDIES		
Aladdin from Manhattan	Feb. 28	17
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	16
That Man Samson		19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	7
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	19
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIAL		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting on the Dog	Feb. 12,'37†	
Row, Mr. Row	June 19	11
Singing Wheels (12-26)	Nov. 20†	11
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	
Down the Ribber (2-29)	Mar. 27	21
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront	Feb. 19,'37†	
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Kahn (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	8

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)		9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)		8½

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)		8½
110. More Kittens (1-9-37)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33	Feb. 15,'37†	1 rl.
No. 34	Mar. 15,'37†	
No. 35	Apr. 12,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Golfers, The	Jan. 11,'37†	8½
House of Magic	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Records	Mar. 17,'37†	
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Playing for Fun (3-28)	Mar. 18	15
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Everybody Sing (1-30-37)	Feb. 22,'37†	7
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Slumberland Express	Mar. 9	7
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8⅔
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty	Mar. 1,'37†	9
No. 34—Novelty	Mar. 29,'37†	
No. 35—Novelty	Apr. 26,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville	Jan. 30,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Joe Palooka In for the Love of Pete (3-28) Shemp Howard-Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard-Johnny Berkes	May 9	21
Joe Palooka in Here's Howe Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy-Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Debbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty John Litel	Dec. 19†	22
It' All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" Shemp Howard-Robert Norton	Feb. 6,'37†	
Captain Blueblood Georgie Price	Feb. 3,'37†	
Swing for Sale Hal LeRoy	Feb. 27,'37†	
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18

COLORTOUR ADVENTURE

(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work	Jan. 30,'37†	
Land of the Midnight Sun	Feb. 27,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)		11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)		10
Jimmie Lunceford and Orch (1-23-37)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	1 rl.
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	
Cab Calloway and Orch.	Feb. 20,'37†	

MERRIE MELODIES

(In Color)

Title	Rel. Date	Min.
No. 17—Miss Glory	Mar. 7	7
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	7
No. 32—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	9
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.
Whale Ho (7-14)	Feb. 13,'37†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421	June 5, 37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	

STAGE and SCREEN

(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Marla Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

Harlingen, Texas

Dear Herald:

If the audience will come to order we would like to introduce Mr. Lew Snyder. The most of you boys living outside of Texas have most likely heard of Roosevelt and Jim Farley, but probably some of you have never heard of Lew Snyder. Lew is one of the Snyder boys and the Snyder boys have always been pretty strong for watermelons and red-headed women, but Lew was never overly particular about the color of the hair, although his appetite for watermelons has been something to write home about.

Lew is the district manager of the Rio Grande circuit of theatres, which circuit is known as Interstate Theatres Corporation, with headquarters at Dallas, and we understand that this circuit is composed of something like 120 theatres, more or less, and we don't know whether it is more or less, but we do know that this circuit here in the Rio Grande valley is composed of theatres at McAllen, Weslaco, Harlingen, San Benito and Brownsville, and Lew is the general manager, and our guess is that the Interstate showed good judgment when they put him in charge. Lew says he wants to have a long visit with us. He doesn't know that we could tell him all we know in a very few minutes, but, anyhow, we are going to go back there and see him again.

▽

A little girl from Manitoba, Canada, who is living next to us, said to our housekeeper, "Say, Miss Bessie, do you know what a Canadian Plymouth Rock hen says when she lays a square egg?" And Elsie said, "Why, no, I don't; what does she say?" And she replied, "She says, 'Ouch'."

▽

Shine Mason of the Palace theatre in McAllen invited us down to the Palace to see "Banjo on My Knee." This picture is based on the story of the folks living in houseboats on the Mississippi river, which, we believe, was written by Edna Ferber. This picture was especially interesting to us because we have seen these houseboats on the Mississippi, and on Lake Union in Seattle, Wash., and on the Williamette river in Portland, Ore., and it described these folks, and how they lived, so vividly that we were carried right back to the water front. If you have never seen houseboats and the people who live in them it will be interesting for you to see this picture. Barbara Stanwyck and Joel McCrea have the leads, and they give a very creditable performance and play their roles in a very realistic way. We can't recall the name of the man who did the comedy work on his "musical contraptions" (Walter Brennan), but he was exceptionably good and you will like him.

▽

There is an old Hoosier from Newton county, Indiana, the county we came from, who operates the apartment where we live, and he told us of a couple of neighbors he had back there whose farms joined. One was Casey and the other one was Murphy. Murphy's cows made a habit of getting into Casey's corn and Casey tried to get Murphy to fix his fence, but he wouldn't do it. One morning he saw Murphy's cows in his corn and it aroused his Irish and he went over to call on him, but Murphy saw him coming and ducked out of the house and went over to a neighbor's house. When Casey rapped at the door Mrs. Murphy came out and he said, "Good marnin' to yez, Mrs. Murphy. Is Patrick at home?" and she replied, "He is not, Mr. Casey; did yez want to see him?" He replied, "I did that, Mrs. Murphy; I came over to bate hell out of him, but another day will do just as well."

▽

Every time the weather man reports a "norther" on its way down here these vegetable and citrus fruit growers in the valley get cold feet and the chills run up and down their backs like a hound dog after a cottontail. There is one time in the year that they all pray, Mexicans and all, and that's when there is danger of frost. A freeze down here in December, January or February would be as bad as a drouth up in the corn belt, and that's bad enough. California's loss of fruit by freezing is certainly a disaster to the whole country, though it may be beneficial to the fruit growers of the valley, but that benefit is only sectional.

Our Manitoba neighbor told us a story which may be old to most of the folks, but it was new to us. He said that a Scotchman, an Englishman and an Irishman were walking down the road, and they came to a deserted cabin and they looked in and saw a skunk inside and they made a bet as to who could go in and stay with the skunk the longest. The Scotchman went in and stayed five minutes and came out, and the Englishman went in and stayed eight minutes and he came out, and then the Irishman went in and stayed 10 minutes—and the skunk came out. We don't believe a word of it.

▽

We'll bet that everybody is happy here in the valley today. Last evening it began to rain and kept it up all night and is still at it today and it looks like a rainy spell, and this will ward off any likelihood of frost, for the present at least. The canning factories, the juice plants and the packing plants are all running full blast trying to get the fruit harvested.

▽

We just received a letter from Andy Anderson of Detroit Lakes, Minnesota, saying he would start for Brownsville, Texas, the last of the week and hoped to see us. That's a mighty sensible hope. We hope he does, too. He also says he hopes we can go fishing. That boy is chock full of good hopes. We hope we can, too. Andy, you know, helps Herb Anderson operate one of Minnesota's most popular playhouses at Detroit Lakes. Of course, Herb does the most of the work, but Andy helps some.

▽

The other night we went down to Shine's Palace theatre and saw "Come and Get It" with Edward Arnold, Frances Farmer and Joel McCrea. This is a picture of lumbering in the north woods, and is mighty realistic. We have seen them cutting down pine trees and hauling them to the river in the deep snow to be rafted down the river to the sawmills, and this picture took us back to the lumber woods of northern Michigan and northern Wisconsin, where we ate sowbelly and beans with the rest of the boys and liked 'em. If you want a he-man's picture you better get this one. It may not please the feminine part of your audience so good, for there is no mushy stuff in it.

▽

W. H. Blair, manager of the Blair Enterprises of Belleville, Kan., writes and says he wants the HERALD for four of their houses. Now, there is some sense to that. We like to hear from the boys, and we wish they would remember that Jim's boys send our mail to McAllen, Texas, and probably will until about April 1st, or until it warms up up in the corn belt. A letter from any of you boys thrills us about like hearing the nurse say "Hello, Papa." You guys stop being so doggone lazy.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist

THE HERALD covers the field like an APRIL SHOWER.

IN THE NEWSREELS

MOVIETONE NEWS—No. 42, Vol. 19.—Auto strikers attack plant in Flint riot....Trotsky talks on terrorism in Russia....Flood menace moves toward Mississippi....Fashions....Approaches are excavated for New York's mid-town tunnel....Sports in Miami Beach and New York City.

MOVIETONE NEWS—No. 43, Vol. 19.—Seamen return to work in San Francisco, ships sail....Roosevelt addresses Boy Scouts in Washington on their 27th anniversary....Huge ice breakers open up lanes for ships in Europe's frozen sea....Fashions, juvenile wear....Names in the News: Gustavson of Sweden visits Leopold of Belgium; Princess Alexandra; Ambassador Davies; Prince of Monaco. Sports in New York City, Coral Gables, Garmisch.

NEWS OF THE DAY—No. 240, Vol. 8.—Motor strikers riot as sit-downers defy court....Latest films from the flood front....Kidnap drama stirs China....Speedy ice stars race for titles....Earl's wedding attracts thousands....Fans brave rain to see mudders run.

NEWS OF THE DAY—No. 241, Vol. 8.—Supreme Court bombshell....Old man river hangs on....Ski aces leap from skyscraper tower....Cunningham wins Wanamaker mile....A sit down strike for love.... It's an Acanthostnacion Quadricornis....Black Shirts celebrate 15th birthday....Italian Riviera is gay again.

PARAMOUNT NEWS—No. 53.—Flood-torn area begins to dig out....Action, speed, in winter of sport thrills....Very best in dogdom pass judges....Playtime now lures Europe's first families....Riots bring auto strikes to new crisis.

PARAMOUNT NEWS—No. 54.—Sit-down lover gets answer from girl....Dizzy Dean, No. 1 holdout, has gay days....End old days of liner stops at Quarantine....Skiing, golf, track, share sport field....Congress faces biggest fight over court.

PATHE NEWS—No. 57, Vol. 8.—Auto strikes riot in Flint....Trotsky attacks Stalin for latest Soviet purge in Moscow....Flood fight goes on....The Dionne Quintuplets.

PATHE NEWS—No. 58, Vol. 8.—Senate leader's views on Supreme Court proposal....Patty Berg wins Miami Biltmore golf....Sit-down suitor....Charge of the health brigade....Glenn Cunningham races to spectacular victory in Wanamaker mile.

UNIVERSAL NEWSPAPER NEWSREEL—No. 534, Vol. 9.—Latest in planes shown in New York at Aviation Show....Skiers bite the snow-dust....So tough he tackles lion....Flower hats presage spring.

UNIVERSAL NEWSPAPER NEWSREEL—No. 535, Vol. 9.—Ten killed in flood blast....Cunningham first in mile....Crack-up marks mat contest....Youngsters enjoy New Orleans' carnival....Fascists fete anniversary....Huge lion goes socialite....Sit-down reaches gag stage....Incubator saves bear cub.

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GREATEST FLOOD OF VALUES EVER, IN our jubilee sales. This week's special—acoustically compensated speaker chambers, give mellowness, prevent distortion. For single speaker, $14.95; double, $24.75. Full details free. S. O. S., 636-AD Eleventh Ave., New York.

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MOTION PICTURE PROJECTIONIST OR FREE lanced sound service men can make good living representing several standard items needed for theatre use. Must be willing to work on commission basis and willing to carry samples. Good references and territory you can cover. Also bank affiliation. BOX 788A, MOTION PICTURE HERALD.

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350 SEATS, LATEST EQUIPMENT. LIVE TOWN, large territory to draw from. Farming community. JOHN SIEBRAND, Northwood, N. Dak.

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REPUBLIC CRACKS THROUGH WITH A PICTURE WHICH WILL FIND FAVOR WITH ANY TYPE OF AUDIENCE AND WHICH CAN STAND UP AGAINST ANY KIND OF OPPOSITION" *Daily Variety*

Alison *Polly*

SKIPWORTH · MORAN

in **"TWO WISE MAIDS"**

with **HOPE MANNING · DONALD COOK**

JACKIE SEARL · LILA LEE · LUIS ALBERNI

Screen play by SAM ORNITZ · Original story by ENDRE BOHEM

Directed by PHIL ROSEN · Produced by NAT LEVINE

A REPUBLIC PICTURE

...DON'T BE OUT-SMARTED BY YOUR OPPOSITION. "TWO WISE MAIDS" IS ONE WISE BUY!

FRANK LLOYD'S

MAID OF SALEM

Paramount wishes to take this opportunity to thank the critics of the trade press who have so unanimously praised **Frank Lloyd's "MAID OF SALEM"**, starring **Claudette Colbert** and **Fred MacMurray**, as the strongest picture of the year.

See pages 35 to 40

MOTION PICTURE HERALD

278 FEATURES DELIVERED ON TIME BY 11 COMPANIES

GIVE FACTS, NOT OPINIONS, PATRONS TELL REVIEWERS

FILM EXPORTS AT HIGHEST VOLUME IN SIX YEARS

VOL. 126, NO. 8 FEBRUARY 20, 1937

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"When you hear the ROAR it will be Leo of M-G-M bringing you his grand new hit 'THE LAST OF MRS. CHEYNEY!'"
WHN
WHN

Note: If Leo's roar should be extra loud please remember he's just a bit puffed up about "Camille", "After The Thin Man" and other hits, topped off by the sensational success of his newest road-show "The Good Earth" in Los Angeles and New York.

THE SEASON'S BIG STAR-STUDDED SHOW!

The Duke saw Mrs. Cheyney first—but Bob and Bill don't agree that finder's keepers.

The 5 and 10 cent store beauty who decided to steal or marry a million.

What a cast! And they all help to make your entertainment merry and exciting!

He intercepts the girl he loves stealing a string of pearls! What a spot for Bob!

"You have more chivalry in your little finger than all the men I've ever met!"

ER BRILLIANT *All-Star* HIT BY M-G-M!

igger and Better, Faster and Funnier, than M-G-M's Previous *All-Star* Hit, "Libeled Lady"!

RAWFORD *William* **POWELL**

ONTGOMERY *Frank* **MORGAN**

Starts
FRIDAY
at

The LAST OF MRS. CHEYNEY

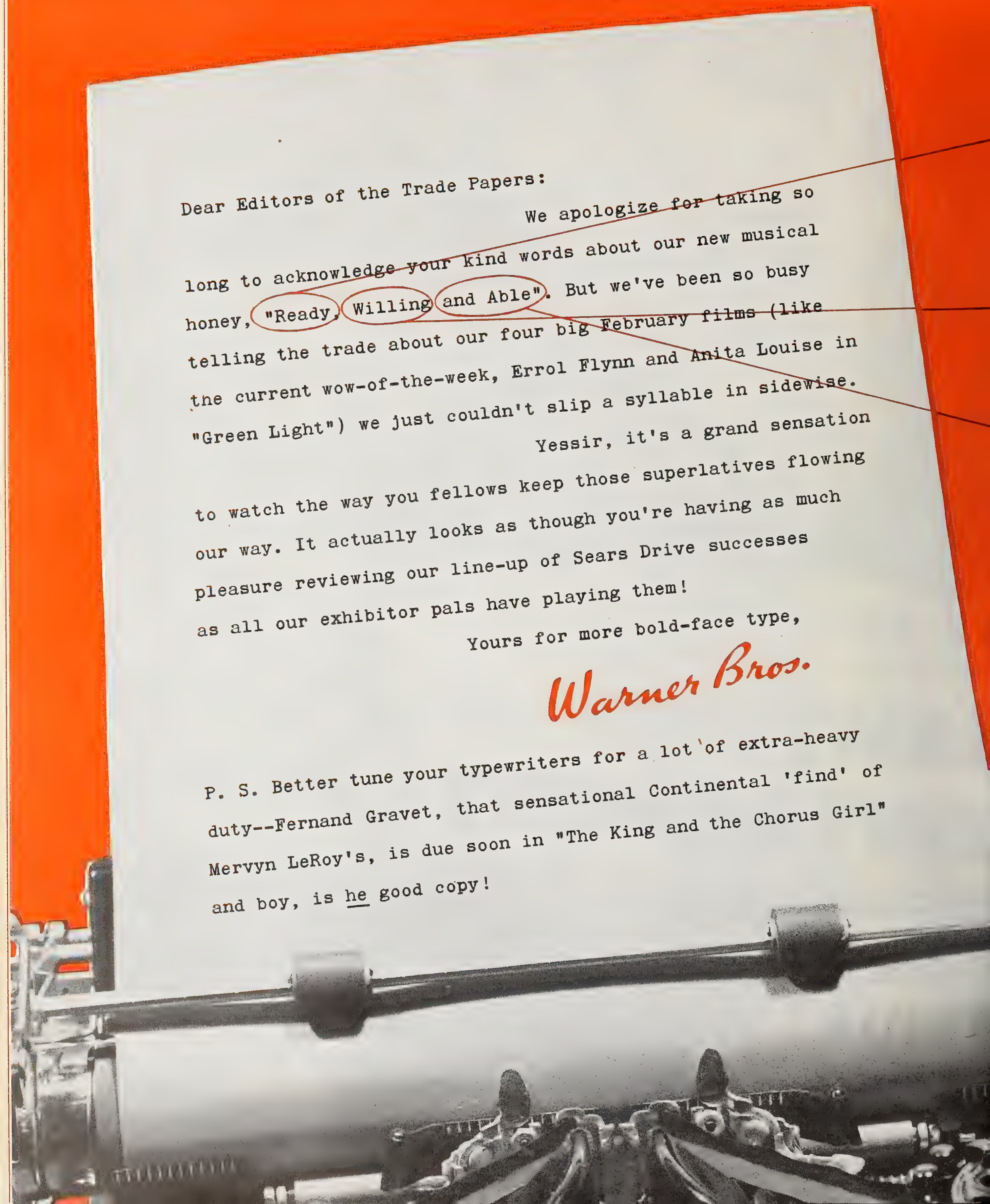
with
JESSIE RALPH • NIGEL BRUCE

A Metro-Goldwyn-Mayer Picture

From the Play by Frederick Lonsdale • Directed by Richard Boleslawski • Produced by Lawrence Weingarten

Above from the seat-selling newspaper campaign

LETTER to the EDITORS



Dear Editors of the Trade Papers:

We apologize for taking so long to acknowledge your kind words about our new musical honey, "Ready, Willing and Able". But we've been so busy telling the trade about our four big February films (like the current wow-of-the-week, Errol Flynn and Anita Louise in "Green Light") we just couldn't slip a syllable in sidewise.

Yessir, it's a grand sensation to watch the way you fellows keep those superlatives flowing our way. It actually looks as though you're having as much pleasure reviewing our line-up of Sears Drive successes as all our exhibitor pals have playing them!

Yours for more bold-face type,

Warner Bros.

P. S. Better tune your typewriters for a lot of extra-heavy duty--Fernand Gravet, that sensational Continental 'find' of Mervyn LeRoy's, is due soon in "The King and the Chorus Girl" and boy, is he good copy!

READY, WILLING AND ABLE

with

Ruby Keeler • Lee Dixon

and

Allen Jenkins

Louise Fazenda

Carol Hughes

Ross Alexander

Winifred Shaw

Teddy Hart

Hugh O'Connell

Directed by

Ray Enright

Four tunes by famous Richard Whiting and Johnny Mercer — and every one a hit..."TOO MARVELOUS FOR WORDS" • "HANDY WITH YOUR FEET" • "JUST A QUIET EVENING" "SENTIMENTAL AND MELANCHOLY"

NOW IT'S 20th's 'ON THE AVENUE' PUTTING EXHIBS ON EASY STREET!

Another in the amazing run of smash attractions that mark 20th Century-Fox as the industry's leading maker of hits!

NEW YORK: Held over in pre-release run at Radio City Music Hall. 2nd week opening stronger than 1st.

●

PHILADELPHIA: Held over after first smash pre-release week.

●

ALBANY: Running way ahead of "Pigskin Parade."

●

BALTIMORE: 20% bigger in 5 days than whole week of "One in a Million."

●

WATERBURY: Out-grossing "One in a Million" and "Pigskin Parade."

●

SEATTLE: Absolutely sensational business!

●

SPRINGFIELD (Mass.): Beating "One in a Million's" record run.

●

BRIDGEPORT: Pulling ahead of "One in a Million."

MIAMI: Biggest single day in theatre's history. Necessary to turn away hundreds!

●

MEMPHIS: Hitting "One in a Million" grosses!

●

WORCESTER: Neck-and-neck with "One in a Million."

●

DALLAS: Ahead of "Pigskin Parade."

●

RICHMOND (State): Leading "One in a Million."

●

MINNEAPOLIS: Well ahead of "Pigskin Parade."

●

CLEVELAND: Topping "One in a Million" by 30%!

●

SALT LAKE CITY: Right up with "One in a Million's" smash run!

DICK POWELL and MADELEINE CARROLL in IRVING BERLIN'S "ON THE AVENUE" with ALICE FAYE, RITZ BROTHERS and GEORGE BARBIER, Alan Mowbray, Cora Witherspoon, Stepin Fetchit, Sig Rumann. Directed by Roy Del Ruth. Associate Producer Gene Markey. Screen play by Gene Markey and William Conselman. Music and lyrics by Irving Berlin. Dances staged by Seymour Felix. **Darryl F. Zanuck in charge of production**

—And there's no let-up in the top-gross pace of "One in a Million" and "Lloyds of London"!

20th CENTURY FOX

THE KEYSTONE
OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 126, No. 7

February 20, 1937

LET 'EM ALONE

PEARL BUCK, who is also Mrs. Richard J. Walsh, now of filmland fame for her "The Good Earth," has given public utterance with piercing cries against " . . . the enormous, stupid and silent censorship of the mass mind," compelling, she thinks, the producer and his playwrights to abandon artistic integrity in favor of happy endings, success stories and similar "abominable fodder," which is "not necessarily true to life."

Miss Buck estimates that a typical motion picture audience contains not more than five per cent of persons intelligent enough to enjoy a "worthwhile film."

The poignant lady is entitled to a theoretical sympathy. More practically it should be observed to her that it would be much more difficult for the movies, and for writers, too, to make a living if the customers were all as intelligent as she would demand. They are hard enough to please, now.

△ △ △

WE have been reasonably patient, but the time has come when it is necessary to list for oblivion another word worn ragged in motion picture criticism—it is "nostalgia" and all its derivative forms. "Nostalgia" was brought into the lexicon of the picture writers by the late Mr. Andre Sennwald, who used it with propriety. It will be appropriate to consider that he took it away with him.

△ △ △

ETAOIN, also CMFWYP!

THROUGH all the depression years, your editor was wondering what might be the source of his unquenchable, ebullient optimism, that cheery glow of faith that, we trust, has ever shone from this page. And now he has found it.

It is, of all places, in a catalogue, the type specimen book of the O'Brien Press, that typographical super-machine which once a week prints for you the multicolored and ponderous *Motion Picture Herald* at the speed of ephemeral newspaper production. Whenever the editor has decided to interfere with the staff's orderly process of producing the *Herald* and turned to the typebook for dressy notions in the art of printing, he has been confronted with this specimen sentence: *"How much of the unparalleled prosperity of the United States is due to the extensive use of printing!"*

Consider the reiterative effect of that, year after year, dropping on the editor's subconsciousness like limeladen water in a cave, building stalagmites. Steel went to 25 and Paramount to a whisper on the "Big Board" but the typebook kept talking of "unparalleled prosperity", in Caslon Old Style, in True Cut Caslon Italic, in Roman, in Gothic, in Scotch Old Style, in Century, bold and italic, too, in Gothic Extended, black and blatant, in nonpareil, brevier and minion, up to 72 point even, in lowbrow Hobo and classic Della Robbia, all the big parade that Gutenberg started.

"How much of the unparalleled prosperity of the United States is due to the extensive use of printing!"

It rings. It stings. It lingers.

After consulting the document, one is left in doubt whether it is a questioning, an expository statement, flat like that, or a New Deal exclamation! Sometimes it stops short, without punctuation, when the compositor is engaged in displaying big letters. Also every now and then it is followed by vast numbers, figures in the millions, just to display the numeral style maybe, but there is a suspicion that that is but a crafty device of E. J. Mordaunt, the author and editor of the typebook, to give a semblance of statistics to his theme song!

"How much of the prosperity of the United States, etc. . . ."

Anyway, in answer to how much, we say—"lots."

△ △ △

CREDIT ITEM

NOT all of Hollywood's "finds" get the limelight of attention. Just for instance, while the tumult and the shouting is going on about "Three Smart Girls" you haven't heard that the story of it came from a "let's see what you can do" assignment from Mr. Charles R. Rogers to Miss Adele Comandini, who after a futile round of the studios appeared with a give-her-a-chance note from Dr. A. H. Giannini. For the protection of that amiable endorser it should, incidentally, be said that he is just as hard to convince as any two studios, also.

△ △ △

A WICKED GLEE accompanies the discovery that Mr. Rudyard Kipling, writing his autobiography, misquoted himself in: "For East is East and West is West and never the twain should meet." The first time he said it the verb was "shall." That, to be sure, is trivial beside the celerity with which his countryman, Mr. George Bernard Shaw, puts his foot in his mouth in his discourses on the motion picture.

△ △ △

NOW that Mr. David Selznick has officially received a League of Nations medal for his "Little Lord Fauntleroy," we may observe that Hollywood seems to have done better at Geneva than Ethopia.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Product

Eleven production companies have delivered approximately half of the features scheduled for the 1936-37 season. March 1st marks the beginning of the second six months of the film year. Studio activity indicates that the remaining half of the schedules will follow through on time. Most of the companies have several features completed and ready for release within the next month.

A table showing the status of production at the halfway mark and a list of the titles released to date are on page 13.

Newspaper Influence

Sixty-eight per cent of the average neighborhood motion picture theatre audience is influenced by film reviews in newspapers; 60 per cent read such reviews regularly.

These are the conclusions from a survey of film review habits of Kansas City and are explained on page 15.

High Definition

High definition, the transmission of television images which are scanned at the rate of 441 lines per frame instead of the old rate of 345 lines, is claimed as the latest development in the field. The new method is said by engineers of the Radio Corporation of America and the Philco Radio and Television Corporation, two companies most active in the field, to produce clear images without flickering. Philco gave a demonstration of its progress in Philadelphia last week. RCA engineers have confined themselves to private tests.

The Philadelphia show and other developments are on page 25.

Paramount Refunding

Paramount held the financial attention of Wall Street this week in connection with a new $15,000,000 plan of refunding, the while Warners definitely abandoned at this time any idea for its refinancing.

Columbia Pictures and Eastman Kodak have declared new stock dividends, as reported, along with other film financial news, on page 24.

Export Record

The United States Government reports that motion picture exports from this country are now going to 101 markets in the world, and that exports of both negative and positive film in 1936 reached a six-year high, Hollywood sending 209,651,404 linear feet of film last year to foreign countries.

A breakdown of the exports appears on page 23.

"State" Theatre

America's first "state" theatre is ending its first season, "highly successful" claims attending the anniversary, based on a 40,000-person audience in the State of Washington. The project will be continued, on grants from the Rockefellers.

Enlistment of government and private aid for the idea was required, as explained on page 64.

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Brockliss Visits

J. Frank Brockliss of London, for many years a leading figure in Europe's film industry and the head of J. Frank Brockliss, Ltd., prominent distributor of motion picture equipment in England and Continental countries, is in America on an extended business trip. His company represents a number of American projection equipment manufacturers. He became connected with the motion picture in 1908 as a dealer in equipment. Later, however, he acquired distribution rights to the films of George Melies, Carl Laemmle and others. In 1912 he added production. That year he persuaded Sarah Bernhardt to come to London to appear in a film. The picture was "Queen Elizabeth." Mr. Brockliss is accompanied by Fred Tims, an official of his company.

Tricolor Stopped

Technicolor this week obtained a temporary injunction in the federal court of Los Angeles preventing Tricolor Corporation from issuing any more letters to exhibitors warning them they may be made defendants in patent infringement suits if they continue to exhibit color pictures. Tricolor and Technicolor are scheduled to air their differences in court next month with Tricolor claiming that Technicolor is infringing on a patent it claims to control.

See page 33.

Argentine Market

American films dominate the Argentine market according to a survey made by N. Bruski in Buenos Aires. Of 468 pictures released in that city during the first 11 months of 1936, 332 were American. Germany was second with only 34.

Mr. Bruski's report is on page 64.

Flood Relief

The efforts of the motion picture industry this week to aid the American Red Cross in the relief and financing of the rehabilitation of Mississippi-Ohio River flood zones resulted in thousands of dollars being raised. A monster benefit was held at the Music Hall in New York where over $60,000 was realized, and theatres in innumerable towns are holding similar affairs or collecting donations. At the same time, the reopening of theatres in the stricken zones is going ahead, although slowly.

Details are found on page 34.

Sol Lesser on England

Sol Lesser, back in Hollywood after a visit to England, expressed optimism with regard to the future of British production and the distribution of American films in Europe.

Mr. Lesser is quoted on page 31.

Alien Actors

Representatives of all branches of the stage and the motion picture industry are converging on Washington to protest the alien actor bill proposed by Representative Dickstein. Hearings on the measure opened on Wednesday and witnesses heard on the first day included Lawrence Tibbett, Walter Damrosch and Edward Kuykendall, president of the MPTOA.

The hearing and other legislative news from Congress and the states is on page 16.

Paramount Partners

It was indicated this week in New York that Paramount's theatre operations may be placed on a permanently localized basis with the negotiations scheduled for next month between the company and A. H. Blank, last of the operating partners. It is expected that Mr. Blank will continue to operate his houses in the same manner that other former Paramount partners are now doing.

See story on page 23.

RKO Hearings

With a legal victory scored over Orpheum Circuit preferred stockholders who contested RKO's acquisition of Orpheum's assets, it was reported in New York this week that the way was about clear for federal court hearings of RKO creditors on the company's reorganization plan. The hearings, thrice postponed, are scheduled for this week.

See page 26.

Dismissal Upheld

The United States circuit court of appeals in Philadelphia on Tuesday, in handling down the opinion that it does not have legal power to compel patent pool syndicates to issue licenses to all applicants, upheld the dismissal by Federal Judge John P. Nields of Wilmington, Del., of the suit of F. A. D. Andrea, Inc., Woodside, N. Y., against Radio Corporation of America. The suit charged RCA with violating both the Sherman and Clayton anti-trust laws through "monopoly" of radio patents.

Studios on Air

The long discussed deal between General Mills, through its advertising agency, and the major studios in Hollywood calling for the broadcasting of actual production of motion pictures from the sound stages of the studios, was signed this week and the first program is scheduled to be heard shortly. Twentieth Century-Fox will be the scene of the first broadcast and the other studios will be covered in rotating order.

Details of the broadcast are found on page 32.

Box Office Influence

Revision of product in the making to bring it into conformity with current public predilection defined by theatre executives visiting Hollywood is expected to become general practice if current activity of two studios in that direction fulfills present promise.

See page 31.

British Renters Protest

Four of the most important recommendations of the socalled Moyne Committee come in for some sharp criticism in the report of the Kinematograph Renters Society to the Board of Trade. The distributors object to the proposed Film Commission for general control, to the flexible quota, the footage basis for determination of quota, and to the suggestion that registration of pictures for quota be based upon committee assessment of entertainment value, the socalled quality test.

The British distributors' conclusions are detailed on page 55.

Epidemic Wanes

Waning of the influenza epidemic expedited studio activity. Nine pictures were started and twelve finished.

Titles, players and directors are listed on page 31.

Censors Attacked

The Cleveland *News* has attacked the Ohio board of censors for the banning of the Amkino film, "Spain in Flames." An editorial criticizing the ban said that suppressing the picture violated the American principle of free circulation of opinion.

The paper is quoted on page 23.

23,000 in WPA

Harry Hopkins, Public Works Administrator, says there are 23,000 actors and musicians on Government works program theatrical relief rolls, musicians outnumbering actors four to one. Every state in the Union, except South Dakota, has such workers in the WPA.

A breakdown appears on page 26.

The Selznick Expansion

Selznick International Pictures, Inc., assumed control of the RKO Pathe studio in Hollywood on February 11th.

The story is on page 31.

Germany's Problem

Increased production costs without concomitant spread of profits and a continuously shrinking export market are making themselves felt upon the industry in Germany, particularly upon the smaller companies, writes J. K. Rutenberg from Berlin. Ufa and Tobis, the while taking a smaller loss than other concerns, have disposed of fully-owned sound studios, recording sets and printing plants. The exhibitor has borne a heavy share of the burden.

The problems before the industry in Germany are detailed on page 50.

Open Market

While Palestine is under Great Britain as a mandated territory, the land of International Jewry gives preponderant favor to American motion pictures. The annual turnover in receipts at the 35 theatres is estimated at a million dollars.

The situation in Palestine, as described by Isaac R. Molho at Jerusalem, is described on page 70.

Chinese Films Gain

So great has been the popularity of the product of the Chinese studios in their homeland that the income from their showings is far exceeding that of foreign productions. While technical deficiencies still are manifest, the distribution has reached its highest point.

The story of the film situation in China appears on page 59.

Convicted

Fourteen Balaban & Katz corporations, operating 32 theatres, have been convicted and fined $15 for each theatre on charges of operating chance games in violation of a Chicago ordinance. Attorneys for the circuit have petitioned for a new trial and arguments on an injunction to restrain the police from interfering with the games were to be heard in the Illinois supreme court on Wednesday.

The story of the trial is on page 17.

Exhibitor Conventions

National exhibitor organizations, the Motion Picture Theatre Owners of America and Allied States Association of Motion Picture Exhibitors, are busy with plans for their annual conventions. The MPTO of Virginia held its yearly session in Richmond last week.

Convention plans and the Richmond meeting are reported on page 32.

This Week in Pictures

UP BEFORE BREAKFAST (above) to see "Garbo Loves Robert Taylor", sometimes also known as "Camille". And in Los Angeles right where they make 'em, too.

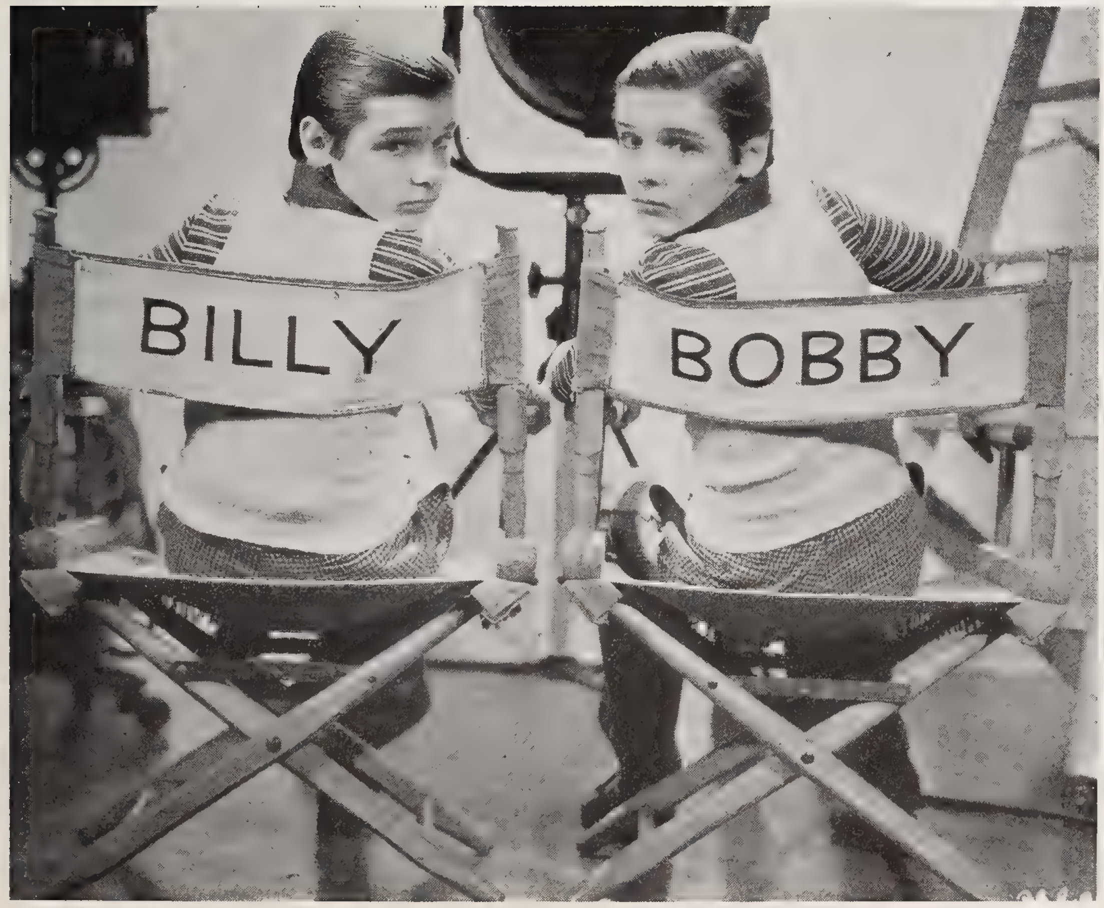
This showing also included a giveaway with some sense to it, too—a free breakfast for the early bird patrons, who came to the show at 6:50 a.m. Pacific standard time. Unlike crockery and cash prizes for lucky numbers, this premium had something to do with the business, and everybody wins. Meanwhile, orange juice with movies sounds like a Chamber of Commerce notion.

IRENE CASTLE, she is Mrs. Fredric McLaughlin now and her husband is a coffee magnate in Chicago, but here she is in Hollywood and the show world again, this time signing an RKO contract to be an adviser on a Fred Astaire production in a story based on the Castle saga. Witnesses include Ned Depinet and, between them, George Stevens, director. Remember Irene Castle in "Patria" of World War days?

THE KID CYCLE, that is to say the newest one, is full upon us, with newcomers every day. The younger set just will not stay young, like Mickey Mouse, as is evidenced in the camera recording at the right presenting "Our Gang" of yesterday and today rejoined in the cast of a production entitled "Reunion in Rhythm", which sounds like a great place for a reunion.

Below, of the new procession of young hopefuls, we have a mischievous pair, Billy and Bobby Mauch, getting studio conscious at First National where they have the title roles of Mark Twain's—or it used to be his—"The Prince and the Pauper".

And at the lower right Master Desmond Tester of GB's "Non-Stop New York", now in production in England.



HOLLYWOOD WILL GET BOWLEGGED carrying its medals, yet. (At left) Here is Modern Screen's Leo Townsend conferring a plaque for "On the Avenue" upon Darryl Zanuck. The fan press gets its raw material from the studios, so it sends flowers now and then. (And above) The Junior Chambers of Commerce of the USA at a Hollywood dinner acclaimed Walt Disney "most outstanding young business man". Here he is outstanding between pretty Mrs. Nate Blumberg and the also outstanding Leo Spitz. (Also, below) Warner Brothers' midwest staff gathered in Chicago, thus: Fred Greenberg, Art Anderson, Tom Gilliam, Bob Smith, Clarence Olson, Rud Lohrenz, Sam Clark, (sitting down) George Weinberg, Leo Blank and Hall Walsh.

278 FEATURES DELIVERED BY ELEVEN DISTRIBUTORS

Producers Up to Schedule at Halfway Mark; Year Calls for 98 More Features from 11 Companies Than Last Year

Exhibitors, promised a total of 558 features by eleven producing companies, will have received approximately half that number on March 1st, the beginning of the second six months of the motion picture year. The 278 releases made available to date include 21 holdovers from the 1935-36 schedules, but the companies have completed, ready for release, an additional 48 features.

Production, geared to a higher numerical tempo than last year when only 460 features were listed for release, not only has kept pace with the increased schedules made necessary, among other factors, by the more widespread use of double features, but, as pointed out by high gross receipts and admission figures, has maintained a steady level of quality.

Studio activity indicates that most of the 287 features listed for the second half of the season will be ready for release on time. Completed or in work are many of the larger productions announced for this year, and ambitious historical and classical subjects programmed at the season's start are being kept to schedule.

Films Promised and Delivered At Halfway Mark of Season

Distributors	Number of Features Promised for 1936-37	Number Released to March 1st	To Be Released in Second Six Months	Completed But Not Released As of March 1st
Columbia	58	32*	26	9†
Gaumont British	24	15*	9	2
Grand National	52	16*	36	4
Metro-Goldwyn-Mayer	44–52	24**	22	5††
Paramount	58	35	20	2
Republic	68	33***	35	0
RKO Radio	54	23**	36	5
Twentieth Century-Fox	67	39	28	4
United Artists	31	11	20	8
Universal	42	21	21	3
Warner Brothers	60	29****	35	6
TOTALS	558	278†††	287	48

* *includes 2 holdovers from 1935-36 program*
** *includes 5 holdovers from 1935-36 program*
*** *includes 1 holdover from 1935-36 program*
**** *includes 4 holdovers from 1935-36 program and 1 reissue*
† *includes "Lost Horizon"*
†† *includes "Romeo and Juliet" and "The Good Earth"*
††† *includes 21 holdovers from 1935-36 program*

The Production Record

The table appearing on this page shows the production record of the eleven companies as of March 1st.

Columbia, GB, Paramount and Twentieth Century-Fox have released more than half of their scheduled totals. Metro-Goldwyn-Mayer and Universal are each halfway through their schedules, but MGM has five more ready for release, two of which are now being roadshown, and Universal is holding three for later release.

Grand National has completed only 20 of its promised 52 features and of these four have not yet been released, but its program did not begin until October 4th. Thirty-three Republic features have been released with 35 still to come. RKO Radio has delivered 23, of which five were holdovers from the 1935-36 program, but has five others ready for March and April. United Artists has released 11 and has eight more completed. Warner Brothers has delivered 29, including four holdovers, but six completed features bring the company's total to more than half the scheduled number.

Concentrating on Drama

Drama, vivid and vigorous, is the entertainment element upon which producers are concentrating, it is indicated in mid-season plans and activities at the studios. Analysis of subjects in preparation, on the stages, and recently completed, shows that of 136 pictures 85 can be classified as either drama or dramatic romance.

Typical of the straight drama classification into which 64 of the subjects fall are "Parnell," "Michael Strogoff," "The Good Earth," "Souls at Sea" and "Maid of Salem." Another group of 21, including such types as "When You're in Love," "Criminal Lawyer," "Wings of the Morning" and "Prisoner of Zenda," further illustrate the trend toward drama.

The remainder of the list is divided among comedy romances that follow the vogue of "My Man Godfrey," "Theodora Goes Wild" and "Libelled Lady" as well as straight comedies and musicals. Musicals comprise the largest group with 23 of this type in preparation or set for shooting. Twenty-one are comedy romances and seven are straight comedies.

Supporting the productions which by their number and importance define these trends is a full complement of secondary features. Westerns are not ignored, all the popular stars being slated to ride again many times, and the Charlie Chans, Jones Family, the Perry Masons and Jeeves again will appear.

Unprecedented mid-seasonal sales activities are being carried on by the distributors this year. In the last month most of the large companies have held regional sales conferences, and home office sales executives have made numerous field trips to confer with district managers. Columbia, Twentieth Century-Fox, Paramount, United Artists, Universal, Gaumont British and Warner Brothers have held such meetings in recent weeks and are conducting special sales drives.

Eastern district branch managers and home office executives of RKO Radio met on Wednesday and Thursday of this week in New York, the third and final such conference for the company. Previous sessions were in San Francisco and Chicago. Following several sales meetings held by Warner Brothers forces, Norman H. Moray, general sales manager for Vitaphone short subjects, was on a tour of exchanges for discussions of trends in short subjects with salesmen and managers.

Convention Plans Undertaken

The annual conventions at which plans and policies for the 1937-38 product and sales will be defined are already being discussed in the home offices. Paramount executives are considering a plan to hold two sales meetings this year, one for the western offices and a second for the eastern group. Cities and dates have not been decided. Twentieth Century-Fox has scheduled its sales meeting for May 30th at Movietone City, and the sales executives are laying plans for the fifth anniversary Sidney R. Kent drive which is to open August 15th. The Grand National convention is tentatively set to take place in May at the new Grand National studio in Hollywood.

The 1936-37 productions which have been released by the 11 companies to date are:

COLUMBIA

September 1, 1936 They Met in a Taxi (1935-36 program)
September 15; The Unknown Ranger
September 18; End of the Trail
September 23; Alibi for Murder

(Continued on following page)

TITLES DELIVERED BY 11 COMPANIES

(Continued from preceding page)

September 25; The Man Who Lived Twice
October 1; Craig's Wife
October 1; Killer at Large (1935-36 program)
October 8; Adventure in Manhattan
October 9; Code of the Range
October 15; Tugboat Princess
October 30; Ranger Courage
November 1; Legion of Terror
November 7; Come Closer, Folks
November 12; Theodora Goes Wild
November 14; North of Nome
November 20; The Cowboy Star
November 21; Lady from Nowhere
November 25; Pennies from Heaven
December 11; Rio Grande Ranger
December 14; The Beloved Vagabond
December 24; More Than a Secretary
December 31; Counterfeit Lady
January 8, 1937; Find the Witness
January 17; Woman in Distress
January 22; Westbound Mail
January 24; Devil's Playground
January 28; Woman of Glamour
February 5; Dodge City Trail
February 15; I Promise to Pay
February 20; Parole Racket
February 26; Law of the Ranger
February 27: When You're in Love

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GAUMONT BRITISH

August 15, 1936; Seven Sinners
September 1; Nine Days a Queen
October 1; Everything is Thunder
October 16; East Meets West (1935-36 program)
November 1; Man Who Lived Again (1935-36 program)
November 15; Love in Exile
November 20; Week End Millionaire
December 1; Living Dangerously
December 15; Strangers on a Honeymoon
January 1, 1937; The Woman Alone
January 10; River of Unrest
January 20; Man of Affairs
January 30; Head Over Heels in Love
February 15; Everybody Dance
February 25; You're in the Army Now

* * *

GRAND NATIONAL

October 4, 1936; In His Steps
October 11; Devil on Horseback
October 25; White Legion
November 8; Yellow Cargo
November 22; Song of the Gringo
November 29; Captain Calamity
December 6; Hats Off
December 20; Headin' for the Rio Grande
January 2, 1937; Great Guy
January 16; We're in the Legion Now
January 23; Scotland Yard Commands
January 30; Arizona Days
February 13; Romance and Riches
February 20; Navy Spy
February 27; Killers of the Sea
February 27; Trouble in Texas

* * *

METRO-GOLDWYN-MAYER

September 4, 1936; The Great Ziegfeld (1935-36 program)
September 11; Sworn Enemy
September 18; The Devil is a Sissy (1935-36 program)
September 25; Old Hutch (1935-36 program)
October 2; The Longest Night
October 9; Libelled Lady (1935-36 program)
October 16; All American Chump
October 23; Mister Cinderella
October 30; Our Relations
November 6; Tarzan Escapes
November 13; Mad Holiday
November 20; Love on the Run (1935-36 program)
November 20; April Romance
November 27; Born to Dance
December 11; General Spanky
December 18; Sinner Take All
December 25; After the Thin Man
January 1, 1937; Camille
January 8; Under Cover of Night
January 22; Dangerous Number
January 29; Man of the People
February 5; Mama Steps Out
February 19; Last of Mrs. Cheyney
February 26; Espionage

* * *

MEETINGS PLANNED ON SCREEN TRENDS

RKO executives, meeting recently on the coast, discussed plans for holding four meetings a year in Hollywood to follow changes in subject trends and consequent alterations in production schedules. The theatre and production departments would be represented at the quarterly sessions. Better understanding between the divisions of the company is reported to have resulted from the meeting and one concrete result is said to have been the scrapping of several stories by the studio department at the request of the theatre division.

PARAMOUNT

August 7; My American Wife
August 14; I'd Give My Life
August 21; Hollywood Boulevard
August 28; Texas Rangers
August 28; Straight from the Shoulder
September 4; Lady Be Careful
September 4; The General Died at Dawn
September 11; Three Married Men
September 18; Wives Never Know
September 25; Murder with Pictures
October 2; Valiant is the Word for Carrie
October 9; Big Broadcast of 1937
October 16; Wedding Present
October 23; Accusing Finger
October 23; Hopalong Cassidy Returns
October 30; Rose Bowl
November 6; Along Came Love
November 6; Easy to Take
November 13; Go West Young Man
November 20; Hideaway Girl
November 27; Jungle Princess
December 4; Arizona Mahoney
December 11; Trail Dust
December 18; Let's Make a Million
December 25; College Holiday
January 1; The Plainsman
January 8; Mind Your Own Business
January 15; Bulldog Drummond Escapes
January 22; Doctor's Diary
January 29; Champagne Waltz
February 5; Outcast
February 12; John Meade's Woman
February 19; Maid of Salem
February 26; Clarence
February 26; Borderland

* * *

REPUBLIC

August 15, 1936; Hearts in Bondage
August 18; Oh, Susanna!
August 25; Down to the Sea
September 5; Follow Your Heart
September 15; Sitting on the Moon (1935-36 program)
September 21; Bulldog Edition
September 21; Three Mesquiteers
September 24; Undercover Man
September 30; Ride, Ranger, Ride
October 8; The President's Mystery
October 14; Cavalry
October 26; Ghost Town Gold
November 9; Country Gentleman
November 16; The Big Show
November 19; The Gun Ranger
November 23; Lawless Land
December 7; The Mandarin Mystery
December 9; Roarin' Lead
December 14; Happy Go Lucky
December 21; Beware of Ladies
December 21; The Old Corral
December 28; Border Phantom
December 28; A Man Betrayed
January 4, 1937; Riders of the Whistling Skull
January 11; Larceny on the Air
January 18; The Bold Caballero
January 20; Bar Z Bad Men
January 25; Join the Marines
February 1; The Trusted Outlaw
February 15; Gambling Terror
February 15; Two Wise Maids
February 22; Paradise Express
February 28; Round-Up Time in Texas

* * *

RKO RADIO

September 18, 1936; Don't Turn 'Em Loose
October 2; Mummy's Boys
October 9; The Big Game
October 16; Daniel Boone
October 23; Without Orders
November 6; A Woman Rebels (1935-36 program)
November 15; Make Way for a Lady
November 20; Winterset
November 27; Smartest Girl in Town
December 4; Wanted: Jane Turner (1935-36 program)
December 11; The Plot Thickens (1935-36 program)
December 18; Night Waitress
December 25; Rainbow on the River
January 1; That Girl from Paris
January 8; We Who Are About To Die (1935-36 program)
January 15; The Plough and the Stars (1935-36 program)
January 22; Racing Lady
January 29; Criminal Lawyer
February 5; They Wanted to Marry
February 12; We're on the Jury
February 19; Sea Devils
February 19; When's Your Birthday
February 26; Park Avenue Logger

* * *

TWENTIETH CENTURY-FOX

August 1, 1936; To Mary—With Love
August 7; Charlie Chan at the Race Track
August 7; State Fair (reissue)
August 14; Girls' Dormitory
August 21; Sing, Baby, Sing
August 28; Star for a Night
September 4; The Road to Glory
September 11; Pepper
September 11; King of the Royal Mounted
September 18; The Jones Family in Back to Nature
September 25; Ramona
October 2; Thank You, Jeeves
October 9; Ladies in Love
October 16; Dimples
October 23; Pigskin Parade
October 23; Ambassador Bill (reissue)
October 30; 15 Maiden Lane
November 6; Under Your Spell
November 6; Wild Brian Kent
November 13; Can This Be Dixie?
November 20; Reunion
November 27; White Hunter
December 4; Banjo on My Knee

(Continued on page 18)

85 PER CENT OF PATRONS PREFER FACTUAL REVIEWS IN NEWSPAPERS

Exhibitor Finds That Sixty-eight Per Cent of His Customers Are Influenced by Numerous Critiques in the Daily Press

Comparatively Few Like the "Wisecrack" Type of Critique of Motion Pictures, Kansas City Showman Is Advised

by KENNETH FORCE
in Kansas City

Eighty-five per cent of the patronage of the average neighborhood motion picture theatre prefers the informational type of review, the kind that gives the facts of content of a production and leaves it to the patron to make up his or her own mind. Sixty-eight per cent is partly or wholly influenced by the newspapers' critiques, though regular readers of the reviews totaled 61 per cent.

Always a debatable question in and out of the industry: How much do newspaper reviews affect film theatre attendance?—E. E. Webber, owner and operator of the Mary Lue theatre at Kansas City, Missouri, conducted a study which reduced the foregoing conclusions. Mr. Webber circularized the following questionnaire among several thousands of patrons actual and prospective:

1. **Do you read newspaper reviews of motion pictures regularly? .... Occasionally? .... Not at all? ....**
2. **Do these reviews decide whether or not you will go see the picture? Yes .... No ....**
3. **What type of review do you prefer: The clever sort whose fun is usually at the expense of the picture? .... Or the sort that simply gives you a clear idea of the picture and permits you to decide for yourself? ....**

Although 68 per cent of those replying said that reviews affected their attendance, there were many qualifications expressed, such as these: "They do not altogether," "To some extent, but I form my own opinion," "Generally, but not always," "Usually," "Occasionally," "Sometimes," "To an extent," "Not always," "Not altogether," "Also reviews in Parents Magazines," "Most of the time." All these were classified as being influenced by the critiques, however.

"Reviews are not dependable," commented one woman who checked the question. A man wrote "Almost never."

Those who read film reveiws regularly are more likely to have their theatre attendance affected by them, it appeared from the questionnaire. Fifty-one per cent of those who answered read reviews regularly and were affected by them. Seventeen per cent who read reviews occasionally are influenced in their attendance. Eleven per cent read reviews regularly and are not affected. Twenty-one per cent read reviews only occasionally and are not at all influenced by them.

Eight of those who answered the questionnaire liked both the clever and the clear type of review, but the vote was overwhelmingly in favor of the review which permits the moviegoer to do his own thinking.

It has been the consensus of exhibitors in this territory, Mr. Webber explained, that theatre attendance has been adversely affected by the apparent desire of critics to wisecrack the pictures in their reviews.

Presentation of information regarding product to the exhibitor is the objective of the "Showmen's Reviews" in Motion Picture Herald. Appearing on the first page of the department each week are the following words:

> *"This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public."*

One of the reasons prompting Mr. Webber to conduct the survey was that during his years in exhibition he has seen many pictures prove successful after negative reviews, and many fall down at the box office after favorable reviews. If the practical purpose of the newspaper review is to discuss a motion picture in such a manner that the public may judge before seeing it whether it is of the type and quality they are likely to enjoy, then the review does not attain its objective always, he added.

"During the past year or two I have watched several excellent movies go begging at first-runs," Mr. Webber said. "As the suburban houses played them, word got about that they were good, and they accumulated box-office punch rather than losing it as they went down the schedule of clearance. Either the reviewer could not convince the public that the picture was good, or his own idea of the picture did not coincide with the picture's entertainment qualities."

Prefer to be Own Critics

It has been the general belief, said Mr. Webber, that readers do not like the "wisecracking" type of review. The questionnaire bore this out.

"I prefer to be my own critic," was one women's comment. "Yes, then judge," was another. A man suggested, "I like an honest review;" another, "I like a clear idea." "I prefer a clear idea," "I care nothing for a critic's opinion," were other comments.

One woman replied that she liked both the factual critique and the opinionated kind because "after reading both I *know* whether I want to see the picture or not." Said another, "Entertaining in the reading, then I can form my own opinion after seeing the picture." "No reviewer yet pours it on enough about every picture being the same old stuff," asserted one man. "Not too much at the expense of the picture," suggested another.

Twenty-six per cent of the woman replied and 20 per cent of the men.

Sixty per cent of the answers came from women, indicating that the preponderance of attendance was by women, even at neighborhood theatres in the evening. Of the women, 72 per cent said they read reviews regularly, 74 per cent were affected in their attendance by reviews. Of the men, only 47 per cent read reviews regularly, with 59 per cent declaring their attendance was more or less determined by them.

An analysis of the relationship between review reading and film attendance in the case of men and women showed that only 37 per cent of the men both read reviews regularly and attended theatres in accordance with them, but this held true of 62 per cent of the women. The conclusion might be drawn, suggested Mr. Webber, that men were less easily affected than women by what they read about pictures. The figures showed also that of the men, .08 per cent read reviews regularly and were not affected; of the women, 11 per cent. Twenty per cent of the men read reviews occasionally and were influenced; 15 per cent of the women. And 35 per cent of the men read occasionally and were not affected at all, while this held true for only 12 per cent of the women.

Eighty-two per cent of the men liked the clear type of review; 18 per cent the clever sort. Of the women, 87 per cent preferred the clear review to the "clever" type.

Twenty per cent of the answers to Mr. Webber's questionnaire were from husbands and wives. Sixty-four per cent of them answered the questions identically.

"This should, but probably doesn't indicate that those who attend movies have very little disagreement at home over relative entertainment values of pictures," said Mr. Webber.

Only two husbands, and only one wife voted for reviews clever at the expense of the picture.

Cards Mailed from Homes

Patrons received cards as they entered or left the theatre. This procedure made it necessary that the cards be taken home, filled in with name and address, and then mailed.

Mr. Webber pointed out that in addition he gave the cards only to those he thought would answer them, and answer them with judgment and sincerity. None went to children or to young folk in noisy groups. He gave special effort to reaching regular patrons.

Twenty per cent of the replies came from husbands and wives.

The persons who answered the cards reside in the southeastern section of Kansas City, probably the city's most typically middle class area, where residents are neither rich nor poor, where there are many homes and few apartments or apartment hotels.

STAGE, MUSIC, FILMS ATTACK ACTOR BILL

Dickstein Hearings Open in Washington; State Legislatures Study New Taxation

by FRANCIS L. BURT

in Washington

Widely divergent views as to the desirability of the Dickstein Alien Actor Bill were presented before the House Immigration Committee on Wednesday as hearings opened on the measure.

Interrupted by verbal tilts between members, the committee sought to obtain from witnesses information as to the exact number of American actors and artists permitted to appear abroad and the number of foreigners on the American stage.

As the hearing opened, Chairman Dickstein explained that the purpose of the bill is twofold. First, to provide reciprocal exchange of actors, and, second, "to close up a gap in this law under which thousands of hams came in." It is not intended, he said, to keep out artists of distinguished ability.

Most of the first day of the hearing was devoted to hearing witnesses representing the musical world and the legitimate stage, most of whom admitted they knew little about conditions in the film industry. John Seagar, representing the Lambs Club, however, asserted that when he was in Hollywood some four years ago there were a large number of foreigners working for the screen. He was contradicted by Representative Kramer of California, who said that Labor Department figures showed the entry of only a few over a hundred in 1930 and that the number declined thereafter from year to year. At the present time, Mr. Kramer asserted, there are only 61 foreign actors employed and during the past year the eight largest producers made contracts with only 534 aliens.

Also appearing for the Lambs Club, E. J. Blunkil asserted there are 789 legitimate actors on WPA rolls in New York City, but admitted that depression conditions and the gradual waning of the legitimate theatre probably had more to do with this than the usurpation of roles by foreigners.

Opposed to the bill were Lawrence Tibbett and Walter Damrosch. Mr. Tibbett recommended the elimination of the reciprocal provision and substitution of a clause that if any country discriminates against American artists their own talent may be barred from the United States. Mr. Damrosch asserted that the bill would not achieve any practical results and suggested it would be as sensible to require that foreign countries play an American composition for every composition by Brahms, Wagner and other foreign composers played here. The conductor pointed out that the United States is in greater need of foreign artists than the foreign countries are of ours, and, in response to questions by members of the committee, agreed that we produce more films than any other country, the inference being that we need alien talent to greater extent than any foreign producing country.

Members of the committee have revealed that the list of persons desiring to express their views on the bill is the longest they have ever had on a measure of this nature. Included are Charles Pettijohn, Motion Picture Producers and Distributors of America, Inc., for which, however, Gabriel Hess, counsel, is expected to make the major presentation: Ed Kuykendall, head of the Motion Picture Theatre Owners of America; Jean Hersholt, J. Robert Rubin, Metro-Goldwyn-Mayer vice-president, and Joseph Seidelman, foreign head of Columbia.

AMERICAN FILMS BETTER? COMMONS ANSWERS 'NO'

Angry cries on Tuesday greeted a suggestion in the House of Commons in London that American motion pictures were better than those made in England, the United Press reported.

Geoffrey Mander, Liberal leader, asked whether the Board of Trade realized that all of Britain's principal film companies soon would pass into American control. "I have no such information," Dr. Edward Leslie Burglin, Under Secretary of the Board of Trade, replied.

Campbell Stephen, Independent Laborite, from Glasgow, asked:

"Is the Minister aware that United States films are much better than British ones?"

As soon as shouts of "No, No!" died down, Mr. Burglin replied icily:

"I am well informed regarding the British film industry."

Opposition of the MPTOA to any legislaiton which would reduce the available talent supply for Hollywood was voiced by Mr. Kuykendall who told the committee that such a bill would bring about retaliation by foreign theatres and their governments thus precluding the showing of many hundreds of American-made films abroad.

Sabath Probe Upheld

Continuance of his committee investigating bondholders' protective committees is not only desirable but necessary in order that the inquiry may be extended into a number of additional industries, Representative Adolph J. Sabath declared this week.

Outlining the situation for new members of Congress, Mr. Sabath touched only briefly upon the motion picture phase of the investigation in connection with his charge that "collusion by the committees has resulted in the discharging of guarantees, releasing of claims against insiders and outrageous reductions in lease rentals."

"In the Chicago hearings of this committee in November and December," he said, "evidence shows that the prospectus which was sent to the public, urging it to invest in bonds, specifies that the Harding theatre was rented for $135,000 per year. Without consulting the bondholders, however, this rental was reduced first to $100,000, and later, with the sanction and approval of the court, to $25,000. You can form your own conclusions as to what happened to the bonds as a result."

State Legislatures Act

Besides actions before the National Congress in Washington, the industry this week concerned itself with legislative measures introduced or being considered by legislators or legislative committees in the governing bodies of the state. A majority of these called for additional taxation, booth ordinances and affected Sunday shows.

In Colorado it was promised there would be no new tax threats while Connecticut proposed to assess one cent on the first 10 of all admissions. Georgia revealed it would continue to permit Sunday shows while in Kansas a discussion of a 10 per cent tax on amusements was contained in the report of the research department of the Kansas Legislative Council. Louisiana discussed a two per cent tax on gross business and Maryland launched a measure calling for a 10 per cent tax on admissions. Twenty-two measures were revealed as pending before the Massachusetts body and in Nebraska it was proposed to levy a tax of $1,000 on distributors.

An admission tax bill, imposing an assessment of one cent on the first 10 cents, has been introduced in the Connecticut Legislature. In the event of passage and approval by the Governor, the plan would go into effect on July 1, next.

Confusion resulting from a misrepresentation of a ruling of the supreme court of Georgia has been cleared up by J. R. Parhan, who said that the decision would result in Sunday shows in the state. Mr. Parhan explained that the ruling had the effect of approving the American Legion's operation of Sunday performances for charity.

Twenty-two measures affecting the motion picture are now pending before the Massachusetts legislature in Boston, according to a survey of the bills on the present calendar. A number of these would prohibit shows on Sundays and certain holidays and others include the control of projection, legalizing dancing on theatre stages on Sunday, regulation of theatre attendance of minors and the prohibiting of shows on Christmas, Armistice Day and Memorial Day as well as on Sundays. A hearing before the taxation committee on the bill calling for a levy of one cent for every 10 cents or fraction thereof on theatre tickets, as well as on passes, has been postponed indefinitely.

Distributors Face Tax

A proposal to tax distributors $1,000 each annually for licenses to operate in Nebraska has been submitted to the legislature at Lincoln by Senator John Comstock. It is estimated that this will raise $20,000 annually to be administered by the State Railway Commission for the State Assistance Fund. Additional levies before the house call for a tax of one cent on every 10 of admissions and a tax on distributors of 10 per cent of all income derived from the rental or lease of films.

Five measures have been introduced in the Ohio Legislature as follows: extending the three per cent admission tax, banning giveaways, establishing seven per cent tax on admissions over 25 cents, increasing censor fees from $3 to $5 per foot and a footage tax of two cents per lineal foot.

Oregon Tax Proposed

At Portland, Ore., Representative Hogan has introduced a measure calling for a tax of one cent for every 20 cents of admission or fraction thereof. Another measure increases the tax on income two per cent on each $1,000 of taxable income and the tax, instead of starting at one per cent on the first $1,000, starts at two per cent, increases to four per cent on the next $1,000, and on up the scale to a maximum of 10 per cent.

A three per cent gross receipts tax on theatres is included in a bill designed to yield $4,000,000 in additional revenue to cover the Tennessee Social Security program being sponsored by Governor Browning at Nashville. The taxation measure provides an effective date of July 1.

Under a bill introduced in the Washington state legislature by Representative Taylor of King County, theatres in the state would pay an

B&K Fined $15 A Theatre for Chance Games

Arguments on the validity of the Chicago ordinance prohibiting change games in theatres, in an action which stemmed from the conviction of 14 Balaban & Katz corporations and which were to be heard in the Illinois supreme court on Wednesday, headed chance game developments this week. Other activity on the chance game front included minor court cases in New Jersey and Connecticut.

Conviction of the B. & K. corporations, operators of 32 theatres, came last week in municipal court under Judge Sonsteby on charges instituted by the city that the theatres were violating a city ordinance by operating chance games. The defendant theatres, which included such first-run houses as the Tivoli, Granada, Uptown and Will Rogers, were each fined $15.

The circuit immediately moved to obtain a new trial and a hearing of the motion was set for May 3rd in order to permit the state supreme court to pass upon the constitutionality of the ordinance.

Edmund Adcock and Edward Blackman, attorneys for the theatres, are pinning their hopes on an injunction against the city through which they will seek to restrain the police from interfering with prize night drawings. Arguments on this matter were to come before the supreme court on Wednesday.

It was indicated that the city authorities are not deeply interested in the outcome of the actions brought against a number of other theatres in view of the fact that the circuit operators were convicted. The remaining cases were to be heard on Thursday.

In Hackensack, N. J., a temporary order restraining the Bergen County prosecutor from interfering with chance games in theatres was granted Harold Blumenthal, manager of the Ritz, Garfield, by Advisory Master N. Demarest Campbell. The prosecutor in January ordered discontinuance of the games on the ground that they violate anti-gambling regulations. He had given the theatres two weeks to end them.

The appeal of David Magliora of the Rialto, Windsor Locks, Conn., from the conviction and fine in town court on a charge of operating Bank Night on a proxy basis has been set for April 5th in superior court at Hartford.

Empire Union Merger In Discussion Stage

Discussions have been started with a view to a consolidation of the Empire State Operators' Union, a Brooklyn, N. Y., organization, with Local 306 of the International Alliance of Theatrical Stage Employees. An agreement similar to that recently concluded between Local 306 and the Allied Union is sought.

Hanff-Metzger, Inc., advertising agency, after May 1, again will handle the Paramount advertising account, with the company taking offices in the Paramount Building in New York.

"Faked-up females..Half-savage Half-wits..fools...boiled, baked"

For a long time now, in fact ever since Mr. George Bernard Shaw made his disclosures of judgment on the cinema art, the world has been awaiting the opinion of that other younger but somewhat similarly gifted Irish author and dramatist, Mr. St. John Greer Ervine.

Now by the grace of his contribution to a recent issue of the *London Observer*, Mr. Ervine's judgment is rendered, thus:

"In these times when the chief function of Mayors and Lord Mayors, especially of places like Plymouth and Southampton, seems to be the reception of faked-up females from Hollywood who say their piece about England two seconds after they have landed on its shores for the first time, somebody ought to be blasphemous about cinema persons. I am that somebody. Jazz journalists, a demented crew, seem to think that the rest of us are burst with desire to read about illiterate and half-savage women who have been dragged out of some slum in the Middle West of America or hovels in the Ukraine and, after being boiled and baked and generally pulled and pushed about by manipulative surgeons, are let loose on the screen to the great edification of halfwits of both sexes. A film star, generally speaking, is a fool. I have never met any person of average intelligence who, having come in contact with film stars, does not regard them with contempt . . . "

The institution of the screen is obviously indebted to the gifted Mr. Ervine, not perhaps so much for the intrinsic content of his appreciative comment, as for his exemplification in that paragraph of the virtues of restraint, cultured expression, calm, poised approach and knowledge of the subject, the common attributes of competent writers.

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ST. JOHN GREER ERVINE

It chances that this attention most likely will be the first that many persons of the cinema will have heard of Mr. St. John Greer Ervine, and there is an even larger probability that it will be the last. Difficult as it may seem, someway Hollywood and the screen may be able to struggle on without him. —*T. R.*

SMPE Committee Scores Mutilation of Prints

Continuing its campaign against the mutilation of motion picture release prints, the Projection Practice Committee of the Society of Motion Picture Engineers at its recent meeting passed a resolution condemning certain devices for cueing prints now on the market. The resolution reads:

"The Projection Practice Committee of the Society of Motion Picture Engineers does not approve of any structural modification, injury, or mutilation of the standard release print by the projectionist, and views with disfavor the sale of devices capable of causing physical damage to film for cue marks or the like. The committee regards cue marking as a function exclusively of the laboratory or exchange which is involved."

Universal has signed Leopold Stokowski, symphony orchestra conductor, to lead his orchestra in "100 Men and a Girl," which will feature Deanna Durbin.

National Decency Legion Classifies 14 New Pictures

Of 14 new pictures reviewed and classified by the National Legion of Decency in the current week six were approved for general patronage and eight were listed as unobjectionable for adults. The new pictures and their classification follow:

Class A1, Unobjectionable for General Patronage: "The Beloved Vagabond," "The Gold Caballero," "Clarence," "Head Over Heels in Love," "Letze Rose" (German), "Ready, Willing and Able." Class A-2, Unobjectionable for Adults: "Le Bonheur" (French), "Everybody Dance," "John Meade's Woman," "Lac-aux-Dames" (French), "Scotland Yard Commands," "Mysteres de Paris" (French, "Verrater" (German), "Ein Walzer um dem Stefansturm" (German).

A jury decided in favor of Pathe News and Courtland Smith last week in the suit brought against them by Arthur G. Montaigne over an alleged breach of contract.

E. J. Ludvigh Dies; Began with Zukor

Elek John Ludvigh, one of the founders of Famous Players Film Company with Adolph Zukor, and later general counsel of Paramount Publix Corporation, died at his home in New York at 2:30 Wednesday morning from bronchial pneumonia. He had suffered a cerebral thrombosis last September and since that time had been confined to his home. His widow, Mrs. Rene Ludvigh, survives.

Born in New York 68 years ago, Mr. Ludvigh was educated in the public schools and graduated from the College of the City of New York in 1891. Four years later he was admitted to the New York Bar. He then entered the private practice of law and was a New York State Civil Service Commissioner from 1910 to 1912.

At this time, Mr. Ludvigh had been handling law business for the Marcus Loew Enterprises and for Daniel Frohman. He had also attended to certain legal affairs for Mr. Zukor, and when Mr. Zukor, now chairman of the board of what has grown to be Paramount, created Famous Players Film Company he called on Mr. Ludvigh to become a partner in the enterprise, handling all his legal matters.

Up to 1924, Mr. Ludvigh also had handled other legal business, but in that year he gave up his private practice to become general counsel of Paramount. Two years later he was made a member of the board of directors and he remained with the company until January, 1932, when he resigned and sailed for a long European vacation. On his return he again went into the private practice of law, in which he continued until last September.

ELEK JOHN LUDVIGH

John Barrymore Files Under Bankruptcy Act

John Barrymore filed a debtor's petition of bankruptcy under Section 74 of the National Bankruptcy Act in the federal court at Los Angeles on Tuesday. He said he was unable to meet his debts as they matured and desired to effect "composition or extension of time" to liquidate them.

Attaches of the court explained that under the law, if Mr. Barrymore's plan for the adjustment of his debts is accepted, he does not go into bankruptcy. The law, they said, provides that a debtor may call his creditors into court and offer part payment on a percentage basis, or obtain an extension of time in which to make full payments.

Distributors Accused Of Price Discrimination

Charging seven distributors and two individuals with price discrimination, Mr. and Mrs. B. E. Gore of the Broadway theatre, Tampa, Fla., filed a petition for an injunction on Wednesday in the United States district court at Atlanta, Ga. Judge B. S. Beaver took the case under advisement. The defendants are United Theatres, Inc., a Florida circuit operated by E. J. Sparks, and Warner Brothers, Twentieth Century-Fox, Paramount, Metro-Goldwyn-Mayer, United Artists, Universal and RKO Radio.

Decision Is Withheld In A. B. Momand Action

Arguments were presented Tuesday to the United States circuit court of appeals in Denver in the action of A. B. Momand of Oklahoma City against distributors and theatre companies, Mr. Momand appealing from the order of the United States district court of Oklahoma dismissing the case because Mr. Momand would not amend his petition as ordered. Mr. Momand is asking the court to order trial of the case on its merits. The action covers about 25 theatres in some 12 Oklahoma towns and charges distributors and theatre companies with restraint of trade and violation of anti-trust laws. Decision is not expected for several weeks.

Leases Pathe Studios

Selznick International this week took a long-term lease on the 60-acre studio plant of RKO-Pathe in Hollywood in an expansion move to provide for a $12,000,000 program for the coming year. The studio will bear the name Selznick International Pictures Studios and immediately will undergo remodeling to include executive offices, sound stages and dressing rooms. The company has also acquired an additional 40 acres in the Baldwin Hills behind the studio.

Erpi Elects Treasurers

Charles Olajos and Robert A. Quin have been elected assistant treasurers of Electrical Research Products, Inc., by the board of directors. Mr. Olajos, in New York, will have charge of financial matters, and Mr. Quinn, at Los Angeles, will handle contact, credit and financial matters arising at that point.

Empire Hearing Set

A further hearing in receivership proceedings of Empire Laboratories, Inc., is scheduled for February 26 at the Post Office Building in Jersey City, N. J. Referee John Grimshaw, Jr., has ordered all creditors and parties in interest to appear and show cause why an order should not be made directing sale, either private or public, of the remaining assets of the company.

287 Features Are Delivered

(*Continued from page* 14)

December 11; Laughing at Trouble
December 18; Career Woman
December 25; Stowaway
January 1; One in a Million
January T; Charlie Chan at the Opera
January 8; As You Like It
January 15; Crack-Up
January 15; Secret Valley
January 22; Woman-Wise
January 29; Lloyds of London
February 5; The Holy Terror
February 5; Doctor Bull (reissue)
February 12; On the Avenue
February 19; Off to the Races (Jones Family)
February 19; Wings of the Morning
February 26; Love is News

* * *

UNITED ARTISTS

September 4, 1936; Last of the Mohicans
September 18; Dodsworth
October 2; The Gay Desperado
November 13; Come and Get It
November 20; Garden of Allah
November 27; Rembrandt
December 25; Beloved Enemy
January 8; Accused
January 22; Men Are Not Gods
January 29; You Only Live Once
February 19; Man Who Could Make Miracles

* * *

UNIVERSAL

September 6. 1936; My Man Godfrey
September 13; Two in a Crowd
September 20; Sea Spoilers
September 20; Ride 'Em Cowboy
September 27; Girl on the Front Page
October 11; The Magnificent Brute
November 1; Boss Rider of Gun Creek
November 1; The Man I Marry
November 6; Love Letters of a Star
November 15; Luckiest Girl in the World
November 22; Flying Hostess
November 29; Conflict
December 20; Three Smart Girls
December 20; Empty Saddles
December 27; Mysterious Crossing
January 3; Four Days Wonder
January 17; The Mighty Treve
January 24; She's Dangerous
January 31; Breezing Home
February 18; Sandflow
February 28; Girl Overboard

* * *

WARNER BROTHERS

September 5, 1936; The Bengal Tiger
September 5; Trailin' West (1935-36 program)
September 12; Stage Struck
September 19; Down the Stretch
September 26; Give Me Your Heart
October 3; A Midsummer Night's Dream
October 10; Isle of Fury
October 17; Cain and Mabel
October 24; Here Comes Carter
October 31; The Case of the Black Cat
November 7; The Charge of the Light Brigade (1935-36 program)
November 14; The Captain's Kid
November 14; California Mail (1935-36)
November 21; Three Men on a Horse
November 28; Fugitive in the Sky
December 5; Polo Joe
December 12; One Way Passage (reissue)
December 19; King of Hockey
December 26; Gold Diggers of 1937
January 2, 1937; Smart Blonde
January 2; Guns of the Pecos (1935-36)
January 9; Sing Me a Love Song
January 16; God's Country and the Woman
January 23; Once a Doctor
January 30; Black Legion
February 6; Stolen Holiday
February 13; The Great O'Malley
February 20; Green Light
February 27; Penrod and Sam

ULES VERNE'S DAUNTLESS HERO, THE MIGHTY
COURIER OF THE CZAR, LEAPS TO LIFE IN A
STUPENDOUS PRESENTATION OF THE BOLD
ROMANCE THAT FLAMED ACROSS SIBERIA'S PLAINS
N THE STIRRING DAYS OF IMPERIAL RUSSIA.

The battle of the giants! — as Strogoff finally unmasks the man behind the Tartar tortures and the armies battling to change the map of Russia.

Zangarra, tricky woman spy, menaced by the very cause she served!... Behind her scarlet lips lay the secret that would make her lover Czar.

In the tents of the Tartars! — Savage chieftains come to revel in the big show of the dancing girls, and other barbarian pleasures and splendors.

MICHAEL

TEN THOUSAND PLUNGING HORSEMEN ON THE SCREEN AT ONE TIME! . . .

Two great armies clashing before your startled eyes!...astounding scenes of marvelous spectacle and fiery romance sweeping the screen as Strogoff battles on!

One woman whose love meant more than life...another whose kiss meant dishonor and death!... Heart-throbs pounding thrill upon thrill as this thundering drama rolls on to a crashing climax!

STROGOFF

MICHAEL STROGOFF

with

ANTON WALBROOK

The screen's new dangerous lover, as the hero who fights through the lash of armies to a crimson goal.

ELIZABETH ALLAN

as Nadia, the beautiful girl who dared to travel alone in a seething land of armies on the march.

MARGOT GRAHAME

as Zangarra, the most dangerous woman in Russia . . . daring, deceitful, delightful . . . in the pay of the cruel Ogareff.

AKIM TAMIROFF

as Ogareff, traitor to the Throne, and the sinister power behind the terror of the Tartar hordes.

ERIC BLORE

as Cyril Blount, British war correspondent, helpless in the midst of raiding barbarians!

FAY BAINTER

former stage star, as Strogoff's mother, who braved barbarian torture to conceal her son.

A PANDRO S. BERMAN PRODUCTION . . Directed by GEORGE NICHOLLS, JR.

R K O
RADIO
PICTURES

Paramount Plans To Keep Partners

Paramount's theatre operations may be placed on a permanently localized basis, without exception, with the negotiation early next month of a new and presumably permanent operating agreement with A. H. Blank for the approximately 40 houses in his Illinois and Iowa circuit, it was said in New York this week.

The present operating agreement with Mr. Blank expires March 6 and is the only remaining contract with a Paramount theatre partner which retains an option under which the company may repurchase from the operator his 50 per cent interest in the theatre company. Indications are that in the forthcoming negotiations Paramount will either relinquish its buy-back privilege, thus putting the partnership operation with Mr. Blank on a permanent basis, or will extend the present agreement for a long term period, in preference to the short term extensions which have been granted from time to time since the inception of the agreement two and one-half years ago.

Mr. Blank is expected in New York in about two weeks to confer with Paramount home office officials on the new agreement. The so-called buying back deals were negotiated during the Paramount reorganization period for five or six of the company's most important circuits. Paramount deals, however, were worked out one by one following the company's emergence from reorganization in 1935, until at this time only the Blank deal continues subject to the company's option to recover the operator's 50 per cent stock interest. The last operating deal to be placed on a permanent basis by Paramount was that with Karl Hoblitzelle. Last December, Paramount relinquished its buy-back privilege to Mr. Hoblitzelle for $600,000, and the operations were continued on a 50-50 ownership basis, as in the case of the operating agreements for the company's other first rank theatre units.

Press Protests Ban on Picture

The Cleveland *News* in an editorial appearing in its issue for February 13th attacked the Ohio board of censors for banning the Amkino film, "Spain in Flames." The editorial said in part:

"Whether such films represent communistic or fascistic bias, there appears to be no cogent reason why they should not be shown, in accordance with one of the most important American beliefs—the belief in free circulation of opinion, which more than anything else distinguishes us from both communists and fascists."

Roy Reichelfelder, supervisor of the division of censorship, defending the board's action said: "We believe that it was not in accord with the policy of neutrality adopted by this country to allow exhibition of a film which takes one side or another in a civil war of another nation. We believe the showing of this picture might have harmful effects."

U.S. Shipped 10,000,000 More Feet Of Film in 1936 Than in 1935

Exports of Hollywood motion pictures to 101 markets in 1936 compared with 1935 as follows:

1936	Feet	Value	1935	Feet	Value
Negative silent....	2,143,939	$ 92,167	Negative silent....	3,025,950	$ 179,865
Negative sound....	9,904,111	362,035	Negative sound....	8,890,598	360,514
	12,048,050	$ 454,202		11,916,548	$ 540,379
Positive silent.....	1,695,980	$ 51,670	Positive silent.....	2,206,235	$ 61,116
Positive sound.....	195,907,374	4,025,767	Positive sound.....	185,567,838	3,995,744
	197,603,354	$4,077,437		187,774,073	$4,056,960
Total...........	209,651,404	$4,531,639	Total...........	199,690,621	$4,597,339

HOLLYWOOD EXPORTS REACH SIX-YEAR HIGH

Increase of Ten Million Feet of Film to 101 Markets, Says Commerce Department

Hollywood's motion pictures now reach 101 markets in the world. American motion picture exports for 1936 show a 10,000,000 feet increase in negative and positive sound and silent films over those exported during 1935, according to Nathan D. Golden, chief of the Motion Picture Section of the United States Bureau of Foreign and Domestic Commerce. For the year 1936, a total of 209,651,404 linear feet of motion picture film, with a declared value of $4,531,639, were exported to 101 markets as compared with 199,690,621 linear feet, valued at $4,597,339 for 1935. The 1936 exports of film are the largest since 1930, when 270,000,000 feet of film were exported.

During 1936, exports of negative and positive sound film to the ten leading markets were in the following order:

Argentina, as in 1935, was the largest consumer of American motion pictures in point of footage. During 1936, 18,085,518 linear feet of American motion pictures, with a declared value of $323,988 were imported, as compared with 17,065,229 feet, valued at $327,965 during 1935.

Second in point of footage, but still our best revenue producing market, is the United Kingdom, importing during 1936, 18,071,389 feet valued at $525,031 as compared with 15,874,353 feet with a value of $476,392 during 1935.

Brazil again maintains third position as a leading consumer of American pictures. During 1936, importing 12,785,110 feet of films from the United States valued at $252,655 as compared with 11,568,669 feet, valued at $247,125 for the year 1935. Fourth market of importance is Panama. During 1936, 9,823,975 feet of American motion pictures were taken by Panama with a value of $123,126 as against 9,944,990 feet valued at $133,362 during the year 1935.

Fifth important importer of American motion pictures during 1936 was Mexico, consuming 8,911,061 feet of film, valued at $284,968 as compared with 5,010,762 feet valued at $234,181 for the year 1935.

The next five leading markets for American motion pictures in 1936 are listed in the following table:

COUNTRY	NO. OF FEET	VALUE
France	8,163,358	$178,949
British West Indies.......	7,161,528	25,802
Australia	5,885,000	132,951
Cuba	5,445,359	107,600
Spain	5,793,805	123,749

Export of sensitized not exposed motion picture films were for the first time broken down by various widths, during 1936. The following table does not indicate comparative figures by breakdown for 1935, but does, however, give the totals for all widths.

	1936		1935	
Less than 1 inch width	Feet	Value	Feet	Value
	33,365,406	$550,384	....	....
Over 1 inch width				
Positive...	170,623,461	$1,794,351	....	....
	80,330,101	2,014,909	....	....
Total......	284,318,968	$3,349,644	132,837,545	$2,616,709

Mr. Golden pointed out that during 1936, motion picture equipment exports have shown an upward trend. During the fiscal year just finished, a total of 1,454 motion picture projectors of 35 mm. standard gauge, with a value of $383,078, were exported to all markets as compared with 1,243 projectors valued at $353,216 for the year 1935. Sub-standard, or 16 mm. gauge projector exports to all markets during 1936, show a remarkable increase of over 5,000 projectors. During 1936, 7,388 projectors of this type valued at $304,278 were exported as against 1,981 projectors valued at $124,933 during 1935.

Sound motion picture equipment exports during 1936 have increased over $600,000. During this period $2,105,288 worth of American motion picture reproducing and recording equipment was exported to all foreign markets as against $1,482,281 worth during the year 1935, Mr. Golden advises.

PARAMOUNT REFUNDING ON $15,000,000 ISSUE

Columbia and Eastman Declare Dividends; Warner Refinancing Plans Are Delayed

Motion picture financial developments of the week included Paramount Pictures' announcement of plans for refunding, dividend declarations by Columbia Pictures and Eastman Kodak, abandonment of refinancing plans by Warner Brothers, disposal of Technicolor shares by the Atlas investment trust, and the issuance of earnings reports by Heywood-Wakefield and the Roxy Theatre, New York.

The board of directors of Paramount Pictures, Inc., at its meeting on Tuesday, authorized the creation of an issue of $15,000,000 of 3¼% convertible debentures, dated as of March 1, 1937, and due March 1, 1947. The debentures will be convertible until five days prior to redemption date or maturity into common stock of the corporation at $33⅓ per share until March 1, 1942, and thereafter until February 23, 1947, at $40 per share. The debentures are redeemable in whole or in part at any time upon at least 30 days published notice, at par plus accrued interest.

The three and one-quarter per cent convertible debentures will be issued pursuant to an indenture between the corporation and the Manufacturers Trust Company, of New York City, as trustee, which will provide, among other things, for annual sinking fund payments to the trustee commencing April 15, 1941; the sinking fund payments to be 15 per cent of the consolidated net earnings of the corporation, as defined in the indenture, for each fiscal year beginning with the fiscal year 1940. The indenture will provide that the sinking fund payments may be made in cash or in debentures, with a credit to the sinking fund of the amount of debentures converted into common after December 31, 1939.

The corporation will offer to the holders of its present 20-year six per cent sinking fund debentures, the right to exchange as of March 1, 1937, without adjustment of interest, an equal face amount of such six per cent debentures for the new three and one-quarter per cent debentures. The right to exchange will expire March 9, 1937.

There were originally issued $24,998,182 of the 6 per cent debentures, of which $2,376,000 are held in the company's treasury. It is expected that the unexchanged balance of this issue will be retired from earnings in due course.

In the event that more than $15,000,000 in principal amount of the six per cent debentures are presented for exchange, the exchange will be substantially on a prorata basis.

The corporation holds in its treasury $2,376,000 of the six per cent debentures, which will not be exchanged under the offer.

Scrip or fractions for new debentures in denominations of less than $100 will not be issued, nor will the holders of scrip for the present debentures participate in the exchange. The 20-year six per cent debentures which are exchanged pursuant to the offer, will not be reissued by the corporation, but will either be cancelled or tendered from time to time for retirement through the sinking fund under the present indenture with the City Bank Farmers Trust Company, as trustee.

The corporation announced that there is no underwriting or payment of commissions by the Corporation in connection with the proposed exchange.

CENSORS RETALIATE OVER BALCONY SEATS

The censor board of Seattle, which recently asked for front row seats and got only accommodations in the balcony from Mrs. Cecilia Schultz, operator, this week retaliated by bluntly demanding private previews of all shows booked by Mrs. Schultz into her house. They asked the City Council to warn Mrs. Schultz that her license might be revoked if she failed to comply.

The fight started over a recent performance in Mrs. Schultz's theatres of the Ballet Russe of Monte Carlo. The theatre refused the censors front row seats on the ground it was required by law to furnish only "proper" seats. The City Attorney held that back-row balcony seats were "proper."

Paramount may save in interest charges, through a maximum exercise of the exchange right, approximately $410,000 per year. Earlier refunding of old six per cent obligations of English and studio subsidiaries at lower interest rates, increase the company's total savings from its refunding program to approximately $750,000 annually.

Columbia Pictures' board of directors declared a quarterly cash dividend of 25 cents per share on the corporation's common stock, payable April 1st to the stockholders and voting trust certificate holders of record on March 18th.

Directors of Eastman Kodak Company, one of the largest manufacturers of motion picture raw stock, voted a dividend of $1.50 per share on the common stock, payable April 2nd to stockholders of record on March 5th. Previously the company paid $1.25 quarterly with occasional extras in 1936.

Warners' Plan Delayed

Warner Brothers' abrupt move of last week in canceling plans for offering of common stock, was followed on Monday by further indications that the refunding will not be discussed for at least another few months. Company officials were quoted as explaining that there is no immediate need for new money as Warners' funded debt is gradually being liquidated. The original, abandoned proposal with Hayden, Stone and Company provided for the realization of $50,000,000 at four and one-half per cent to replace existing six per cent obligations. It was understood that Hayden, Stone's underwriting was to embrace some 925,000 shares of new common to be offered in the ratio of one share for four to Warner stockholders at the reported tentative price of $12.50 a share.

"The decline in Warner common to around 15 following the announcement of the proposed plan caused the bankers and the company to conclude to abandon the offering particularly since the management of the company are said to have been reluctant to sell new shares at less than $12.50," according to *Wall Street Journal.* "Warner is in no immediate need of funds," continued the *Journal.* "Proceeds from the offering were to have been used to clean up certain current payables and serial bonds falling due in the current year. This operation was to have been followed by a permanent refinancing of the company's $31,490,000 six per cent debentures at a lower interest rate. No immediate action toward reviving the financial arrangements is expected for the time being."

Predicated on the suspension last week of stock exchange trading in the common stock of Warner Brothers, the Securities and Exchange Commission this week dispatched to brokers a formal questionnaire asking details of the trading of last Tuesday and Wednesday, days during which the suspension was in effect. Trading on those days was stopped following the publication of a Warner statement saying that the company would issue no additional common stock.

Heywood-Wakefield Report

The annual report to stockholders of Heywood-Wakefield Company, issued as of December 31 reveals that: "Net sales for the year exceeded by 38 per cent the volume of sales billed for the previous year. Operations resulted in a net profit of $548,177, (this comparing with $105,565 for the year 1935) after provision for all charges, including Federal taxes.

"The consolidated balance sheet shows a net working capital of $2,957,974, compared with $2,794,887 a year ago. Receivables and inventories increased $964,748 during the period to serve the demands of an expanding volume of business. The additional employment of working capital, combined with requirements for property expenditure and cash used for the extinguishment of preferred dividends in arrears, necessitated bank borrowings of $150,000 in cash, the amount outstanding at the close of the year."

Capital expenditures during the year amounted to $283,600, the principal item representing construction of a boiler plant at the factory in Gardner, Mass. Miscellaneous adjustments, represented chiefly by the undepreciated value of plant and machinery abandoned during the year, amount to $32,320.

The comparative balance sheet shows total current assets of $3,550,474.14 as compared to $2,951,117.12 during 1935. Total assets are $7,389,878.32 which compares with last year's figure of $6,660,676.16. Surplus as of Dec. 31 is given at $1,725,128.05.

Roxy Theatre Net

Howard S. Cullman, trustee for the Roxy Theatre, New York presented to United States District Court Judge Caffey a report for the 27 weeks beginning July 3 and ending January 7 which shows a net profit, excluding depreciation and interest on funded indebtedness, of $97,726. The weekly average profit, the report states, has been $3,619.

The attendance total has been 2,267,079; daily average attendance, 11,995; average rental per picture, $6,826.

Admissions totalled $961,532; operating expenses, $445,274, plus $329,389 as other operating expenses, maing the total $774,664. Film rentals totalled $195,174.

Interstate Moves Offices

Interstate Checking Service has moved its New York quarters from the Paramount Building to the Candler Building. The company is studying a new type of checking plan.

Jerry O'Connor has been promoted from the GB non-theatrical department to the sales office. Mr. O'Connor has been assigned to the company's Cleveland branch.

George Jessel has signed with Mervyn LeRoy as an associate in production. He joins the former Warner director's unit on April 15.

PHILCO TAKES POLE IN TELEVISION PUBLICITY RACE WITH 441 LINE TEST

High Definition Transmission Is Demonstrated at Philadelphia; RCA Engineers Conducting Private Tests

In the marathon to attract public attention to television developments Philco Radio and Television Corporation shouldered ahead last week with a demonstration of high definition transmission. Radio Corporation of America engineers have been conducting private tests with the new technique but have delayed giving a public exhibition.

Transmission under the old method, which used a definition of 345 lines per frame, was demonstrated by Philco on August 12th and by RCA in New York the first week in November. Both companies announced at those demonstrations that the sets would be dismantled and equipped for a definition of 441 lines, the standard recommended by the Radio Manufacturers Association and supposed to produce clearer images free from flickering.

Week's Developments

Predictions of the proximity of practical television for the home are tempered with statements by manufacturers that they will not risk the public sale of apparatus until it is so perfected that radical changes at short intervals will not be necessary. The technical difficulties of establishing networks and the cost of laying coaxial cables to connect stations are still in the way of regularly scheduled broadcasts on a commercial basis.

In addition to the RCA tests and the Philco demonstration, developments in the field include:

In England, where two methods of transmission have been under test for several months, the Postmaster General has selected the Marconi-EMI system for the exclusive use of the British Broadcasting Corporation. The second system was the Baird method.

The Farnsworth Television Corporation in Philadelphia has received a permit from the Federal Communications Commission and is planning regular experimental broadcasts. The company has designed new receivers which will be distributed for tests to competent amateurs in the city. The transmitter has been equipped for directional broadcasting in order to lessen interference.

On the West Coast the Don Lee-Mutual radio network has inaugurated a new series of weekly television tests which go out over ten stations. The tests are said to be the first television network broadcasts.

The Philco demonstration was a 55-minute program from the company's studios which was viewed on six receiving sets at the Germantown Cricket Club, about three miles away, by 200 publishers and editors of newspapers and magazines.

The purpose of the demonstration, as announced by officials, was to show the improvement in images at the reception end obtained through the use of a scanning definition of 441 lines, the standard proposed for the United States by the television committee of the Radio Manufacturers Association. The chief criticism at the previous demonstrations were that the images were blurred and of a greenish tinge.

PHILCO-RCA SUIT ARGUED IN COURT

The Chancery Court in Wilmington, Del., on Wednesday and Thursday heard arguments in the action brought by the Philadelphia Storage Battery Company, parent company of the Philco Radio & Television Corporation, against Radio Corporation of America. Philco seeks an injunction to restrain RCA from terminating a licensing agreement giving Philco the right to use RCA basic radio patents. The argument was heard by Chancellor Josiah O. Wolcott.

Clarity Disputed

At the Philco show last week the images were black and white but reports differed on the clarity of the reproductions. Philadelphia newspaper reports emphasized the great improvement noticed when the engineers compared the two methods by switching the apparatus, and pointed out that the second hand of a watch held before the transmitting camera had been scarcely distinquishable under the old definition but was easily discernable under the new.

New York newspapers, however, reported that persons who saw both demonstrations said that there was very little improvement in the clarity of the reproductions, although the new pictures could be seen clearly at a distance of ten feet from the receiving set. At the first demonstration a little over five feet was the maximum distance for clear vision.

Continual Fading Cited

The New York *Herald-Tribune* added:

"Engineers of the company pointed out, however, that the improvement in transmission quality with the use of more lines a picture could not be noticed by the casual observer unless he had an opportunity to observe both pictures side by side."

Continual fading, blamed by the engineers on defects in the coaxial cable used to carry the program from the studio to the broadcasting station, and uncertain lighting also were reported to have marred a fair test of the 441 line definition.

Wide Band Used

The program included stills of Glenda Farrell, of newspaper print, a dollar bill showing the serial number, a two-way conversion between a member of the viewing party and a station announcer, songs by a girl, a motion picture newsreel and a musical short subject, and a fashion show. A six megacycle band in the 42-86 megacycle range was used for the broadcasts.

The use of the wide six megacycle band was said by Philco engineers to be important because with a scanning definition of 441 lines the channel used for broadcasting must be wide enough to carry waves which will reproduce the fine details in a picture.

Postmaster General in England Selects Marconi-EMI System for Exclusive Use of British Broadcasting

In discussing the technical aspects of the new definition, Albert F. Murray, head of the Philco television laboratory, said, "The quality of the picture depends on the fidelity of the system."

"It is the quality of the picture in the observer's home that really counts at this stage of television development," he continued. "This means that not only are 441-line systems needed, but high fidelity 441-line systems are required to really interest the customer when commercial television finally arrives."

None of the officers or engineers of the company would hazard any prediction as to how soon television will be available for home use. Sayre M. Ramsdell, Philco vice-president, said that as certainly as he could predict that Christmas would arrive on December 25th, he was more certain that we would not have commercial television in 1937. The consensus among the viewing party was that unless television is still a dark trade secret, many a Christmas will pass before television will be the vogue.

RCA Engineers Claim Success

Engineers of RCA and National Broadcasting Corporation who are conducting the New York tests of high definition television say that they have been successful in broadcasts from the station in the tower of the Empire State Building. The images scanned by the iconoscope, the pickup tube, at the rate of 441 lines a frame, have been received on sets in the homes of the engineers and technicians but no public or press demonstration has been given of sets using the high definition.

That financing difficulties are among the obstacles to be overcome before television is a commercial possibility was indicated by Don Gilman, NBC vice-president in charge of West Coast operations, who in a luncheon address at the Commonwealth Club, San Francisco, said: "When it gets under way television will require the largest investment any single industry has ever known."

Coordination Factor

Pointing also to the technical difficulties still involved in establishing networks, the radio official said that NBC will not attempt to offer television to the public for some time. He denied that large scale manufacturers of radio sets have opposed introduction of television.

"I have yet to meet a manufacturer who would not accept gladly an opportunity to sell a new product at any time," he said.

The lag between experimental and commercial operation of television Mr. Gilman ascribed to the fact that, unlike radio, in television receiving and transmitting sets must be coordinated.

"Every single improvement in a television transmitter means rebuilding it," he said. "Changes will follow one another rapidly during the next year or so, and every change means an entirely new receiving set if the image is to be picked up at all."

23,000 ACTORS AND MUSICIANS IN PWA

And Musicians Outnumber Actors Four to One on Federal Works Program

Nearly 23,000 actors and musicians have been found among the 6,402,171 persons eligible for works program theatrical employment, it was disclosed this week in Washington in a report by Harry Hopkins, Public Works Administrator, based on an occupational survey just completed by the PWA.

Musicians outnumbered actors four to one, there being 18,219 musicians against 4,674 actors. Musicians comprised the second largest among the 21 groups listed as professional and technical workers, being exceeded in number only by teachers.

A breakdown of the report showed that of the actors 2,796 were male and 1,878 female. Among the musicians, 13,319 were male and 4,900 female.

The greatest number of actors was registered in New York, 2,050; California was second, with 1,100, and Massachusetts was third with 368. Only four other states, Ohio with 174, Illinois with 163, Pennsylvania with 160 and New Jersey with 123, reported more than 100 actors on their rolls, but actors were included on the roll of every state with the single exception of South Dakota.

With respect to musicians, New York reported 4,576 and California 2,984. Every state listed musicians, Nevada being at the bottom with 13.

Actors on PWA rolls, as shown by the report, were divided among the states as follows:

STATE	TOTAL
Alabama	15
Arizona	7
Arkansas	4
California	1100
Colorado	21
Connecticut	22
Delaware	4
District of Columbia	7
Florida	30
Georgia	18
Idaho	3
Illinois	163
Indiana	33
Iowa	13
Kansas	6
Kentucky	4
Louisiana	47
Maine	13
Maryland	9
Massachusetts	368
Michigan	36
Minnesota	32
Mississippi	7
Missouri	36
Montana	3
Nebraska	55
Nevada	3
New Hampshire	2
New Jersey	123
New Mexico	3
New York	2050
North Carolina	4
North Dakota	2
Ohio	174
Oklahoma	3
Oregon	9
Pennsylvania	160
Rhode Island	9
South Carolina	1
South Dakota	—
Tennessee	6
Texas	11
Utah	4
Vermont	4
Virginia	6
Washington	23
West Virginia	2
Wisconsin	16
Wyoming	3

South Carolina showed only one individual in the list, New Hampshire, North Dakota and West Virginia two each.

Poster Renters Will Oppose Warner Move

"Members of the National Poster Service Association will counteract Warners' move to rent posters and other advertising displays," a director of the organization said in New York this week. "We will do the same with Warners as we did with Paramount when it inaugurated the plan last year," he continued. "Paramount has not hurt our business and neither will Warners."

Next month, members of the independent poster renting companies throughout the country will hold a three-day convention in New York to discuss the latest distributor move. National Poster has its own process company, known as Associated Displays, which manufactures advertising material for all productions.

W. C. D. Carr, Pioneer Director, Is Dead

William C. D. Carr, pioneer motion picture director and husband of Mary Carr, character actress, died in Hollywood late last week at the age of 70. Mr. Carr began his film career as an actor with the old Lubin Company in Philadelphia in 1907. The cause of death was given as advanced age and grief over the passing of his eldest sister, Luella Carr Walsh, an actress, about four weeks ago.

Canada to Drop Duty On School Pictures

The Canadian Government is preparing to provide for the free entry of motion pictures of an educational nature intended exclusively for use in primary and secondary schools. The plan involves the signing of a reciprocal agreement with other interested countries for the interchange of appropriate films. At present the Dominion is conducting a survey into the present and prospective use of motion pictures in schools.

University Adds Films To Regular Courses

The University of Illinois has announced plans to add a course in motion pictures to its regular curriculum. As part of the requirement of the course, students will attend theatres and write comparisons of the picture seen with the dramas, novels, biographies or history on which the pictures seen were based.

Expect Start of Hearings on RKO

With an initial legal victory established over Orpheum Circuit preferred stockholders who contested RKO's acquisition of Orpheum assets and sought to oppose the RKO reorganization plan, proponents of the plan were said this week to see their way clear to beginning federal court hearings of RKO creditors on the reorganization plan.

As a result, indications are that there will be no further postponement of the creditors' hearing, which is now set for this week before Federal Judge William Bondy in Manhattan, after having been postponed three times since the filing of the plan with the court last November. The status of the plan was affected by the outcome of the Orpheum stockholders' opposition but, with Referee Oscar Ehrhorn's decisions last week, Orpheum's place in the RKO reorganization was clarified sufficiently to warrant proceeding with the creditors' hearings on the RKO plans.

Referee Ehrhorn advocated acceptance of RKO's offer to acquire the Orpheum assets and denied petitions by the Orpheum stockholders to permit Orpheum to intervene in the RKO reorganization proceedings and to file objections to the RKO plan. Indications now are that the principal objection to the RKO plan will come from the general creditors' committee and a committee of independent stockholders, with particular fire being directed at the plan's provisions for the settlement of the Rockefeller Center claim against RKO. The plan proposed to grant 500,000 shares of new RKO common stock to satisfy the $9,150,000 Rockefeller Center claim, and in consideration for new operating agreements for the Music Hall and Center in which RKO would participate in the earnings.

Block Booking Protested By Ohio Pastors Group

Block booking and "blind selling" were condemned in a report of the motion picture committee of the Ohio Council of Churches which was submitted at the annual pastors' convention in Columbus. The practices were condemned as policies which "by all the rules of fairness to the exhibitor and the public and eventually to the producer, should be abolished by legislation."

The report commended the motion picture industry for "the very obvious improvement in the quality, both dramatic and moral, of many screen productions."

Recording Discussed At Meeting of Erpi

New recording methods, advancements in technical developments and new roadshow equipment for the showing of 35mm. non-theatrical material were discussed last week in the course of the three-day semi-annual conference of district managers and superintendents at the home office of Electrical Research Products, Inc. The meeting was under the direction of G. L. Carrington, operating manager. Present were: S. W. Johnson, Obie Hunt, A. Fiore, W. W. Simons, A. J. Rademacher, W. S. Weatherspoon, J. A. Cameron, P. Jones, B. L. Turner, A. S. Lyman, J. L. Patton and A. A. Ward.

"YOU'RE NUTS"
. . sez he . . .
"YOU'RE SCREWY"
. . sez I . . .
. . . and the fight was on ! .

TWO COAST GUARDSMEN BATTL
FOR A DAME . . . . . *as*

roaring romance rules the waves...and the laughs roll in with the tang of salt on a tossing, tumbling sea!

VICTOR
McLAGLEN
PRESTON
FOSTER
IDA
LUPINO

SEA D

SEE THE COAST GUARD IN ACTION!

Icebergs, shipwrecks, SOS calls...
a world of whirling action spi
ning on the screen... as rugged
drama and towering thrills dip
your leaping heart in breathless
excitement!

EVILS

with

DONALD WOODS

DIRECTED BY BEN STOLOFF

AN EDWARD SMALL PRODUCTIO

"Looks like a cinch winner at the box-office . . . Packs many dramatic punches and is breezed with waves of genuine comedy." —*Variety Daily*

"Mark it up for assured box-office profits . . . Rowdy, two-fisted comedy with two big melodramatic episodes . . . Splendidly made and grand entertainment throughout." —*Hollywood Reporter*

"Combines breezy dialog, brisk action and wild situations to give it an exciting wallop . . . Should enthuse those who like to see plenty happening in a picture that is moving every minute." —*Motion Picture Daily*

"Plenty of action and a lot of comedy . . . Should play to good box-office returns." —*Film Daily*

"Topnotch entertainment . . . Action-crammed, with several hair-raising sequences . . . Will be a hit with audiences in all classes and will be a box-office boon to showmen." —*Box-Office*

"Stirring story of the sea . . . Packed with thrills and suspense . . . Contains some of the most vivid marine photography ever brought to the screen . . . It is sure-fire box-office." —*Showmen's Trade Review*

RKO RADIO PICTURES

THE HOLLYWOOD SCENE

Selznick Expanding

Requiring additional space and facilities to accommodate its $12,000,000 1937 production program, Selznick International Pictures, Inc., assumed full control of RKO Pathe Studio and its 60 acres of property in Culver City on February 11. In addition to the studio property the company also took over 40 acres in the rear of the site in Baldwin Hills. The enlarged plant will bear the name of Selznick International Production Studios.

The biggest major physical expansion made by the company since its exception a little more than a year ago was made necessary, according to Henry Goldberg, general manager, to secure more space and buildings to take care of greatly increased production schedules. The newly acquired property will undergo a program of up-to-date remodeling. Present stages, executive buildings and dressing rooms will be renovated and new buildings erected.

Independent producers Sol Lesser, George Hirliman and David L. Loew, now operating in the studio, are expected to seek new quarters.

Lesser Optimistic

Sol Lesser, just back in Hollywood from an extended tour of Europe, was impressed most by the production situation in England.

"England has tried to do in five years," says Lesser, "what it has taken thirty-five years to do in America. Though the financial stability of most British producers is sound the London studios have been terrifically handicapped by lack of talent. This includes technical production talent as well as actors, writers, producers and directors.

"However, I believe that effort is being made to correct the more serious mistakes of the past and in my opinion more system will be used in British production in the future."

Mr. Lesser expressed optimism as to the prospects of European distribution of American films during the coming year. He believes that American producers will find an expanded market for their product on the continent for 1937-38.

During his stay abroad, the producer signed Oscar Strauss to compose the score of the next Bobby Breen picture. The Viennese composer will leave for America in March and is due in Hollywood before April 1.

Start 9; Finish 12

Nine pictures went into production and twelve were finished as tapering off of the influenza epidemic enabled Hollywood studios to catch up on shooting schedules. Product on both sides of the firing line is of mixed character and sponsorship.

Republic embarked upon two pictures. The more ambitious of the two, "The Hit Parade," to which a $500,000 budget is reported to have been allotted, is a musical romance featuring a topical personality talent revue. It will feature Phil Regan, Frances Langford, Sammy White, Louise Henry, Pert Kelton, Monroe Owsley, Max Terhune, Pierre Watkin, J. Farrell MacDonald, Edward Brophy, George Givot, the Tick Tock Girls, Duke Ellington and his band, Eddie Duchin, Al Pearce and his gang, Molasses and January and Peggy Bernier. Gus Meins, long with Hal Roach, is directing. "Get Along Little Dogies," a western, will present Gene Autry, Smiley Burnette, Judith Allen, Weldon Hayburn and Frankie Marvin. Joseph Kane is directing.

STUDIOS WELCOME THEATRE VIEWPOINT

Recent visits of Paramount and RKO theatre executives to the studios, followed by alteration of plans to fit forthcoming films more snugly to public demand as analyzed from the theatre viewpoint, are expected to result in more or less general standardization of periodic conferences between production and exhibition representatives at the product source.

Plans being discussed would bring RKO theatre men to Hollywood at quarterly intervals.

Final outcome of the development may be the foreshortening of time lapse between first hand analysis of patron requirement and its fulfillment on the screen dreamed of, until now a little mistily, since the passing of overnight, from-the-cuff split-reelers.

Columbia Starts Two

Two pictures also were started by Columbio. "The Devil Is Driving," which Harry Lachman directs, stars Richard Dix with Joan Perry and Nana Bryant, Elisha Cooke, Jr., Henry Kolker, Walter Kingsford, Ann Rutherford and John Wray. In "Venus Makes Trouble," comedy romance, James Dunn, Patricia Ellis, Gene Morgan, Astrid Allwyn and Thurston Hall will appear. Gordon Wiles is directing.

"Fly Away Baby" started at Warners. The cast lists Glenda Farrell, Barton MacLane, Hugh O'Connell, Marcia Ralston, Gordon Oliver, Raymond Hatton and Tom Kennedy. Frank McDonald is the director. Featuring John Boles and Doris Nolan, Universal started "As Good As Married," a romance with music, which Eddie Buzzell directs. The support includes Ernest Cossart, Walter Pidgeon and Mary Phillips, with more names to be added.

MGM elected to start "Night Must Fall," a picturization of a realistic European thrill drama. Only Robert Montgomery and Rosalind Russell are familiar to film fans. The supporting cast is made up of British players who presented the play on British stages. They are Dame Mary Whitty, Kathleen Harrison, Merle Tottenham and Matthew Boulton. Richard Thorpe is directing.

Although the cast is far from complete, 20th Century-Fox started "Think Fast, Mr. Moto." Based on a *Saturday Evening Post* story in which the central character is a suave and sinister Japanese, the film will feature Peter Lorre, Virginia Field, Thomas Beck, Sig Rumann and John Rogers. Norman Foster is directing.

"Gold," a George Hirliman feature for Grand National release, went into production. The cast includes Conrad Nagel, Eleanor Hunt, Fuzzy Knight, Charles Delaney, Ed LeSaint, Karl Hackett, Warner Richmond, Paul Wiegel, W. L. Thorne and A. Smith. Louis Gasnier is directing.

Warners Finish Four

Warners accounted for four of the finished pictures. "Miracle Mountain" will present Dick Foran, Helen Valkis, John Merton, Glen Strange, Mira McKinney, Henry Otho and Wilfred Lucas. Noel Smith directed. "Dance, Charlie, Dance," features Stuart Erwin, Jean Muir, Glenda Farrell, Allen Jenkins, Charles Foy, James Robbins, Gordon Hart, Hugh O'Connell, Joseph Crehan and Veda Ann Borg. Frank McDonald directed. In "Public Wedding" Jane Wyman, Marie Wilson, Dick Purcell, Raymond Hatton, William Hopper, Berton Churchill and Zeni Vatori will be seen. Nick Grinde directed. "Talent Scout," which Louis King directed, will present Donald Woods, Jeanne Madden, Fred Lawrence, Rosalind Marquis, Joseph Crehan and Charles Halton.

Two productions were completed at 20th Century-Fox. "50 Roads From Town" will present Don Ameche, Ann Sothern, Slim Summerville, Allan Lane, Jane Darwell, John Qualen, Douglas Fowley, Stepin Fetchit, Paul Hurst and Spencer Charters. Norman Taurog directed. Names in "That I May Live" are Rochelle Hudson, Robert Kent, J. Edward Bromberg, DeWitt Jennings, James Flavin, Mary Gordon, Fred Kelsey, Frank McGlynn, Jr., Gloria Roy and Baby Mondshine. Allan Dwan directed.

"The Last Of Mrs. Cheney" finished at MGM. The cast includes Joan Crawford, William Powell, Robert Montgomery, Frank Morgan, Jessie Ralph, Nigel Bruce, Colleen Clare, Benita Hume, Ralph Forbes, Aileen Pringle, Melville Cooper, Leonard Carey, Sarah Haden, Wallis Clarke, Lumsden Hare and Barnett Parker. The picture, which was started by Richard Boleslawski, was finished by George Fitzmaurice.

Paramount checked in "Murder Goes To College." The long cast includes Roscoe Karns, Marsha Hunt, Lynne Overman, Astrid Allwyn, Harvey Stephens, Larry Crabbe, Purnell Pratt, Charles Wilson, Terry Ray and Nick Lukats. Charles Riesner directed.

Two films came off the line at Universal. "When Love Is Young" will offer Virginia Bruce, Kent Taylor, Walter Brennan, Jean Rogers, David Oliver, Jack Smart, Greta Meyer, Sterling Halloway and William Tanner. Hal Mohr directed. "We Have Our Moments" lists Sally Eilers, James Dunn, David Nevin, Mischa Auer, Warren Hymer, Marjorie Gateson, Virginia Sale, Thurston Hall, Grady Sutton and Raymond Brown. Alfred Werker directed.

Crescent Pictures completed "The Louisiana Purchase." Tom Keane is featured with Rita Cansino, Robert Fiske, Raphael Bennett, Allan Cavan and Bud Buster. I. V. Willat directed.

VIRGINIA EXHIBITORS ELECT W. S. WILDER

MPTOA Board Is Expected to Reelect Kuykendall; Allied Outlines Legislative Aims

Activity in exhibitor organizations this week was centered on plans for spring conventions. The Motion Picture Theatre Owners of America will meet in Miami on March 16th and general committees have been appointed to carry out the plans. Allied States Association of Motion Picture Exhibitors, preparing for its annual session in Milwaukee in May, has published a pamphlet outlining the organization's federal and state legislative aims. The MPTO of Virginia had its yearly convention in Richmond last week.

Reelection of Edward Kuykendall as president of the MPTOA for another year is expected when the board of directors convenes in Miami in advance of the convention. While Mr. Kuykendall has insisted that he has not decided whether he will be a candidate, it is known that the organization has not considered any alternate for the post.

Invitations have been sent to all Hollywood studios to send executives, stars and directors to the gathering. Adolph Zukor, chairman of the board of Paramount, has indicated that he will attend, as have Carole Lombard, Bing Crosby, Bob Burns, Martha Raye and others.

Committee Chairmen

The following have been named by Mitchell Wolfson, general chairman of convention arrangements, to head the various committees:

Robert C. Frost, Olympia theatre, Miami, reception; O. C. Lam, Rome, Georgia, registration; Gus Grist, Sheridan theatre, Miami, housing; Sonny Shepherd, Lincoln theatre, Miami, entertainment; Mrs. Mitchell Wolfson, Miami Beach, ladies' events; Burton Clark, Rosetta theatre, Miami, banquet; Major Albert Warner, golf tournament; M. C. Moore, Riverside theatre, Miami, display booths; Edward G. Levy, program; Al F. Weiss, Olympia theatre, Miami, printing; L. A. Johnson, Wometco theatres, Miami, auditing; L. J. Boone, Coral Gables theatre, Coral Gables, decorations and signs.

Virginians Elect Wilder

William S. Wilder was elected president of the MPTO of Virginia at the organization's convention in Richmond last week. Charles A. Somma was named vice-president, Sam Bendheim, treasurer, and Harold Wood, secretary.

Remodeling of antiquated theatres and emphasis upon safety in new construction was recommended by Morton G. Thalheimer, retiring president, in his address at the opening session. Colonel John A. Cutchins, director of public safety of Richmond, welcomed members in the absence of Mayor J. Fulmer Bright. Colonel Robert T. Barton, Jr., counsel of the organization, discussed the social security act as it applies to theatres. Jay W. Johns, president of the Virginia Chamber of Commerce, Lieutenant Governor James Hubert Price, Edward Kuykendall, president of the MPTOA, and Abram F. Myers, general counsel for Allied, were other speakers.

Directors Named

New directors of the organization are: Walter J. Coulter, Richmond; C. L. Abercrombie, Danville; Sam Bendheim, Jr., Richmond; Sam Carver, Roanoke; J. Frank Falls, Danville; Sidney Gates, Portsmouth; Nat Glasser, Washington, D. C.; Mrs. Bertha Gordon, Newport News; Elmore Heins, Roanoke; George A. Jones, Richmond; A. E. Lichtman, Washington, D. C.; J. E. Loth, Waynesboro; A. Frank O'Brien, Richmond; Hunter Perry, Charlottesville; Benjamin Pitts, Fredericksburg; Frank Ponton, Richmond; W. Harmon Reed, Alexandria; W. H. Rippard, Farmville; Charles Roth, Harrisonburg; Herman Rubin, Petersburg; Charles A. Somma, Richmond; Morton G. Thalheimer, Richmond; I. Weinberg, Lexington; William S. Wilder, Norfolk; Harold Wood, Richmond; W. A. Byers, Norton, and W. F. Crockett, Virginia Beach.

Frederick W. Twyman, former mayor of Charlottesville; Otto Wells of Norfolk, and R. C. Overbey of South Boston were elected honorary directors.

The Allied States bulletin to members setting forth the legislative aims of the organization, which had been prepared after the meeting of the board of directors last month, was printed in pamphlet form and given wide distribution.

Appended were the names of the members of the Senate committee on interstate commerce, the House committee on interstate and foreign commerce and the Senate and House patents committee. Members and friends of the proposals were urged to communicate with the committee members in behalf of the Allied-indorsed legislation.

Shearer Buys Slipper Company

The B. F. Shearer Company in Los Angeles has purchased the business of J. S. Slipper and Company, pioneer theatre supply dealers. Guy Slipper, head of the company, is retiring and his son, Glenn Slipper, will remain in the office as assistant to C. Frank Harris.

Guild Honors Deanna Durbin

The Screen Actors' Guild in Hollywood this week named Deanna Durbin as the best actress for December as a result of her work in "Three Smart Girls." Teddy Hart won the supporting player award for his work in "Three Men on a Horse."

Butcher Joins Selznick

E. W. "Ted" Butcher has joined Selznick-International in Hollywood as studio manager. He was formerly production manager, studio manager and a producer for Fox and has been affiliated at various times with Paramount, the old Griffith Studio and RKO. His first assignment at Selznick will be with "The Prisoner of Zenda."

American Pictures Gain in Denmark

The position of American motion pictures in Denmark improved in 1936 compared with the preceding year, a report to the United States Department of Commerce from its Copenhagen office shows. During the first nine months of the year 229 features were released, of which 147, or 64 per cent, were American. During the corresponding period of 1935 total releases numbered 285, of which 147, or 59 per cent were American. The proportion of German films also increased from 14 per cent in 1935 to 18 per cent last year, but the ratio of British releases declined from 10 to five per cent, the report said.

Six feature films were released by three Danish producers in 1936 compared with 10 in 1935. According to the latest available figures there are approximately 350 motion picture theatres in Denmark, all of which are wired for sound.

Dutch Theatres Win Music Rights Ruling

The Dutch Motion Picture Federation in Amsterdam has won an important decision with respect to the use of music in pictures played by theatres. The controversy arose between the Federation and the BUMA, an organization handling the music rights of composers, which requires payment from theatres for the use of the music.

The BUMA had set an embargo on the receipts of the Rembrandt theatre in Amsterdam in connection with the showing of a UFA production. A decision was rendered in favor of the Federation. BUMA was forced to remove the embargo, the court holding that in the contract between the composer and the producer for the use of music, the rights of reproduction are also included.

New Zealand Government To Make Short Films

The government of New Zealand is proceeding with plans to produce scenic and industrial motion pictures for exhibition in foreign countries, according to the Department of Commerce in Washington.

Advance orders for the pictures are reported to have been submitted by the Imperial Institute in London for distribution to colleges, schools, technical and social institutions in Britain.

In addition, it is anticipated that industrial films for advertising New Zealand produce and manufactures will be produced for exhibition abroad. It is understood that an American company has placed an advance order for a number of these films for exhibition in Far Eastern countries.

Nicaraguan Film Tax To Support Hospitals

The government will collect a motion picture admission tax of 10 per cent with the proceeds being used to help maintain hospitals throughout Nicaragua, it was announced in Managua this week. President Anastasio Somoza declared a large hospital will be constructed in Managua to take care of army men, government employes and the general public.

Tricolor Letter Stopped by Court

Technicolor has been granted a temporary restraining order by Federal Judge William P. James in Los Angeles prohibiting Tricolor from issuing written "warnings" of infringement of patents to exhibitors showing Technicolor productions. The order was granted pending trial on March 16 of Tricolor's infringement action against Technicolor.

Dr. Herbert T. Kalmus, Technicolor head, pointed out that the legal controversy involves the Jones patent, issued in 1922, which relates only to the color cameras in use. He said that the notice issued to exhibitors appeared to be "unwarranted intimidation," since, even assuming Tricolor's claims to be valid, exhibitors are not liable either directly or indirectly for damages.

Dr. Kalmus' attorneys said they were positive that Technicolor is not infringing any valid patents and pointed out that the company has successfully withstood many similar suits which have been threatened in the past.

The Independent Theatre Owners of Southern California, meanwhile, had sent a bulletin to members advising them to obtain releases in writing from exchanges selling color prints, pending the outcome of the suit between Tricolor and Technicolor.

Dr. Kalmus, replying to inquiries, said he attached no significance to the recent liquidation of Technicolor stock by Atlas Corporation, investment trust, in New York. He emphasized that the company's relations with Floyd B. Odlum, Atlas head, were cordial and that the Atlas holdings had been comparatively small, involving about 9,000 shares of Technicolor common out of a total of 700,000 shares outstanding.

Court Denies Request To Drop RCA Suit

Judge John C. Knox in the United States district court of New York last Saturday denied a motion to dismiss the complaint of Abram J. Engelman in his suit against the RCA Victor Company, RCA Communications, RCA Radiotron and E. T. Cunningham Tubes. The motion to dismiss was made by the defendants on the ground that it failed to state a cause of action. The plaintiff claims he entered into a written agreement with the defendants to show them how to capitalize on their patents with new methods for use in transmission and reception of voices he invented. He was to receive 2½ per cent of all sales. He further claims that the defendants made at least $10,000,000 in sales on their patents with his improvements and that $250,000 is therefore due him, for which amount he is suing.

Cincinnati Archbishop Approves "Cloistered"

Most Reverend John T. McNicholas, Roman Catholic archbishop of Cincinnati, has approved the French film "Cloistered" which is to play a week at the Taft theatre in that city. Church dignitaries, priests and nuns crowded the theatre at a preview showing last week. The theatre is under lease for the showing by Milfor Unger, former manager of the old Grand Opera house.

Strikes, Fascism, Lynchings Are Favorite Themes in WPA Play List

"Social struggle" is the theme basis of plays selected by the United States Government's Works Progress Administration play bureau for legitimate theatre production for American consumption. Strikes, Fascism and lynchings constitute the chief subject matter, the favorite themes of playwrights who have submitted work for the rapidly expanding repertoire of the Federal Theatre Project.

Of 90 plays selected for official listing by the project's official play bureau from nearly 7,000 manuscripts submitted in the last eight months, 34 are on some form of "social struggle." Only 17 deal directly with class struggle as a dominant theme. But other plays about race prejudice, militarism, farm life and modern business methods swell the social message of the volume. Even a play called "The Sun and I," by Barrie and Leonia Stavis, dealing with Joseph, Potiphar and Pharaoh, is listed as a tract against dictatorship, according to the synopsis printed in the volume, "with emphasis on the similarity between present day problems and those of ancient Egypt."

Historical plays, numbering 13 out of the 90, include several with modern variations. One of them is titled "Sex Hallelujah" and described as a Negro version of Aristophanes' "Lysistrata."

Melodrama and comedy each account for 14 of the 90 plays chosen, with 11 plays classed as fantasy and four as folk drama.

The Play Bureau has published the list with an offer to permit production of any of the plays for a weekly royalty of $50. It was intended, according to a foreword, primarily for the 12,000 designers, directors, actors and technicians now working for the Federal Theatre Project in nearly 400 theatres in 28 states.

"Our greatness will be measured only by the writers we encouraged by the plays we produced by the drama we created," wrote Francis Bosworth, director of the Federal Play Bureau. "These plays present a challenge to those who 'desire a different rhythm of life.' To the venturous belongs the future—the future of Federal Theatre."

Outstate Missouri's Insurance Rate Rises

Public liability insurance rates on outstate Missouri theatres have been doubled, going up from five cents a seat to 10 cents. The change was made effective by the National Bureau of Casualty Underwriters. Rates in St. Louis, Kansas City, Mo.; Kansas City, Kan., and out-state Kansas remain the same.

Hays Returning East

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., leaves Hollywood for New York this weekend, reaching Manhattan Thursday. Mr. Hays has been in California since early last month and during his stay there he attended meetings with the Producers' Association, spoke at the dinner given by Louis B. Mayer for that organization, was present at the celebration at which Darryl F. Zanuck received the Legion of Honor and was a speaker at the Silver Jubilee Dinner of Adolph Zukor.

Goldwyn Files a Denial

Samuel Goldwyn has filed his answer to questions asked him in Los Angeles in connection with the suit brought against him, Samuel Goldwyn, Inc., Eddie Cantor and United Artists by Mort Eisman, Clara Dellar and Robert Louis Shayon. The plaintiffs claim that Mr. Eisman wrote and had copyrighted a play in 1929 which was called "Oh Shah" and that "Roman Scandals" is an infringement. Mr. Goldwyn denied ever having seen "Oh Shah."

Mayor Meets Theatre Men on Safety Measures

Mayor Bernard F. Dickman of St. Louis held a conference Wednesday with theatre owners and managers and labor union officials to discuss public safety in motion picture theatres and to appoint a committee to draw up regulations after he had vetoed the bill recently passed by the Board of Aldermen requiring the employment of a projectionist for each machine. The measure, which had the backing of the St. Louis affiliate of the International Alliance of Theatrical, Stage Employes and Moving Picture Operators, was intended to write into the basic laws of the city a union rule that is now observed by every theatre in the territory. Under their working agreement with the union the theatres now employ two projectionists in each booth.

Social Security Film Released by Board

"Today's Frontiers," fourth in a series of newsreel trailers issued by the Social Security Board to publicize the social security act, was released to theatres throughout the country on February 15th, with more than 6,000 bookings claimed by officials of the board. The three previous releases were "We the People and Social Security," "Youthful Old Age," and "Applications for Old-Age Security." The latest effort of the board was written by Miss Ferol E. Thorpe of the board's informational service staff and was produced by Pathe News under the supervision of James S. Douglass.

WILLIAM FOX CASE IN SUPREME COURT

Highest Tribunal Orders Temporary Stay Continued Until It Passes On Action

The highly involved controversy between Hiram Steelman, trustee in bankruptcy for William Fox, and the All-Continent Corporation, which Mr. Steelman charges was organized by Mr. Fox, with his wife as president, and therefore should be considered as an asset of the Fox estate, will be reviewed by the United States Supreme Court, which on Monday ordered the temporary stay of proceedings granted January 18 continued until it has passed on the case.

The case goes to Washington from the Third Circuit Court of Appeals, which had reversed an order of the bankruptcy court ordering a stay of proceedings in Pennsylvania, where All-Continent had brought suit to remove a cloud on the title to certain securities in possession of Philadelphia brokers which had been caused by a third party order in proceedings by the Capital Company, a judgment creditor of Mr. Fox.

In petitioning for relief from the Supreme Court, Mr. Steelman explained that the only assets turned over to him as trustee consisted of certain notes and securities "of little or no value" and $100 in cash, against listed liabilities in excess of $9,000,000.

Acting under the federal bankruptcy act, orders were obtained directing examination of the books and certain officers and employees of All-Continment. Mr. Fox's wife refused to submit to examination and was cited for contempt.

It was charged that examination of the company's books was necessary on the basis of facts which showed that the All-Continent Corporation "was the creation of the bankrupt himself; every dollar of its capital came from the bankrupt; by the formation of the corporation he divested himself of a very substantial portion of his property," according to the brief filed with the Supreme Court. The value of assets transferred to All-Continent by Fox at one time totaled $7,000,000, it was claimed.

Additional Funds For Flood Zones

Nationwide aid of the industry for rehabilitation of Mississippi-Ohio flood zones resulted this week in collection of additional thousands of dollars. Both theatres and exchanges in the flood territories were reopening this week after "house-cleanings."

At Louisville, Ky., theatres have finally dried out their flooded lower floors. The Ohio, Rialto and Mary Anderson theatres were among the first to resume operations. Openings of the Strand, Loew's State and Kentucky, more seriously damaged, came later and the Tower, Crescent, Baxter, Hill Top, Cosy and Uptown are expected to be on regular schedules soon.

A checkup on the damage at Evansville, Ind., revealed that several flooded houses must have new seats and other equipment. The American, reopening Friday has been reseated and redecorated. All seats in the Alhambra will be replaced. Extent of damage to the new Washington is being studied. The Loew's and Majestic have reopened, but not the Ohio, which was virtually swamped.

The Grand and Orpheum at Harrisburg, Ill., have reopened and the Rodgers and Uptown at Cairo, Ill., are being repaired. Fifty theatres in 35 towns in this region are all in operation again.

Loss to theatres in Wheeling, W. Va., from the second flood in less than a year aggregated more than $50,000, officials estimated. The Fox, Liberty, Colonial and Southern theatres, under water six days, have been reconditioned.

At Parkersburg, W. Va., Warner reopened the Smoot and the Strand, while at Ashland, Ky., the Paramount and the Capitol were again in operation, the Grand and the Lyric still dark.

Screen, radio and stage combined forces at the Music Hall in New York last Thursday midnight and raised $60,000 for the Red Cross. Wrigley's Chewing Gum paid $30,000 of this figure to broadcast the affair over 242 stations. Over 100 personalities contributed their appearances.

Theatres in the St. Louis area are credited with having raised $100,000 for Red Cross flood relief work. A special campaign committee was headed by Louis Ansell and Harry C. Arthur.

The Red Cross reported receipt of a check for $15,273.58 from Roxy Theatres Corporation, representing contributions made by its patrons. Also reported were $2,000 from the Paramount at Springfield, Mass; $500 from the DeWitt at Bayonne, N. J.; $35,000 from the theatres in Oklahoma City, $1,000 from the RKO theatres in Cleveland, $1,200 from the houses of Hartford, Conn., and $1,100 from the Strand at Shreveport, La.

The Hamrick-Evergreen houses in Portland showed special slides and trailers. Fred Wehrenberg's Savoy at Ferguson, Mo., was the scene of a benefit by the Lions Club. All theatres of Tampa, Fla., have contribution boxes in their lobbies. In Bridgeport the Capitol gave a day's receipts.

Aid Society Poll Winner

Ginger Rogers this week was chosen as the most popular motion picture star in the poll conducted by the Children's Aid Society among its 10,000 boys and girls attending its seven centers in Manhattan.

Republic's Circuit Deals

The New York Republic exchange this week closed with the Century Circuit of 30 theatres in metropolitan New York and the Consolidated chain of 22 houses for the entire 1936-37 lineup.

Kingsberry Heads WPA

The appointment of Jack Kingsberry as director of the Federal Theatre Project in New Orleans has been announced by James Crutcher, state WPA administrator.

Asher Handling Epilogues

Harry Asher is now distributing Epilogue in New England as well as General Picture features. His headquarters are in Boston.

Contracts Set For Broadcasts From the Studios

Bringing to a close almost four months of intermittent negotiations between General Mills and major producers, Bagley, Horton and Hoyt, Chicago advertising company representing the flour milling firm, this week closed contracts in Hollywood for the daily broadcasting over National Broadcasting Company stations of 15-minute programs from the sound stages of nine major studios.

A different studio will be used for the program each day. The first company whose production activities will be heard over the air will be Twentieth Century-Fox. A part of the shooting on "Love Is News" will be described by a narrator who also will give details concerning the construction of the set itself and probably will introduce the characters featured.

The presentation of the stars has not yet met with the approval of Darryl F. Zanuck, production head, who feels that the reaction might be detrimental to players not adapted to broadcasting.

Bagley, Horton and Hoyt have opened offices in Hollywood to supervise the broadcasting of the General Mills programs.

Meanwhile, Paramount and NBC have completed plans for a Sunday half-hour program to originate in the Paramount studios and to be broadcast over the Red Network as a sustaining feature. Paramount stars and stock players will be used and the production will be under the direction of Boris Morros. Paramount writers will also prepare the scripts which will be subject to the approval of the company's publicity department.

Says Communism Uses the Screen

The press, radio and motion pictures along with the legitimate stage, among other agencies, are being used by proponents of Communism to spread their propapanda in the United States, Archbishop John Timothy McNicholas of Cincinnati said this week in a pastoral letter, issued in the form of a 28-page pamphlet, under the heading "Communism, Its Evils and Its Causes."

"One of the major causes of the spread of Communism is its effective propaganda. All opinion-forming agencies are used by it," the letter said in part. "The infection is, first of all, carried from person to person. The press, the radio, the legitimate stage, the moving picture, ephemeral literature, leaflets, lectures and text books in our schools have been and are being employed in a subtle manner in its system of propaganda. Liberty-loving Americans of all groups would do well to unite in insisting upon a thorough investigation of these agents of propaganda."

The letter, sent out last Wednesday, is to be read in sections in all churches throughout the metropolitan see of Cincinnati, and copies are to be distributed to all Catholic families. All parish priests are instructed to deliver at least three sermons on the subject matter of the pastoral during the Lenten season.

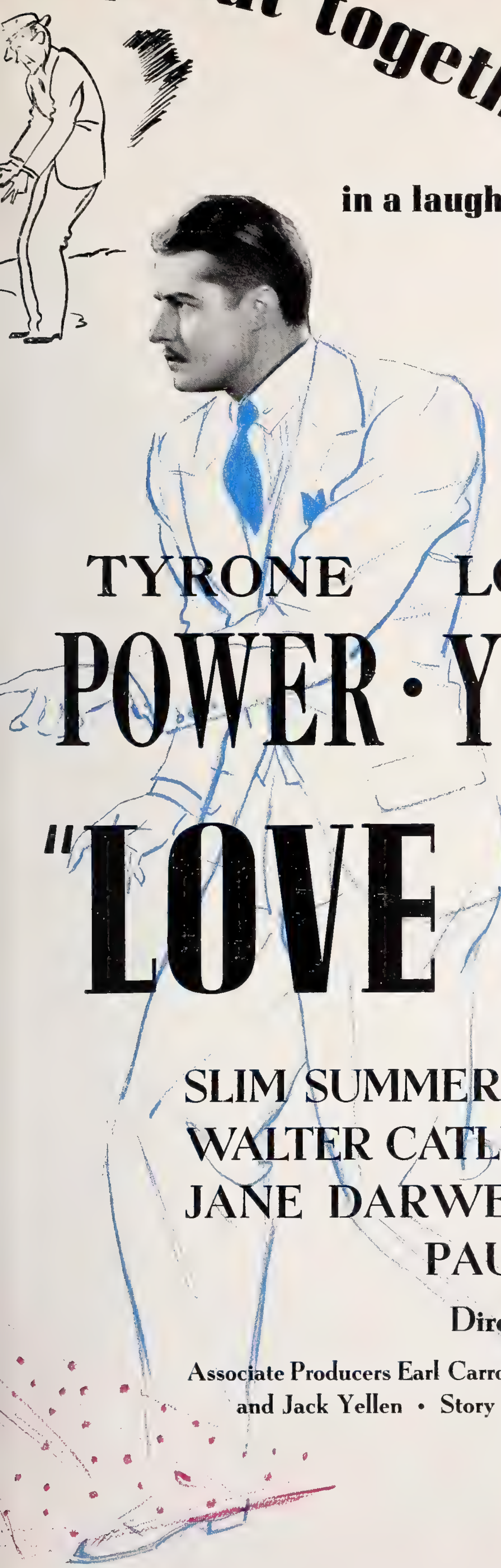
"**LOVE** is news"

"love **IS** news"

"love is **NEWS**"

No matter how they say it, when you play it you'll know it means "another hit from 20th"!

The screen's most thrilling threesome
EXTRA
thrilling
romantic
hilarious
profitable!



step out together

in a laugh-sparking, sky-larking, kiss-and-run romance

Tyrone of "Lloyds of London" fame, and lovely Loretta are "that way"... with dashing Don Ameche, radio and screen favorite, as the third that makes a crowd. Every merry minute is good news for the good old ticket-machine!

TYRONE LORETTA DON

POWER · YOUNG · AMECHE

in

"LOVE IS NEWS"

with

SLIM SUMMERVILLE • DUDLEY DIGGES
WALTER CATLETT • GEORGE SANDERS
JANE DARWELL • STEPIN FETCHIT
PAULINE MOORE

Directed by Tay Garnett

Associate Producers Earl Carroll and Harold Wilson • Screen play by Harry Tugend and Jack Yellen • Story by William R. Lipman and Frederick Stephani

20th CENTURY FOX

Darryl F. Zanuck
in Charge of Production

Sh-h-h-

A CONFIDENTIAL OFFICE WIRE!

(But we'll let you in on it.)

"Have just had the privilege of seeing one of the best comedies I have ever seen, 'Love Is News' starring Tyrone Power, Loretta Young, Don Ameche. At preview last night the audience reaction was the best ever witnessed. I have seen pictures where at times the audience laughed at one gag or one set of lines whereby the following dialogue would be drowned out. But at this preview there were whole sequences where the laughter was so continuous you could not hear a word. This is going to be one of the big surprises of this year."

John D. Clark

"LOVE IS NEWS"

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

ASIDES and INTERLUDES

by *JAMES P. CUNNINGHAM*

FRED FELBINGER, chief, and Martin Barnett, assistant, are back in the Paramount News Chicago Bureau, fresh out of the Mississippi and Ohio flood zones. For days since their return, both have been on a lark turning on all the office lights in bright daylight and then dashing to the faucets to let the water stream through their fingers. At first the Paramount gang in the bureau thought of calling for straight-jackets. Only Felbinger and Barnett knew and understood—fresh, clean drinking water and electric lights! All the aqua pura they wanted to bathe in again—they could even drink the stuff!

Down in the flood areas they hadn't had a bath for weeks, and only once did Barnett negotiate a clean shave, accomplished by filling a film can with White Rock highball water and then heating it over three candles.

Already widely mentioned were the difficulties under which transportation was obtained for removing exposed negatives of the disaster—all boats were commandeered by the Coast Guard, National Guard and Red Cross. Not so widely publicized were the restrictions on filming. Censorship was especially enforced as to the death toll. Marty Barnett did obtain material on the long, tapered white pine boxes being carried over pontoon bridges, containing bodies of victims on their way to unknown, unmarked resting places. But, he did not keep the film for long, several photographers having their cameras confiscated for covering this angle of the "story." A National Guardsman turned a gun on Barnett and growled to him to stop where he was standing. "Put that gun down before it goes off," advised Barnett. "That's just what is going to happen," replied the soldier. So Barnett stopped where he was standing.

At another spot Barnett clashed with Jersey policemen who had been imported to aid in effecting martial law. He flashed a Chicago reporter's police-press pass, and then heard from the Jersey cops, in no uncertain terms, that the only press passes that they would honor were Jersey press passes. As a result, Barnett was forced to stay in areas patrolled by Chicago police.

Felbinger and Barnett returned, too, with the memory of the dark morning when a group of motion picture newsreelers were riding the flooded streets in a coast guard boat. The boat suddenly lurched and one of the cameramen was thrown overboard. However, his heavy Akeley camera fell on one of his legs, pinning him to the boat until they could pull him back to safety and from possible death from the churning whirlpools from which there was little chance of rescue.

Barnett and Felbinger headquartered in a hotel in Louisville. Trips to their 15th-floor room became one long climb—elevators were not running. Nor was there heat, because of submerged boilers. And the only food that could be had in the hotel galley was a steady diet of questionable beef soup and scrambled eggs of vintage equally as questionable. A kerosene stove of the Civil War era sent a choice taste of crude oil into the victuals. At night, house bricks were warmed on the same kerosene burner and placed in bed for footwarmers.

Barnett finally got to moving freely around the guarded areas by carrying a duffle bag, with negatives in it, wearing an emergency armband, and answering all queries with the pretention that he was a doctor on an emergency case out of the airport.

▽

Pete Smith, out at Metro's studio in Hollywood has ordered 10 suits made of lead to be used for players in his production entitled "Radium." Pete reports they'll be needed for protection against the radium.

▽

State of the Union:—

> Lafayette, Ind.—Purdue University students, in a questionnaire test of general knowledge, were 90 per cent correct in matters concerning motion picture personalities, but not a single student could identify Maxim Gorky, and a large percentage had difficulty identifying Haile Selassie and Wallis Simpson. —*New York American*

▽

London's Era sends word over that the International Fellowship League, at London's Croyden airdrome, debated the other day the question of which one of half-a-dozen persons should be thrown out of an over-weighted balloon containing the great Lord Beaverbrook and the great Lord Rothermere, Sylva Pankhurst and Hannen Swaffer, and Hollywood's Norma Shearer and Zasu Pitts. By a wide vote, the great Lord Beaverbrook left the balloon in a hurry.

▽

DAILY PUZZLE DEPARTMENT:—

> It costs $1,000,000 to find and make a star.
>
> —*Darryl Zanuck, in Film Daily.*

▽

Eddie Acuff, Warner contract player in California, has received word from his cousin in Cincinnati that he has been getting great results in the training of his race horses since the Mississippi-Ohio valley catastrophe.

The nags got in great shape running away from the flood waters.

▽

Hot Diggety Department, **from the London *Daily Mirror:***

> Mrs. Phyllis Boice is a professional screamer in a play. She stands behind the scenes and lets out the most ghastly yells at the appropriate moments.
>
> "Screaming," she says, "must be spontaneous. You can't learn how to scream. It just comes natural. You can either scream or you can't. You can't practise it. The more you practise the less you can scream. You just have to let go when the time comes.
>
> "Thin women can't scream easily. When I started screaming I was only seven stone and just gave little squeaks. Now I'm eleven stone, and when I let 'em have it, they know all about it."

▽

Broadway's Capitol theatre marquee last week advertised: "Garbo *LOVES* Robert Taylor in 'Camille,'" and at the same time the old City Hall subsequent run in the shadow of the Brooklyn Bridge retaliated with :"Irene Dunne *HATES* Robert Taylor in 'Magnificent Obsession.'"

THE Hindus in India are taking a note from the production book of Marc Connelly's "Green Pastures," as produced in motion pictures in Hollywood for the Brothers Warner.

A 20-foot eagle has been built by the Indian cinema company, Prabhat Cinetone, to show the ascension into the Hindu heaven of the 17th Century hero of a new motion picture, "Saint Tukaram." Made of iron and papier-mache, this mammoth eagle prop is hoisted on concealed wires, can flap its wings and turn its head from side to side—much in the same manner as Mr. Connelly's Warner-made angels in "Green Pastures." The Hindus' big eagle, however, fell on a crowd of extras the other day and injured a dozen.

In Indian legend, the Garuda is really half man, half eagle—wings red, face white, golden body. Its normal mythical job is to carry the Hindu god, Vishnu. This god has millions of worshipers in India. They believe that he has had many incarnations, the earliest of which was as a giant fish which saved from the flood the ancestor of mankind.

Filming of "Saint Tukaram" by Prabhat Cinetone has some deep-rooted political significance: India's thriving motion picture industry is centered in Bombay and Poona in the country of the Mahrattas, who rebelled against British rule in the 18th Century. Tukaram was born near Poona, is considered the best poet the Mahratta race has produced. The British first arrived in India in his lifetime. He died in 1649 and supposedly went to Heaven in a chariot of flame.

Typical Tukaram poetry: "No gaudy Heaven I seek, no bottomless absorption in the Absolute; Life in this world of death is good, is all I need, for I have Thee."

Tukaram was of the low Sudra caste of servants, his father a grocer. He quarreled with his irreligious wife, cured his son of gallstones, let mosquitoes drink his blood. To every "How do you do" he replied, "I am on my way to the City of God."

If you ever get to India you'll see all about it in Prabhat Cinetone's motion picture.

▽

Motion picture exhibitors have been taking the "rap" on double bills for years. They needn't shoulder the blame any longer. That practice, subjected to such wide controversy, came from the stage. And, strangely enough, it was originated by the first producers of Shakespeare's "Hamlet" in America. "Hamlet" was double-billed on the stage in Philadelphia as early as 1769—seven years before Washington crossed the Delaware.

According to Percy Barton, personal representative of Leslie Howard, now touring the west in Shakespearean vehicles, it was not uncommon to present "Hamlet" as one item of a double bill in the few theatres tolerated in the American colonies in the decade preceding the Revolutionary War. The classic tragedy usually shared the program with some popular farce of the day—"The Wrangling Lovers," "An Irish Widow," "The Agreeable Surprise," et al.

▽

Prize typographical boner of the month was the "Fangs and Claws" listing in the program of the Ellsworth theatre, of that town in Wisconsin. It finally reached patrons from the print shop as "Fanny and Claud."

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

When You're in Love

(Columbia)

Musical Comedy - Drama

Columbia, which with frequent regularity comes up with the kind of entertaining picture that quickly catches class and mass fancy, like the recent "It Happened One Night" and "Mr. Deeds Goes to Town," has done so again with "When You're in Love." Always it justifies the claim this industry likes to make for itself that this is the amusement business. It doesn't attempt to preach any moral or teach any lesson. It does tell a warmly human love story, varying and balancing the elements of comedy, drama, suspense and surprise in orderly and effective fashion, and embellishes all with a musical content of admirable character.

Though the incident does not take place until half way through the film, evidence of its gay airy character is seen in the fact that Grace Moore sings "Minnie the Moocher" in the most approved hot jazz fashion. In contrast to this she also sings Schubert's "Serenade," "In the Gloaming," the classical-atmosphered "Sibonay," a specialty, "The Whistling Boy," and a love ballad, "Our Song," first presented in a pastoral atmosphere and later against an elaborate carnival background. The music is a treat for both class and mass audiences.

The motivating story embraces warm romance, given occasional explosive twists, and light drama that stimulates sympathetic emotions. While the introductory sequences are somewhat prolonged, their purpose is to identify all principal characters and to point to what is to ensue. In Mexico, Grace Moore, managed by astute Aline MacMahon but weighted down by a trio of scatter brained sycophants (Catherine Doucet, Luis Alberni and Gerald Oliver Smith), wants to get into America to sing at a music festival of her old maestro, Henry Stephenson. Cary Grant is a wealthy tramp artist. Hilarious circumstances bring the two together. Miss MacMahon, in order to get her protege across the border, arranges a marriage of quick divorce for Miss Moore and Grant. The ceremony is something new in weddings, and husband and wife immediately go their separate ways. The entertainment interluding before their next meeting is interesting amusement.

When Grant invades his wife's domicile to decry the trio of leeches still hanging onto her, Miss Moore's adamant spirit gives way to a bit of affection and she accompanies Grant for a nocturnal ride to his farm home, where true love is born. Idyllic for a time, it erupts into drama when Moore, after first promising to go away with him, reneges as she remembers her debt to Henry Stephenson. Announcing she will divorce Grant, she proceeds with her concert until he appears to announce he willingly is giving her her freedom. Miss Moore's heart is shattered and she's unable to go on with the show. It's not until Grant, who has heard increasingly fearful rumors spread through the audience goes back stage to drive her out front that she understands he loves her with a love that makes possible a great musical triumph.

As the entertainment offered is amusing, "When You're in Love" can be considered one of those shows that's in the air long before general presentation, showmen nevertheless have much in the way of name worth, quality of story, class of music and production value on which to base bids for audience support. A picture that legitimately permits the spending of a little more money and effort in exploiting, the more enthusiasm created for it in advance should result in proportionately larger returns.

Previewed in Warner Beverly theatre. The same kind of audience that upon first seeing "Theodora Goes Wild" was sure that film would prove a worthy entertainment and commercial feature, indicated by its applause that this show would fare likewise with the public.—GUS MCCARTHY.

Produced and distributed by Columbia. Written and directed by Robert Riskin. Story based on an idea by Ethel Hill and Cedric Worth. Assistant director, Arthur S. Black. Photographed by Joseph Walker. Sound engineer, Lodge Cunningham. Film editor, Gene Milford. Musical director, Alfred Newman. Art director, Stephen Goosson. Gowns by Bernard Newman. Production ensembles staged by Leon Leonidoff (courtesy Radio City Music Hall). Associate producer, Everett Riskin. Musical credits: "Our Song," music by Jerome Kern; "The Whistling Boy," lyrics by Dorothy Fields; "Minnie the Moocher," music by Cab Calloway, lyrics by Irving Mills and Clarence Glaskill, arrangement by Al Siegel. P. C. A. Certificate No. 2817. Running time, when seen in Hollywood, 110 minutes. Release date, February 27, 1937. General audience classification.

CAST

Louise Fuller	Grace Moore
Jimmy Hudson	Cary Grant
Marianne Woods	Aline MacMahon
Walter Mitchell	Henry Stephenson
Hank Miller	Thomas Mitchell
Jane Summers	Catherine Doucet
Luis Perugini	Luis Alberni
Gerald Meeker	Gerald Oliver Smith
Mrs. Hamilton	Emma Dunn
Mr. Hamilton	George Pearce
Carlos	Frank Puglia

John Meade's Woman

(Paramount-Schulberg)

Melodrama

Human interest melodrama, this show seems destined to excite much attention. Impressive in entertainment worth, it also has a showmanship quality that should inspire exhibitors to unusual efforts. Several factors establish its dual merits. The story is soundly contrived. It is serious, sometimes grim, but never going beyond the bounds of reason or logic. It features Edward Arnold, in a role exceptionally similar to that which he presented in "Come and Get It." The prestige which came to him as a result of that film should serve in good stead here. This picture introduces Francine Larrimore, who in giving a well molded performance indicates that she has the abiltiy and talent to call for much consideration in future production plans. The lengthy supporting cast, in which George Bancroft, Gail Patrick, John Trent, Sidney Blackmer, Willard Robertson and Jonathan Hale stand out, is of high caliber. Direction by Richard Wallace is sure-footed and intelligent. Production details, which not only make for spectacle but also add much to the film's dramatic mood, are unstinted.

Basically the story follows a "you can't get away with it" plot, with the characters well drawn. John Meade is a hard man, a ruthless, avaricious lumber baron, always eager for more power and wealth, and living only for today. Heedless of the advice of straw boss Matthews, he strips the lands of their natural resources. He wants to marry socialite Caroline Haig, who is attracted to him only because of the wealth he possesses. On a business trip he is kind and generous to a homeless farm girl, Teddy Connor, who falls in love with him. Impelled by some queer quirk in his nature he wants to humiliate Caroline, and on the day of their proposed marriage, he snubs her, announcing that he knows her real feelings towards him and proposes to Teddy, whom he knows Matthews loves. The girl accepts him joyfully, but immediately upon their wedding Meade deserts her. Then forces over which John Meade has no control combine to write his fate. Convinced by Caroline that Meade married her for spite, Teddy rebels. This personal drama is intensified by the uprisings of farmers whose mortgages Meade attempts to foreclose. Determined to preserve his idea of order in his own home and put down the farmer insurrection by force if necessary, Meade faces a more formidable foe when a cyclone sweeps over the lands and a terrifying dust storm rolls in. As the mob advances to wreak its revenge on the man who took away their livelihood, Teddy attempts to halt them. Matthews, attempting to rescue his master, is killed. Meade, who learned his lesson the hard way and has been reduced to the same poverty as that which afflicts his neighbors, admits his rapacity and acknowledges his love for Teddy.

Class and quality stick out all over this film to intrigue the interests of the intelligentsia. At the same time it has that dynamic tone in dialogue, situations, action and characterizations that appeals to the masses. As it is the type of picture, melodrama, which will be seen in numbers soon, it behooves exhibitors to get on the bandwagon at once and let the patrons know about it in the most forceful ways possible.

Previewed in the Village theatre, Westwood. The audience was quickly swept into the show's spirit and watched its unfolding with keen interest. The applause following the fadeout was sincere and spontaneous.—G. M.

Produced and distributed by Paramount. A. B. P. Schulberg production. Screen play by Herman Mankiewicz and Vincent Lawrence. Story by John Bright and Robert Tasker. Directed by Richard Wallace. Photographed by Harry Fischbeck. Art director, Albert D'Agostino. Musical direction, Boris Morros. Original music, Frederick Hollander. Set decorations, George T. Nicoll. Film editor, Robert Bischoff. Costumes, Edith Head and William Bridgehouse. Sound recording, Jack Goodrich. Assistant director, Ray Lissner. P. C. A. Certificate No. 2905. Running time, when seen in Hollywood, 85 minutes. Release date, February 26, 1937. Adult audience classification.

CAST

John Meade	Edward Arnold
"Teddy" Connor	Francine Larrimore
Caroline Haig	Gail Patrick
"Tim" Mathews	George Bancroft
"Mike"	John Trent
Mrs. Melton	Aileen Pringle
Rodney Bentley	Sidney Blackmer
The Governor	Willard Robertson
Mr. Melton	Jonathan Hale
Mr. Westley	Stanley Andrews
Mr. Gallatin	Harry Hayden
Mr. Blaney	Robert Strange

When's Your Birthday

(Radio - David L. Loew)

Comedy

With Joe E. Brown as the focal point of all that happens, comedy in characterizations, action, situations and dialogue is the keynote of the wide-mouthed star's initial appearance under the Loew banner. It's a combination of that farce slapstick and clever low amusement that has mad Brown so popular with audiences.

The picture has no other purpose than to provide ridiculous and hilarious fun. There isn't a serious moment in the entire footage;

(*Continued on page 42*)

NANCY STEELE IS MISSING!

THE TITLE THEY CAN'T PASS BY! THE PICTURE YOU'LL CASH IN ON!

Another of 20th's BIG hits! The star of "The Informer"! An inspired cast! Blasting drama ...stirring as the cry of a woman in terror!

VICTOR **McLAGLEN** • *WALTER* **CONNOLLY**
PETER **LORRE**
in

'NANCY STEELE IS MISSING!'

with
JUNE LANG • ROBERT KENT
SHIRLEY DEANE • JOHN CARRADINE
JANE DARWELL • FRANK CONROY

Directed by George Marshall
Associate Producer Nunnally Johnson • Screen play by Gene Fowler and Hal Long • Based on a story by Charles Francis Coe
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

those sequences which might incline to seriousness rapidly dissolve into more and funnier comedy. A natural for youngsters, the production technique recognizing that the favor of that audience segment is important, it is also worthy of any adult, who cares to laugh, time and money.

The introduction is unique. In color caricature the signs of the Zodiac, with Taurus featured, are animated. The sequence resolves to show it is a dream of Brown emerging from the effects of a prize ring knockout. An enthusiastic astrology addict by vocation, Brown's first adventures in the realm of foretelling the future induce sequences permitting Edgar Kennedy, Maude Eburne and Suzanne Kaaren to collaborate with him in knockout farce.

As a waiter, Brown is the center of slapstick involving Granville Bates and Charles Judels. Hired, not without grave misdoubts, by Fred Keating as an amusement pier horoscope caster, Brown's remarkable talents result in his being captured by sure thing bettor Minor Watson, to make sure he never loses any money. Ordered to forecast the fate of a fighter whom Watson is backing, Brown, who is frantic because his girl, Marian Marsh, has deserted him, writes his own horoscope. Finding it, Watson thinks it's the fighter's. When he discovers it's Brown's, he orders the mystic into the ring with the champ. The ensuing match is one of the most bizarre exhibitions of fisticuffing that the screen has seen. It's not until the moon comes up and all the planets are in favorable juxtaposition that Brown disposes of his opponent.

The audience which witnessed the preview in Hollywood Pantages theatre laughed with regularity to indicate that the show had no letdowns. Their reactions indicated that the show will be fully acceptable to the Brown clientele and that it will interest many who are not regular followers of his line of amusement.—G. M.

Distributed by RKO Radio. Produced by David L. Loew. Directed by Harry Beaumont. Associate producer, Robert Harris. Screen play by Harry Clark. From a play by Fred Ballard. Adaptation by Harvey Gates, Malcolm Stuart Boylan and Samuel M. Pike Musical score by Samuel Wineland. Photographed by George Robinson. Art director, John Ducasses Schulze. Recording director, Ralph Shugart. Edited by Jack Ogilvie. Assistant director, Sandy Roth. P.C.A. Certificate No. 2997. Running time, when seen in Hollywood, 75 minutes. Release date, February 19, 1937. General audience classification.

CAST

Dustin Willoughby	Joe E. Brown
Jerry Grant	Marian Marsh
Larry Burke	Fred Keating
Mr. Basscombe	Edgar Kennedy
Mrs. Basscombe	Maude Eburne
Diane Basscombe	Suzanne Kaaren
Mossy	Margaret Hamilton
Regan	Minor Watson
Lefty	Frank Jenks
Steve	Don Rowan
Judge O'Day	Granville Bates
Headwaiter	Charles Judels
Zodiac	Corky

Time Out for Romance

(20th Century-Fox)

Comedy

Funny and wholesome amusement is this picture's dominating entertainment and commercial asset. As all the comedy happens while an auto convoy is enroute to Los Angeles, the story is a sort of "Grand Hotel"-on-wheels idea. An odd collection of characters has been gathered. Their actions, the situations arising to confront them and the smart dialogue combine to make entertainment.

Claire Trevor is an heiress fleeing from marriage and Michael Whalen a driver bound for the coast and a job. William Demarest is the boss of the caravan and he and his wife, Lelah Tyler, account for much of the fun. Douglas Fowley, a sinister looking personality, eventually is revealed as a desperate thief, Chick Chandler and Joan Davis are a pair of vaudeville actors headed for Hollywood and a picture break. William Griffith is the camera-hound father of impish and wise cracking Bennie Bartlett.

The nub of the story has the mysterious Miss Trevor identified by her traveling companions as anyone from a gun man's moll to what she really is. Particularly she is a source of trial and tribulation to Whalen, in whose car she first hides and later rides. Action and dialogue popping along at an attention holding pace. Miss Trevor accidentally puts the finger on Fowley as a jewel thief, with the result that the whole melange is jailed. To the country town calaboose comes her father, Andrew Tombes, to identify her and decide to leave her cooped up in a cell with Whalen.

As the discussion anent "B" films continues, this is the type of "B" that for amusement and dollar value outshines many "A's."

Previewed in the Wilshire theatre, Los Angeles. Patrons of the class neighborhood house regarded the film highly and lobby comment followed the "why-can't-we-have-more-like-this" tone.—G. M.

Produced and distributed by Twentieth Century-Fox. Associate producer, Milton H. Feld. Directed by Malcolm St. Clair. Screen play by Lou Breslow and John Patrick. Original story by Eleanore Griffith and William Rankin. Photographed by Robert Planck. Art director, Lewis Creber. Assistant director, Jasper Blystone. Film editor, Al De Gaetano. Costumes by Herschel. Sound, George Leverett, Harry M. Leonard. Musical director, Samuel Kaylin. P. C. A. Certificate No. 3014. Running time, when seen in Hollywood, 70 minutes. Release date, March 19, 1937. General audience classification.

CAST

Barbara Blanchard	Claire Trevor
Bob Reynolds	Michael Whalen
Midge Dooley	Joan Davis
Ted Dooley	Chick Chandler
Roy Webster	Douglas Fowley
Orville Healy	Bennie Bartlett
Ambrose Healy	William Griffith
Wiloughby Sproggs	William Demarest
Cora Sproggs	Lelah Taylor
James Blanchard	Andrew Tombes
Vera Blanchard	Georgia Caine
Count Michael Montaine	Vernon Steele
Mabel	Inez Courtney
Simpson	George Chandler
Policeman	Fred Kelsey

Sea Devils

(Radio-Edward Small)

Comedy Drama

Melodrama, romance, comedy, thrill action, salt water spectacle, hokum and human interest are this show's constituents. Victor McLaglen once again is the rough, rowdy, sometimes softly humane character he was in such films as "What Price Glory" and "The Cockeyed World." He's also very much a "Sez You-Sez Me" sort of person. Preston Foster is an effective throwback to the wise cracking, fist swinging, Edmund Lowe type of foil. They have been provided with dialogue and situations making for a whoop and holler show in which there is something doing for excitement loving audiences almost every minute.

While backgrounded by a vivid Coast Guard Service atmosphere, the plot isn't much. It's what is said and done that keeps it attention holding. Rough, tough McLaglen, first as an uncouth sort of Cupid, wants his charming daughter, Ida Lupino, to marry studious sailor man Donald Woods. He's interested, but when rowdy, roistering Mr. Foster injects himself into the picture to display a love making technique directly opposite to that accepted in the most approved circles, Miss Lupino quickly loses her heart to him. To have Foster as a son-in-law is something McLaglen doesn't want at all, nor does he, professionally, entertain much esteem for the interloper. Foster considers McLaglen a blustering windbag. The situations arising from such a relationship naturally are productive of physique shattering and furniture wrecking brawls.

The cutter's crew is out on iceberg patrol where, as Woods' detail plants explosives, McLaglen and Foster fight furiously. The getaway boat is set adrift, Woods is mortally injured in the blast. A court-martial ensues which the fiery antagonism of the two he-men quickly transforms into a riot. McLaglen, demoted, is ordered to retire and Foster is brigged. Word flashes of a storm at sea and the Guard is ordered into service. Violating all regulations, the rivals are in the rescue boat. Sea spectacle making for impressive excitement, the pair land all survivors and with the breeches buoy fit for one more trip, McLaglen wallops Foster unconscious to send him ashore and to Miss Lupino. Alone in the surging seas, contemplating the medals he snitched from his personal love light, saloon-keeping Helen Flint, Mr. McLaglen goes to heroic death in plenty of salt water and champagne.

Though rowdy, the film holds considerable entertainment for general audiences. Essentially it's a revision to ten, twenty and thirty cent melodrama and calls for sales identification as such.

Previewed in the Pantages theatre, Hollywood. The Sunday night audience seemed to think well of the film. The burst of applause accompanying the climax seemed to be legitimate with the paying customers and not inspired by any studio claque.

Note: Whereas producers again have agreed to eliminate excessive display of liquor and drinking in films and the PCA again has been instructed to reduce such atmosphere in scripts and films, this one has schooners of beer and glasses of grog sliding across the bar with noticeable regularity. With McLaglen always having a bottle handy, the finale champagne spree may incline many observers to ask "What do they mean?" However, the picture was completed before the ukase was supposed to have become effective.—G. M.

Produced and distributed by RKO Radio. Produced by Edward Small. Directed by Ben Stoloff. Screen play by Frank Wead, John Twist and P. J. Wolfson. Photographed by J. Roy Hunt and Joseph August. Special effects by Vernon Walker. Art director, Van Nest Polglase. Associate, Sidney Ullman. Musical director, Roy Webb. Costumes by Edward Stevenson. Set dressing by Darrell Silvera. Recorded by John L. Cass. Edited by Arthur Roberts. Technical adviser, Lieut. H. C. Moore. Assistant director, Kenny Holmes. P. C. A. Certificate No. 2184. Running time, when seen in Hollywood, 85 minutes. Release date, February 5, 1937. General audience classification.

CAST

Medals Malone	Victor McLaglen
Mike O'Shay	Preston Foster
Doris Malone	Ida Lupino
Steve Webb	Donald Woods
Sadie	Helen Flint
Puggy	Gordon Jones
Commander	Pierre Watkin
Seaman	Murray Alper
Cop	Billy Gilbert
Girl	Barbara Pepper

Courrier-Sud

(Southern Mail)

(Pan Ciné-Solar Film)

Drama

Adapted from a novel by the French pilot Antoine de Saint-Exupéry, the author of "Night Flight," this ambitious film deals with the building up of another part of the French Air Line: Paris to Santiago de Chile, the section Casablanca (Morocco) to Dakar (Senegal).

It takes us back to the times when this air line had just been created, in 1927, and shows dramatic and true episodes in the lives of the pioneers, who had to fly 2,000 miles over the deserts of the African Coast, often being attacked by the rifle-armed natives.

As produced, however, instead of being a powerful film of the heroic lives of the pilots, it is mainly a melodramatic love story of lesser interest.

The story centers on one of these pilots, Jacques, who returns to France on leave, having been sent for by his childhood sweetheart, Geneviève, who is to be married to a man in the diplomatic corps, whom she no longer loves. They run away and go to Paris. Complications arise when Jacques' leave is cut off and his duty obliges him to leave her to carry the mail to Morocco. The pilot, arriving at Casablanca, hears that one of his comrades has lost his way in Mauretania, in a region infested with rebel natives. He changes his route to try and find his friend, but plundering Moors attack them, and they take refuge in a fort where they set up their wireless. Jacques asks to send a reassuring message to Geneviève in France. When this is refused him, he fights his way out of the fort, tries to regain his plane and is killed.

This film was directed by Pierre Billon. The air and desert scenes were shot on the site of

(Continued on page 46)

Triumphant
...in the greatest
hit of her career!

Orchids from Critics... TO MISS NEWEST

"Money in the bank for any house — due for holdover business in many spots — smash performance."

Hollywood Reporter

"Finest picture with music of the year. Never enjoyed Moore so much — Cary Grant should become star after this picture — Riskin's direction perfect."

Wagner, United Press

"Anyone that ever liked a musical picture should certainly applaud Grace Moore in 'When You're in Love'."

M'Call, Universal Service

"Grace Moore magnificent — Sings better than ever — Must hand palm to Riskin for his story."

Welles, N. Y. Herald Tribune

"Columbia, Grace Moore, Cary Grant and Robert Riskin deserve a deep bow."

Rawles, INS.

"The most delightful, entertaining film so far this season."

M'Carthy, M. P. Herald

"Far and away the best Grace Moore picture and a directorial triumph for Robert Riskin. What 'It Happened One Night' did for Gable this should do for Cary Grant."

Carroll, King Features

"Robert Riskin's initial directorial assignment is very promising. I look forward to his next film. Grace Moore never heard to better advantage."

Graham, NANA

"Should have no difficulty winning wide audience approval."

M. P. Daily

"Be sure to see it. Sparkling comedy, sprightly situations make it ideal entertainment for everyone. Grace Moore's best picture to date."

Schwartzkopf, Motion Picture

"Grace Moore in one ot the season's swellest comedies. Her 'Minnie the Moocher' a new high in low-down."

Townsend, Modern Screen

COLUMBIA PICTURES

GRACE MOORE FOR THE GAYEST, AND GREATEST OF ALL HER HITS!

"Most delightful musical picture of the year. Colorful, exciting — personal triumph for all concerned. Grace Moore as splendid a comedienne as she is a singer — reveals unexpected talents with her rendition of 'Minnie the Moocher.' Columbia has scored again." *Waterbury, Photoplay — Movie Mirror*

GRACE MOORE

When You're in Love

CARY GRANT

ALINE MacMAHON • HENRY STEPHENSON
THOMAS MITCHELL • WRITTEN AND DIRECTED BY
ROBERT RISKIN • A COLUMBIA PICTURE
Music by Jerome Kern
Lyrics by Dorothy Fields
Production Ensembles
by Leon Leonidoff

(Continued from page 42)

the actual event and are excellent. Unity of story is weakened, however, by the frequent shifts from Africa to Paris.

Pierre Richard-Wilm, who is very popular in France, plays Jacques, but does not seem so good as in previous roles. Jany Holt (Geneviève) looks charming, but overacts. Best performances in support are by Charles Vanel, Aimos, Alexandre Rignault, Roger Legris and Margueritte Pierry.

In spite of the weakness mentioned, however, this film can be considered as a real effort of the French industry, with great promise in French-speaking countries. For foreign audiences, though there is not much dialogue, the prospects of the picture are doubtful, as Hollywood has made stories of the same kind. There is nevertheless the factor of the use of a real African background.

Previewed at the Marignan Pathé, Paris, at a charity gala performance dedicated to the lost Mermoz, famous French pilot, for the Air Pilots Fund.—Pierre Autre.

Produced by the Pan Cine Productions, Paris, and distributed in France, Belgium and North Africa by Pathé Consortium Cinema. Foreign rights: Solar Film, Paris. Interior scenes at Pathé Cinema Studios, Joinville (near Paris). Recorded on RCA High Fidelity. Directed by Pierre Billon. Executive Producer, George Lampin. Screen play by Antoine de Saint-Exupéry, Lustig and Bresson. From the novel "Courrier Sud" by Antoine de Saint-Exupéry. Photographed by Lefèvre and Page. Music by Jacques Ibert. Running time, 100 minutes. Adult audience classification.

CAST

Jacques	Pierre Richard-Wilm
Geneviève	Jany Holt
Her Husband	Charles Vanel
Geneviève's Mother	Gabrielle Dorziat
Geneviève's Father	Baron Fils
Sophie, Geneviève's Aunt	Margueritte Pierry
Hubert, Jacques' pilot friend	Alexandre Rignault
Sergeant in the Fort	Raymond Aimos
Wireless Operator	Roger Legris
The Captain	Abel Jacquin

Arizona Mahoney

(Paramount)

Comedy Drama

This idea might have looked all right in manuscript. With the noted stage comedian, Joe Cook, featured, the idea seems to have been to combine a Zane Grey thriller with a circus comedy.

It starts as a typical rooting tooting western with rival rustlers Talbot and Lloyd trying to outbluff each other. Arizona Mahoney's circus, consisting of addle-brained Randall, a duck and an elephant, land in town to provide a little elementary grade comedy. Audiences are supposed to get the idea that Talbot is honest but is forced to combat Lloyd with his own weapons. Anyway, Talbot holds up a stage, and Mahoney and Randall, who seem to possess physic knowledge, join up with Talbot. Via the holdup, a girl, Sue Bixby, whom Talbot always has been trying to protect, is brought into the picture and then the stage is set for the fighting climax. It's a wild affair until Mahoney unlimbers his human cannon ball to rout Lloyd's forces. To add to the film's incongruities, Sue prefers Randall to Talbot for the romantic fadeout.

The audience which saw the preview in the Los Angeles Orpheum theatre, composed of persons not ordinarily difficult to satisfy, did not react.—G. M.

Produced and distributed by Paramount. Produced by A. M. Botsford. Directed by James Hogan. Based on Zane Grey's novel "Stairs of Sand." Screen play by Robert Yost and Stuart Anthony. Photographed by George Clemens. P. C. A. Certificate No. 2826. Running time, when seen in Hollywood, 60 minutes. Release date, December 4, 1936. General audience classification.

CAST

Arizona Mahoney	Joe Cook
Phil Randall	Robert Cummings
Sue Bixby	June Martell
Kirby Talbot	Larry Crabbe
Safrony	Marjorie Gateson
Cameron Lloyd	John Miljan
Gil Blair	Fred Kohler, Sr.
Flit Smith	Dave Chasen
Terry	James Burtis
Sheriff	Richard Carie
Kid	Billy Lee

Scotland Yard Commands

(Grand National)

English Melodrama

Adventure of credible kind accompanied by normal danger and terminating in reasonable romance is the common-sense substance of this uncommonplace importation. Presented in matter-of-fact continuity and without elaboration or distortion in the name of art or otherwise, it holds interest steadily and reveals at least one unfamiliar phase of Scotland Yard activity—the safeguarding of public independence of opinion at election time.

The plot within the plot has as its objective the propagation of political sentiment by means of exposing the presence of contraband arms smuggled into the country for purposes of such exposure. The picture plot has to do with Scotland Yard's enterprise in thwarting the political plotters without incurring publicity.

The hero, played by Clive Brook, is a retired naval officer who blunders, intoxicated, upon the smugglers at work, is knocked out and left to appear the victim of an automobile wreck. Recovered, he meets a dance hall girl whose chance reference to a brother in the trucking business refreshes his memory of the night's events. Asked to give expert opinion of a machine gun seized by Scotland Yard crated as a carpet sweeper, he links the girl's brother with the smuggling and reports his suspicions. Scotland Yard commissions him to pursue the investigation, which he does in order to spare the girl embarrassment. He finds her brother innocent of intentional wrong and, when the guilty parties shoot him down to prevent the giving of testimony against them he captures the smugglers. He is to marry the girl as the picture ends.

Exploitation featuring Clive Brook and advertising copy pertaining to Scotland Yard appears indicated. The locale is London, Leeds and the English countryside. The hero drives a super-charged Auburn at breakneck speed and mentions it by name in the dialogue.

Previewed at projection room in New York. —William R. Weaver.

A Basil Dean production. Distributed by Grand National. Directed by James Flood. P. C. A. Certificate No. 01441. Release date, January 23. Running time, 61 minutes. General audience classification.

CAST

Commander Stevenson	Clive Brook
Molly Gordon	Victoria Hopper
Anne	Nora Swinburne
Palmer	Charles Farrell
Bill	Frederick Peisley
The professor	Malcolm Keen
Jenkinson	Lawrence Hanray
Major Norman	Cecil Ramage
Mrs. Rogers	Ethel Coleridge

Along Came Love

(Paramount)

Comedy Drama

Plain romance is portrayed in terms of a salesgirl's love for a young doctor and his for her, with just enough equally plain and plausible conflict to give it point, never enough to dispel the impression that these are the everyday young folk of this or any era working out their pattern destiny, contributing their important little to the vital sum of life among the common people. The place is New York, the time the present, the appeal directly to the broad midsection of the paying public.

The story is told in simple, credible incidents with evident intent to depict with complete accuracy the problems, ambitions, joys and sorrows of ordinary persons. Emmy Grant, salesgirl, falls in love with John O'Ryan, medical student working as theatre doorman when the picture opens, presently to set up shop as a baby specialist, and he falls in love with her. When lack of funds delays their wedding, her mother, a former vaudeville star, joins a burlesque show which is raided (reason not shown) with resultant publicity which O'Ryan's senior adviser tells Emmy is reason why she should renounce him lest his professional reputation be affected. She disappears, but is ultimately found; her mother is given reputable employment and the marriage follows.

Irene Hervey plays Emmy with considerable spirit and Charles Starrett gives an earnest performance as O'Ryan. Support includes such substantial names as H. B. Warner, Doris Kenyon, Ferdinand Gottschalk and Irene Franklin, who sings her unforgettable "Red Head" in the course of the action. Exploitation emphasis on names and type of story appears to be indicated.

Reviewed at Loew's Mayfair theatre, New York, where it was coupled with a revival of "Mutiny on the Bounty," the picture seemed to appeal strongly to the younger and more demonstrative element.—W. R. W.

Produced by Richard A. Rowland. Distributed by Paramount. Directed by Bert Lytell. Screen play by Austin Strong. Additional dialogue by Arthur Caesar. Art director, Ralph Berger. Musical direction, Boris Morros. Photographed by Ira Morgan. P. C. A. Certificate No. 2685. Release date, November 6. Running time, 66 minutes. General audience classification.

CAST

Emmy Grant	Irene Hervey
John Patrick O'Ryan	Charles Starrett
Mrs. Gould	Doris Kenyon
Dr. Martin	H. B. Warner
Mrs. Grant	Irene Franklin
Sarah Jewett	Bernadene Hayes
Mr. Vincent	Ferdinand Gottschalk
Joe	Charles Judels

"O.H.M.S."

(Gaumont British)

Military Drama

The British title of this production, which stands for "On His Majesty's Service," indicates its subject matter; it is a very vivid, speedy and interesting picture of British Army life, with story interest and plenty of humour, and excellent work by Wallace Ford. That he is an American tough who joins the British military forces (because the U. S. civil forces are after him for murder) gives the picture an American slant. The barrack-room, drill-ground and troopship scenes are all well done, and there is finally a war sequence, in China.

Jimmy Tracey, New Yorker, gets involved in a roughhouse in a fantan joint, and is left with the body of a stranger, and the police on the way. He grabs the dead man's papers and finds among them a Canadian passport in the name of James Dean. With the aid of Jean, a dancer, he gets away and ships for England with the passport.

Docking, he is surprised to be welcomed by a pretty girl, Sally Briggs, who was a childish playmate of Dean. Sally's father is quarter master sergeant of the Wessex Regiment and it soon appears that Dean was on his way over to join up. Jimmie is compelled to become a soldier.

Follows an amusing sequence showing his breaking into Army life, his achievement in a regimental boxing contest, a further success at an Army concert and, behind it all, his friendly rivalry in love with Bert, the English corporal. When the American dancing girl appears on the scene, Jimmie thinks she is going to turn him over to the police, and deserts—but stows away on the very ship which is taking the regiment on foreign service. In China, he saves an isolated company of English civilians from being wiped out by bandits, and is shot just when the rescue is assured.

The obvious appeal of the story and of Ford's very amusing characterization of the likeable American black sheep is reinforced by the authentic pictures of British Army life. War office cooperation has been given on a very large scale, both by the provision of picked troops and in the use of official buildings and training grounds on Salisbury Plain and elsewhere. It really does show the British "Tommy" (Doughboy) as he is, but it doesn't stop being entertainment to do it. Anna Lee and Grace Bradley are other American names and Raoul Walsh directed it. It looks a selling proposition as a story of a typical American in King George's Army.

Press-shown at the Tivoli in London. The reception left no doubt of the strength of the comedy appeal, and the slickness of the military aisplays also deserved the applause it got.—BRUCE ALLAN.

Produced and distributed by Gaumont-British. Directed by Raoul Walsh. From an original screen play by Lesser Samuels and Ralph Bettinson. Scenario and additional dialogue, Austin Melford and Bryan Wallace. Photography, Roy Kellino. Sound, S. Wiles. Liaison Officer and Military Adviser, Major-General J. H. F. Lakin, C.B., C.S.I. Running time, 80 mins. General audience classification.

CAST

Jimmie Dean	Wallace Ford
"Bert."	John Mills
Sally Briggs	Anna Lee
Jean	Grace Bradley
Quarter-Master Sergeant Briggs	Frank Cellier
American Student	Peter Croft
Sugar-Daddy	Arthur Chesney
Trader	Lawrence Anderson
Vice-Consul	Frederick Leister
Greek	Leo von Pokorney
Adams	Arthur Seaton
General	Peter Evan Thomas
Army Schoolmaster	Athol Fleming
Hotel Porter	Ernest Jay
Regimental Commander	Richard Gray
Steward	Cyril Smith
Chinese Interpreter	Henry Hallat
Matthews	Arnold Bell
Gleason	Patrick Vyvyan
Richards	Donald Gadd
Dance Instructor	Leslie Roberts
Brigade Major	Denis Cowles

The Dominant Sex

(Associated British Pictures)

Comedy-Drama

An adaptation of Michael Egan's clever and amusing stage play, this picture, directed by Herbert Brenon, offers very good entertainment values and material for provocative exploitation. The old problem of whether man or woman should dominate is not so intriguing as the question as to which is apt to dominate today in fact as opposed to convention. There is considerable appeal to both sexes, in the film's sparkling treatment of the problem of situation that, with woman actually exercising the fullest measure of freedom, things go as wrong as possible, for woman as well as man. A showman also has the campaign material of the case of the man who allows his wife to dictate his career, and regrets it.

The story pictures the domestic problem of Dick and Angela Shale. He is an engineer, anxious above everything to found an independent business on an invention he has perfected. She is desirous of quick prosperity

Friends of the couple are the Claytons. The lady in this case takes her freedom to the extent of spending a weekend with another man. Her husband, whom she has encouraged to flirt with a flower shop girl, proves less emancipated than she expected and sues for divorce. The news, coupled with the information that the old farm is again in the market, cures Shale of his weakness and his wife finds herself committed to a career as a country wife—and is prepared to like it.

A brilliant piece of acting by Diana Churchill as the lovable but lying wife, and good support from Phillips Holmes, Carol Goodner and Romney Brent make the most of extremely clever material.

It was a definite audience hit at the London Piccadilly theatre trade show, all the lines and situations registering.—B. A.

Produced by Associated British Pictures. From the play by Michael Egan. Directed by Herbert Brenon. Screen play by Vina de Vesci and John Fernald. Camera, Jack Cox. Sound, A. G. Ambler. Running time, 82 minutes. Adult audience classification.

CAST

Dick Shale	Phillips Holmes
Angela Shale	Diana Churchill
Gwen Clayton	Carol Goodner
Joe Clayton	Romney Brent
Philip Carson	Hugh Miller
Alec Winston	Billy Milton
Mrs. Webster	Dora Gregory
Mr. Webster	Charles Paton
Lucy Webster	Olga Edwardes
Mary	Kathleen Kelly

Hollywood: The Second Step

(MGM)

Hollywood Expose

Jane Barnes, as Jane Barnes, gives further demonstration of the trials of the young girl set to win fortune upon the silver screen. With her option not taken up, Miss Barnes is forced to become an extra. She is given a small part only to find later at a preview showing that her cinema countenance is figuratively the face on the cutting room floor. Her hopes brighten when she is signed for the lead in a new production, and we leave Jane at the end more determined than ever to be an actress. The whole subject is interesting and well produced with some intimate shots of the inside workings of a studio. However, the point that the short seems to be making, that breaking into the picture game is difficult and discouraging work, appears to be weakened by the lucky breaks for Miss Barnes. Running time, 10 minutes.

Where Champions Meet

(Paramount)

Interesting

Introducing the many and oddly different tenants housed in the mammoth confines of New York City's own Madison Square Garden and the extensive and elaborate accommodations manufactured to meet their demands makes an entertaining picture of what goes on behind the scenes of such a popular institution. From playing host to a circus down to the presentation of an ice carnival, this review is a clever demonstration of the skilled and highly scientific preparations expended by the Garden management to meet the housing requirements of its guests. Of interest to all, the subject should be particularly enjoyed by the sport fans and those who have visited the Garden. Running time, nine minutes.

Skeleton Frolic

(Columbia)

Good

This is an animated cartoon in color that has to do with the sport which skeletons have when all good citizens are safely tucked in bed for the night. Emerging from their graves the skeletons cavort in a variety of fun, the highlight being a swing band composed of skeletons. As dawn creeps slowly over the horizon the men of bones return to their graves. Running time, 7 minutes.

Picturesque South Africa

(MGM)

Especially Good

Literally and figuratively, a feast for the eyes is presented in this picturized item of travel. In a collection of gorgeously photographed and colored scenes that number interesting views of such noted landmarks as the Cape of Good Hope, the Rhodes Memorial Park and the awe-inspiring Victoria Falls, this issue will receive a decided vote of approval from any discriminating audience. The commentary is of equally high standing but seems a bit superfluous, so absorbing are the pictorial effects. Running time, nine minutes.

A Girl's Best Years

(MGM)

Entertaining

More a playboy than a playwright, John Warburton works on the subtle supposition that to gather dramatic material for his plays he must experience their situations in real life. Far from harvesting theatrical plots from this technique, he but entangles himself in many an ambarrassing breach of promise suit. Mary Doran, reporter, is persuaded to act as defense for Mr. Warburton against the designing wiles of others of her set anxious to supply the writer with theme material. Poor Miss Doran has her hands full, especially from the blonde complications of Sheila Terry. But it all ends happily enough for the two principals when Mr. Warburton rather belatedly realizes that love in the comely person of Miss Doran has been at his own doorstep all the while. The entire affair is put together with an engaging and light effect. The players are young and lively. The music is gay and tuneful. Because of the sophisticated "tongue-in-the-cheek" treatment of a theme revolving around breach of promise suits, the matter is a bit too mature for the younger element. Running time, 19 minutes.

Slippery Silks

(Columbia)

Slapstick

When the Three Stooges fall heir to their late Uncle's fashionable dress shop, their screen following come into the possession of many a laugh. Beginning as cabinet makers, they incur the enmity of Vernon Dent, whose priceless Chinese cabinet they reduce to hash. A very swanky fashion show is produced under their lunatic supervision. When Dent arrives at the shop he of course recognizes the Stooges and the feud is resumed with cream puffs. At times the Stooges overstep the borders of slapstick and enter onto the ground of vulgarity. Running time, 20 minutes.

Bed-Time Vaudeville

(Warner)

The Youngsters

This is a series of vaudeville acts with child performers doing the acting. A novel method of introducing the acts features two boys over the telephone discussing the show and whom they will spot in it. As they recall a name the scene fades and a performer appears on the stage: Eddie Grady, a one-man band; Joyce Haber and Buddy Matthews, comedy and song routine; Wesley Catri, tap dancing; Dickie Monahan, songs, and Muriel Weber, singer. Running time, 11 minutes.

Old Paris and Berne

(Columbia)

Travelogue

Classed as a special but hardly meriting this particular designation, this scenic excursion to the historic spots of Old Paris and to the quaint Swiss town of Berne affords interesting but still ordinary screen fare. Photographed adequately but uninspiredly are such important historical and literary Parisian monuments as the homes of Louis XIV and Dumas, the author of "The Three Musketeers." Pictured at Berne are views of community bridges and fountains, the town square clock tower with its odd figures and the bear pit peopled with some sportive and entertaining bruins. Running time, 10 minutes.

Castle Town of France

(Columbia)

Scenic Subject

In the company of Mr. Tom Terris, the Vagabond Traveler, the spectator is taken on a visit to the province of Touraine, commonly called the Chateau country of France. Exhibited for audience admiration are the architectural splendors of the ancient Chateau Chaumont and the equally historic Chambord, which took two thousand men a period of fifteen years to erect and which was visited by such famous personages as Francis I and Catherine Medici. The camera does full justice to these magnificent monuments of imposing design and the average person cannot fail to be impressed favorably as he views their fine but rugged structures. Mr. Terris's running commentary meets the explanatory need satisfactorily enough but he sometimes allows himself to be carried away to excessive vocal rhapsodies. Running time, 10 miinutes.

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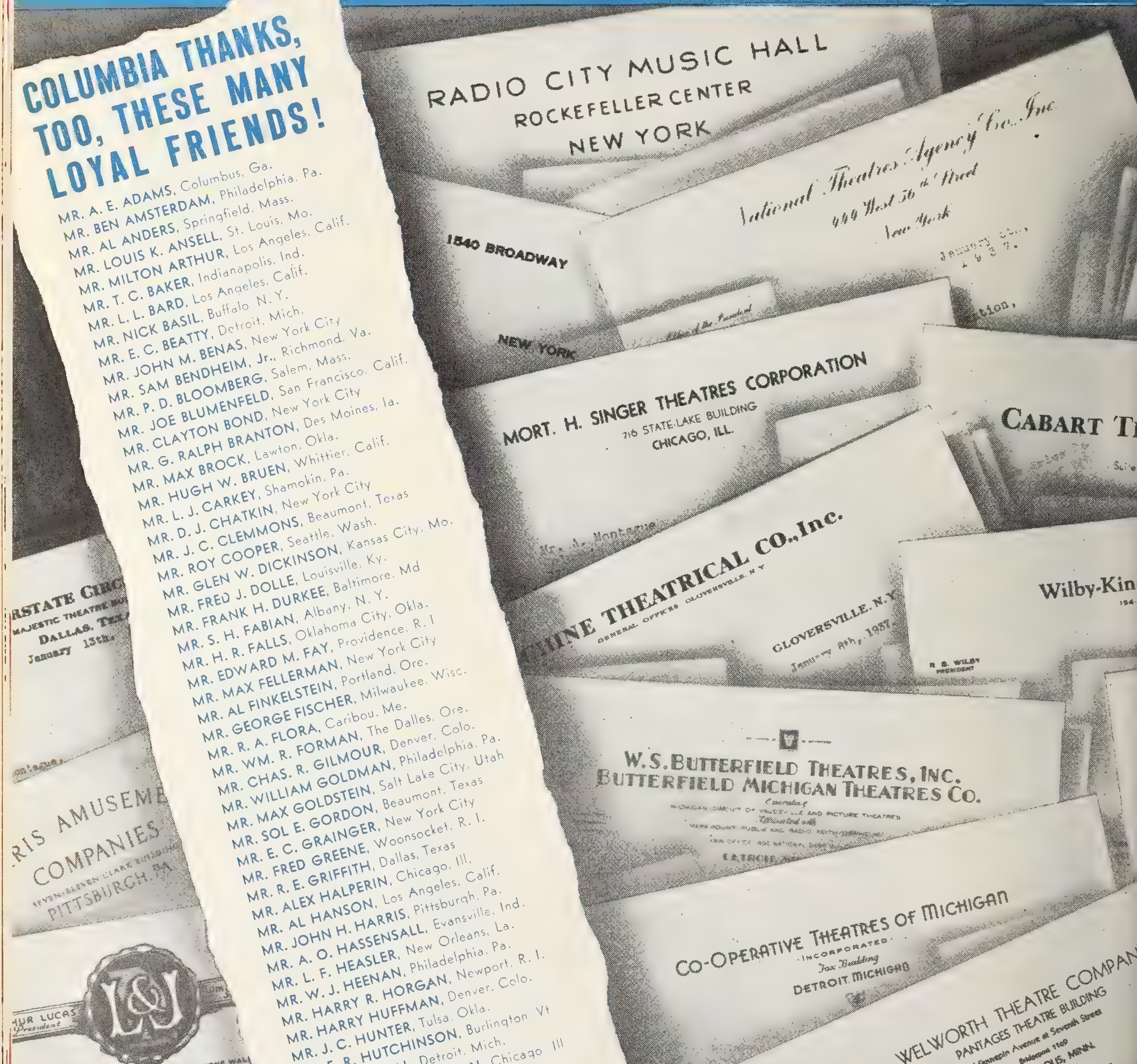

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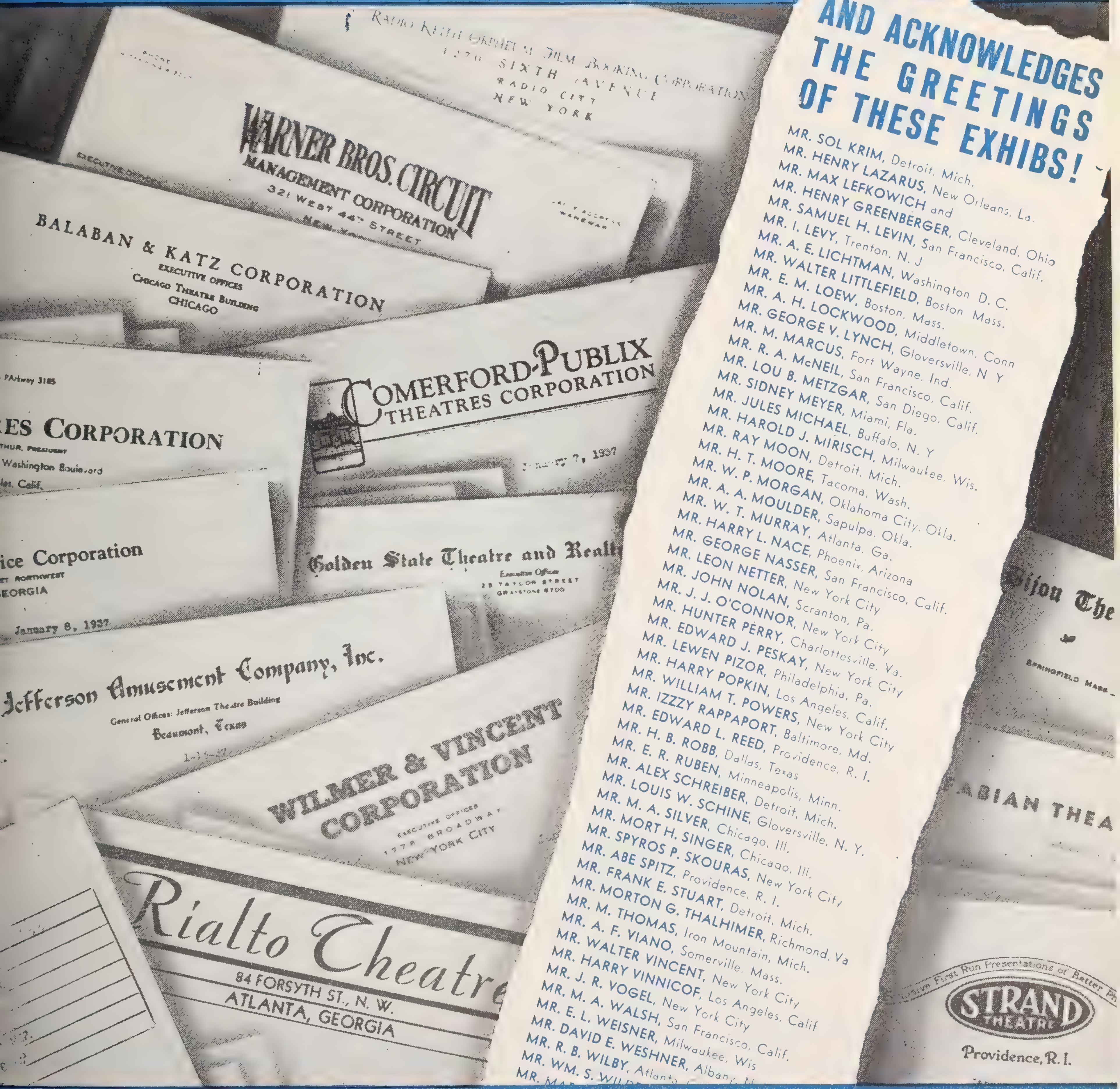

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IN A STIRRING TRIBUTE

telegrams arrived too late to be included in this advertisement

INCREASED COSTS AND SHRINKING EXPORTS AFFECT GERMAN PROFITS

Number of Companies Reduced to a Third; Working Capital Shows Sharp Decline, Also Number of Films Available

Ufa and Tobis, Least Affected, Dispose of Fully-Owned Studios, Sound Equipment and Printing Plants

by J. K. RUTENBERG

in Berlin

Increased film costs, a notable trend toward big features, an unsatisfactory proportion between expenditures and distribution rentals and a still shrinking export business are making their influences felt in Germany, particularly on minor companies.

The necessary consequence of these developments has been a distinct trend toward centralization never before equalled in the history of the German film industry.

So far as distribution is concerned, the arrival of the sound film already had led toward a shrinkage of outlets. In 1928 no less than 300 individual companies and groups were active and in 1932 a fourth of German feature production was released by the independent distributor. A further 35 per cent of the total output was distributed by the middle-sized renters and the remainder by the large companies, with Ufa and Tobis leading.

An unusual feature of former years was the participation of independent renters in distribution of foreign-made films and here of U. S. films.

Film Companies Reduced

With the arrival of the new government the number of film companies was cut to a third and in the course of this development only a quarter of the total film offer was left for the minor and middle-sized renters and producers. Even the big companies were influenced by the ever increasing difficulties and nearly all still operating distribution companies have arisen from a receivership bankrupt's estate and are working with a relatively small capital of 100,000 to 600,000 reichsmarks compared with five to 10 million reichsmarks in normal times. In 1934 the Afa film company, producer and distributor of many films, went into liquidation, in 1935 the Rota film company and the Terra had to be subsidized and Rota came fully under Tobis influence.

So far as Terra is concerned the Swiss group of Scotoni disappeared from the files and was replaced by the bank Sponholz. Another subvention of Terra became necessary in 1936 and Bavaria Film Company was refinanced by cooperation of several hundred exhibitors.

Biggest Lose Least

Only the large competitors, Ufa and Tobis, went through these hard times without considerable loss in capital and prestige. They disposed of fully-owned sound film studios, recording sets and printing plants, and planned to derive their income from production, distribution and exhibition. Tobis, moreover, is a patent-holding company controlling recording and reproduction of sound not only in Germany but also in most of Continental Europe. Ufa has 130 cinemas, mostly big houses, and Tobis has considerable income from foreign distribution and licenses. These two groups, fully independent of each other, are producing and distributing nearly 100 German films a year (Ufa 30, and the three Tobis companies, Rota, Syndikat and Europa, 68). These 100 films are nearly two-thirds of the total film offer of the year.

CLARIFY MEXICAN TAX SITUATION

Theatres are allowed to pay a taxation rate of eight per cent on the daily gross, instead of the 13 per cent required for motion picture houses, only if they run stage shows for 10 consecutive days each month, the City Treasurer of Mexico City explained to several exhibitors who thought they were complying with the law by running occasional stage shows.

This trend toward centralization, on the other side, has weakened the position of the German exhibitor by making incorporation of favorable conditions into the release contract almost impossible. Release is, therefore, done mostly in the form of "block booking," with Tobis and Ufa films governing the field.

Production Situation Changes

The situation in the production field has equally been changed. It is generally known here that most feature films are not produced by the renting companies themselves but by independent production groups with a yearly output of two to five films a year.

In former years the financing was done in such a way that the producer himself joined in the production costs by adding 20 or more per cent of the capital necessary and the rest was guaranteed by the renter (with 40 to 60 per cent as normal). The profit possible was halved between the producer and the renter. This type of producer has completely disappeared in the last few years. Capital is lacking for production, and the distributor nowadays finances the producer, who has become some sort of production supervisor under the leadership of the renter. He gets a certain percentage of the production costs, usually 7½ per cent, which necessarily reduced the interest in the cheapening of the production.

State Chamber Acts

Efforts have been made by the German State Film Chamber to end this state of affairs. Restriction in film credits for production activities, a rise in capital, stimulation of independent film production, and possibly a slight increase in film rentals, are the ways in which a return to normal film conditions is sought. The German exhibitor is in a sound position at present, having renewed his theatre, modernized and enlarged his enterprise, and has gained by the increase in cinema attendance. Removal of the double feature program, limitation of the length of the total program, stabilization of admission prices, abolishment of unfair competition from outsiders and the banning of new houses are the methods by which the State Film Chamber has kept the German exhibitor alive.

The broadcasting and the daily newspapers have devoted a large space to the film industry and new means will be used further to increase cinema attendance. The shrinking export business has led to the necessity to write films down in the country of origin, and foreign-made films will considerably increase the total film offer. Paramount, Metro and Fox are still operating in Germany releasing a total of about 30 films per year. Last year has seen a considerable rise in U. S. film income in Germany and some great successes like "Broadway Melody," "San Francisco" and "Anna Karenina" have done much to pave the way for American films in Germany. The future of American films here is not likely to change decisively, depending upon the quality of coming films.

Kent to Australia On Theatre Deals

With the proposed 20-year joint operation deal between Hoyts and Union Theatres in Sydney, Australia, in status quo and no action having materialized by February 9, the deadline date, it has been revealed that Sidney R. Kent, president of Twentieth Century-Fox, and Walter J. Hutchinson, foreign head of the company, will sail on August 12 from California for conferences in Australia with Stanley S. Crick, chairman and managing director of Hoyts, and Charles Munroe, a managing director of the circuit. It is reported that in the event the two circuits fail to come to an agreement, Hoyts with 100 of the 125 houses comprising Greater Union Theatres, will branch out on its own.

Meanwhile, Mr. Kent and Mr. Hutchinson, accompanied by Leslie Whalen of the home office, will attend the four-day company sales convention for all European representatives in Paris April 28-May 1. Although the meetings heretofore have been held in London, it was found impossible this year to do so because of the Coronation.

S. S. Crick, Australian head, will attend the annual sales meeting of the American forces in Los Angeles late in May.

Starlight in the movie sky! Enlarge the marquee please!

Dip into M-G-M's wealth of star resources again and take out magnificent Joan Crawford, handsome Bill Powell, debonair Robert Montgomery. Only one company does it because only one company *can* do it! M-G-M means Movie-Going-Millions and they'll soon hear Leo's latest ROAR!

"THE LAST OF MRS. CHEYNEY"

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with FRANK MORGAN • Jessie Ralph • Nigel Bruce
From the Play by Frederick Lonsdale
Directed by Richard Boleslawski
Produced by Lawrence Weingarten
An M-G-M Picture

THE CUTTING ROOM

Night Key

(Universal)

Drama

The story chosen for this production is novel. Basically it is drama through which an appealing vein of romantic love interest has been threaded. The author, William A. Pierce, secretary to Universal's production head, Charles R. Rogers, has been spoken of several times by his chief as a potential Irving Thalberg. With such a status to aspire to, it may be expected that the young writer has put his whole heart and soul as well as theatrical knowledge into his first major story opportunity.

As the story is novel, so is the part assigned to the leading player, Boris Karloff. While not the fearsome terrorizer this time, he nevertheless extracts a grim revenge against the man who almost wrecked his life and fortune. Defrauded of a fair share in the profits of a burglar alarm system he invented, Karloff creates an instrument that neutralizes its protective efficiency. No criminal intent other than the ruining of his nemesis is intended initially, but when crooks force him to become a partner in their scheme of mass looting and later kidnap his daughter to assure their safety, the story takes on a tense dramatic character as Karloff effects their capture.

To support Karloff the producers have selected an acceptable if not altogether strong cast. Samuel S. Hinds is his unethical partner. The romance is shared by Jean Rogers and Warren Hull. Hobart Cavanaugh appears as a petty crook who assists Karloff in embarrassing Hinds. Alan Baxter is the master crook, his henchmen are David Oliver, Edwin Maxwell and Ward Bond.

The screen play was prepared by Tristam Tupper, inactive recently but a participant in Universal's "The Great Impersonation," released in 1935. Lloyd Corrigan, who made "Dancing Pirate," is directing.

Satisfaction Guaranteed

(Radio)

Comedy-Romance

As if in contrast to the number of dramatic pictures currently on release schedules and booked for production soon, Radio is preparing a comedy romance, the keynote of which is modernly tempoed, light, airy and possibly semi-farce amusement. Characterizations in the story, its dialogue, and the situations point to that quality. The fact that it may be identified as "comedy amusement" gives it unique commercial value.

The hero is a young man, penniless but brimming over with ingenious ideas, whose only trouble in getting a job is that everyone else is trying to get one, too. By avocation a "dog walker" and fall guy in a newspaper office, who is fired every time someone must take the rap, he is compelled to become a pseudo-detective in order to capture the heart of his lady love, as well as win the respect of her father and his boss. All promises giddy amusement, with plenty of fun resulting from dialogue and action.

John Morley, previously seen in "Poppy" and "Border Flight," gets his first chance at a featured role. The girl is Anne Shirley, who is graduated from country girl characterizations to that of a wealthy society girl. Another newcomer, Dudley Clements, also will be seen. Other names are Grady Sutton, Gene Lockhart, Barbara Pepper, Alec Craig, Charles Coleman, Jack Carson and Dot Farley.

The story is an unpublished novel by Richard English. Dorothy Yost and John Grey Collaborated on the screen play.

Release date undetermined.

Wake Up and Live

(20th Century-Fox)

Musical Comedy

For names this production will offer Walter Winchell and Ben Bernie, who have attracted considerable public attention to themselves; Alice Faye, Patsy Kelly, Ned Sparks, Grace Bradley, Walter Catlett, Douglas Fowley, Paul Hurst, Etienne Girardot and Eric Linden, all of whom, by reason of past performances, are fairly esteemed as amusement providers; and Miles Manders, Gary Breckner, Barnett Parker, William Demarest, George Givot, Joan Davis and Charles Williams, whose names not yet have won the places accorded the others mentioned.

To assure, as far as possible, that the forthcoming feature will embrace entertainment and commercial values comparable with the company's best successes, the production has received more than the usual amount of personal attention from Darryl F. Zanuck. In addition to selecting the story vehicle, Dorothea Brande's "best selling" book of the same title which devotes itself to an embellishment of the Winchell-Bernie "feud," Mr. Zanuck chose the cast, elected the song writing team of Mack Gordon and Harry Revel, to prepare the music and lyrics, and assigned as director Sidney Lanfield, who handled "One in a Million" and "Sing Baby Sing." Additionally Harry Tugend and Jack Yellen were given the duty of transposing to screen purposes Curtis Kenyon's story from the Brande book.

That the combination of personnel identities represents unique name value cannot be denied. That 20th Century-Fox has met with considerable success in production of comedy tinged and well mounted musicals is also a matter of record.

For release in April, exact date to be determined.

Speed Mad

(Columbia)

Action Drama

Thrill action stuff on the ocean waves is the substance of this production. Speedboat drivers who are daring and reckless, crooks, gamblers, gangsters and, of course, a girl and her poor old father, are the personnel involved. Naturally there is a determined lover, even though he is to be disappointed. There's a little boy, too, whom the villains grab at the crucial moment. As is usually in productions of this sort, the hero manages to get himself into and out of many jams, and the heavies are always on the point of triumphing, but of course they don't. It's that sort of material that had the gallery gods stamping when played by the stock company actors of a generation or more ago.

The story used is jointly credited to Grace Neville, who some time ago, wrote "Dangerous Intrigue" and "Air Hawks," and Fred Niblo, Jr., who in his career with Columbia has accounted for numerous melodramas. Direction is by D. Ross Lederman, whose facility for handling such material is attested by "Alibi for Murder," "Hell Ship Morgan" and "Too Tough to Kill."

While the cast is quite lengthy in order to encompass all the character and atmosphere players, the active principals are few. The hero is the newcomer, Allan Brook. Rosalind Keith is the girl. J. M. Kerrigan is the poor old man whose fortunes and future are wrapped up in the racing boat which Brook drives when the chief heavy, John Tyrrell, isn't interfering. The double crossing suitor for the girl's hand is Joseph Sawyer, lately in "The Black Legion."

Probable release date, March 5.

Marked Woman

(Warner)

Drama

Present day drama, laid in the atmosphere of New York's seamy night life and dealing with characters to whom that sort of life is flesh and blood, is the substance of this picture. It is the story of a hostess who rebels against the imposition of gansterdom and racketeering in human life, and in the face of great danger and at the cost of great personal sacrifice, brings about the elimination of the leeches who preyed upon dancing girls.

To mark the harmonious return of Bette Davis, who is starred, to the Warner banner, the story was especially written for her, the 1936 Academy Award winner, by Robert Rosen and Abem Finkel. Lloyd Bacon, whose accomplishments need no repeating, is directing. Incidental music and lyrics, featured in the night club sequences, were prepared by Harry Warren and Al Dubin.

Warner concerned itself no little with selection of an appropriate cast, and seems to have done well not only from the standpoint of the various players' adaptability to the several roles, but also from the very important angle of marquee value. Humphrey Bogart, first noted by screen followers in "Petrified Forest" and more recently in "Black Legion," plays the role of a prosecuting attorney. The menace is Eduardo Ciannelli of "Winterset" fame. The supporting cast is lengthy. Outstanding among the many names are Jane Bryan, Rosalind Marquis, Lola Lane, Isabel Jewell, Mayo Method, Allen Jenkins, Kenneth Harlan, John Litel, Robert Strange, Raymond Hatton, Arthur Aylesworth and William B. Davidson.

Probable release date, March *15th.*

Columbia Leases Globe

Columbia Pictures has leased the Globe theatre on Broadway for the New York opening of "Lost Horizon." The house will be remodeled and redecorated before the film opens March 3 on a two-a-day policy. Following the New York opening, the picture will be roadshown.

IN THE BRITISH STUDIOS

by ***BRUCE ALLAN***

in London

Foreign Technicians

Of interest to the hundreds of Hollywood technicians who have been or may be employed in British studios is the campaign which the Association of Cine-Technicians is conducting to limit the number of foreign experts permitted to work on films in this country.

In its official comments on the Moyne Report on the Films Act, the Association has reiterated to the Board of Trade a suggestion which it made to the Moyne Committee that not more than one foreign technician shall be permitted to work on any film qualifying for British quota.

"Foreign technicians who have come to England have not had to work on the despised 'quickie,'" says the statement. "The British technician has had to make the 'quickie.' He should now be enabled, by legislation, to work on the better quality quota picture, the production of which it is hoped will follow from a new Cinematograph Act."

The Association agrees that the stipulation for a British scenario writer should be removed from a new Act "since the clause has in practice been a dead letter owing to difficulties of definition." It suggests that a Fair Wages clause should be imposed on any British producer obtaining financial aid through the suggested official Films Commission.

Supporting the suggestion that there should be a quota for shorts as well as for features, the Association says that "certain types of shorts, and more especially documentary films, have been made almost entirely by British labor and have enhanced considerably the prestige of British technicians."

Wilcox Plans

Herbert Wilcox, in the midst of planning the big production of "Victoria the Great," with Anna Neagle as the Queen, for Coronation release, is putting "Vienna Sunset" on the floor at Pinewood under the direction of Norman Walker, who made "The Fighting Navy."

Founded on an original story by Florence Tranter and a scenario by Majorie Gaffney and Harrison Owen, "Vienna Sunset" will star Tullio Carminati and Lili Palmer, who was a hit in G-B's "The Great Barrier." Backgrounds will include Vienna, the Italian Lakes and Port Said. It is Carminati's third picture for Wilcox, the earlier being "The Three Maxims" and "London Melody." The last named was shown to the London trade this week.

Starts Another

Alfred Hitchcock begins directing at the Gaumont-British studios at Shepherd's Bush, early in March, a feature based on "A Shilling for Candles," a best-selling novel by Josephine Tey which has as one of its outstanding features a pursuit through the country towns of Southern England. An intimate view of the English scene is promised, with country inns and farmhouses at their most rustic to contrast with the grimmer backgrounds of police court, hobo ward and prison.

It is, of course, being a Hitchcock film, a crime story, opening with the discovery of a dead woman at the foot of Beachy Head, beauty spot of the South Coast. A mysterious hobo plays an important part.

Charles Bennett has written the scenario, and so far the only part cast is that of the feminine lead, which goes to Nova Pilbeam.

From South Africa, news of the G-B unit filming "King Solomon's Mines" reports Geoffrey Barkas and his men as camped in the Umgeni Valley, near Pietermaritzburg, and shooting a native palaver in a gigantic kraal and "King's House" built for the occasion. Also, the natives have christened Barkas "The Man Who Drinks Trouble," which would pass as a description of directors in general.

Sinclair Hill, British producer, directs an exterior scene for "Midnight Menace," Grosvenor production co-starring Charles Farrell and Fritz Kortner.

At Warner-British

William Collier, Jr., has come from the Warner Hollywood studios, where he has been producing for three years, to be associate producer at the Warner-First National studio at Teddington.

He has already started work at the studio, with a busy year ahead of him as responsible producer of "a substantial proportion" of the twenty pictures on the Warner-British schedule for 1937, and presumably with the general mission of building up WB's British contract players much as, at Hollywood, he is credited with building up Dick Foran in Westerns.

In progress at Teddington at the moment are "Copper Proof," with Hugh Williams, Glen Alyn and John Carol, and "The Compulsory Wife," with Joyce Kirby and Henry Kendall. Ralph Ince is directing the first and Arthur Woods the second.

Another for Kane

Announcing completion of shooting on "Under the Red Robe" at Denham, Robert T. Kane also said that New World's third picture would be "Four Dark Hours," which went to the floor as the first of the "Denham" productions for British Lion release, but will now go out through Twentieth Century-Fox. Set in London's underworld, "Four Dark Hours" has the original feature that the whole of its action takes place between 1 a.m. and 5 a.m. against such backgrounds as the Adelphi Arches, Covent Garden, Soho and Paddington Station. John Mills and Rene Ray are the leads and there is three weeks of shooting still to be done.

Victor Seastrom's final shots for "Under the Red Robe" were done in the biggest set yet used for the film, an exterior of the Castle of Foix filling the whole of a Denham stage. Annabella and Sophie Stewart played the last scenes.

Laughton Starts

London Film's "I Claudius," directed by Josef von Sternberg, has started at Denham, after a great deal of preliminary research, planning and background shooting in Rome.

Charles Laughton as Claudius has given Guy Pearce, head of the makeup department, another chance to distinguish himself. The cooperation of Professor of Archaeology Ashmole has assisted in obtaining a portrait of the Roman Emperor, as well as in guiding the director in all other historical details.

The cast already includes Merle Oberon as Messalina, Raymond Massey as the Roman General Justus, Flora Robson as Livia, wife of Augustus, and Emlyn Williams as Caligua.

Vincent Korda is the art director, Georges Perinal will be at the camera, and Agnes de Mille will arrange Roman temple dances.

Kortner at Pinewood

"Midnight Menace," in production at Pinewood by Grosvenor Sound Films, Sinclair Hill directing, is built on the problem of the current European armaments race, and has two big star names in Fritz Kortner and Charles Farrell.

A close reconstruction of the "Locarno" room at the British Foreign Office is one of the sets, and a raid on London by wireless-controlled planes is a big moment.

Charles Farrell, at the end of the picture is returning to Hollywood to look over his country club, then comes back to London for a production enterprise with Doug Fairbanks, Jr., and the plan of co-starring with Janet Gaynor in the first film of the new company.

BRITISH DISTRIBUTORS PROTEST MOYNE'S GOVERNMENT RULE IDEA

Flexible Quota and Quality Test Proposals Also Are Opposed in Report to the Board of Trade This Month

Reduction of Quota Is Urged Instead; Footage Basis for Admittance of All Foreign Product Also Is Attacked

by BRUCE ALLAN
in London

The "Observations" of the Kinematograph Renters Society on the Moyne Report have been sent to the Board of Trade. The Government now has the views of producers, exhibitors and distributors. Digests of statements from the producer section, through the Film Group of the Federation of British Industries, and the Cinematograph Exhibitors Association already have been published.

The KRS statement expresses uncompromising opposition to four of the most important recommendations of the Committee, denouncing:

The proposed institution of an official Film Commission to exercise a general control of the industry.

Inauguration of the principle of a flexible quota, governed by the quality of the previous year's British films.

Proposed continuance of the principle of basing quota on footage and the suggestion of ultimate extension of such a quota to 50 per cent.

Suggestion that films should be given quota registration after viewing by a committee which would assess their entertainment value.

In very outspoken terms, the Society attacks the Moyne Report as a whole on the grounds that its recommendations, "by the very nature and complexity of the cinema industry, cannot but fail to achieve the main purpose for which the Cinematograph Films Act was devised," and that they "will not help to further the production of British pictures of quality and merit."

Evidence Declared Disregarded

The assertion is made that "insufficient regard has been paid to the expert evidence given on behalf of the KRS," and in particular to the conviction expressed in the KRS memoranda that "quality of production and not quantity of production should be the basis of any future legislation."

In regard to suggested establishment of a Films Commission the point is made that "the suggestion apparently originated within the Moyne Committee and was not suggested by any section of the industry," and it is also stated, with regard to suggestions to increase the stringency of penalties for blind booking breaches, that "such a recommendation . . . is not, in our opinion, in keeping with the purpose for which the Moyne Committee was constituted."

Comments on Recommendations

In addition to these general criticisms of the Committee, the statement makes the following comments on its recommendations:

On Recommendations 1 to 3, that the Government should take steps to prevent the control of British companies passing abroad, that it should encourage financial interests to assist British production, and that the Quota principle should be maintained for a further ten years, the KRS says: "We have no comment to make."

ZUKOR'S MESSAGES SET NEW RECORD

Adolph Zukor's collection of congratulatory messages on the 25th anniversary of his entry into the motion picture business is being expanded to record proportions by daily arrivals of mail from all parts of the world. Paramount says that "the collection already constitutes the most universal tribute ever paid a motion picture executive."

More than 50 foreign countries are represented in the thousands of testimonials received since Mr. Zukor began his Silver Jubilee celebration. The greatest number of messages has come from Mexico, with Italy in second place, the two countries being represented by 500 letters, telegrams and cables. This week's messages covered seven languages in all, English, Italian, Dutch, Javanese, Chinese, Siamese and French and a gift of two specimens of Javanese art sent from Bandeong, Java.

The proposal (4) that there should be separate quotas for long and short films is opposed, the KRS expressing agreement with the CEA that shorts should be excluded from all future quota regulations, on the grounds that "the added burden of providing British shorts against foreign shorts can only end in the elimination of foreign shorts, with consequent hardship on exhibitors."

The proposed opening quota (5), under new legislation of 20 per cent for distributors and 15 per cent for exhibitors is opposed. The KRS says:

"The obligation put upon distributors of foreign films under the Act as it exists today, involving the production of as many as fifteen or eighteen feature pictures in one year, is an obligation so heavy as to be practically impossible of effective performance, and results in the present deplorable position of the obligation being met by the procuring of a large number of cheap, poor pictures which bring discredit on the British film production industry and antagonize the British cinema-going public against British pictures generally.

"An obligation which calls upon distributors to produce five or six feature pictures in the year, instead of the present fifteen or eighteen, would more effectively serve the desired purpose of securing a reasonable supply of worthwhile British pictures, provided always that it is accompanied by safeguards that this modified number of pictures are produced under conditions as to cost and otherwise that will ensure their being effective and creditable British pictures."

Quality and Quantity

The KRS statement makes the general comment, on this point, that "the quality of quota pictures was the main concern of the Moyne Committee, and it cannot be stressed too strongly that the question of quality cannot be dissociated from the question of quantity . . . the entire evidence of members of the KRS, British and American alike, from their actual practical knowledge of the film industry in this country, placed on record that the quantity of quota compulsory by law was the sole reason that made it impossible . . . to provide British pictures of *quality*."

Commenting on the recommendation (6) that the quota in future shall be flexible, or variable, from year to year, and that all films shall be viewed for assessment by quality, for the purpose of establishing the actual quota figure, the KRS expresses emphatic opposition, based on the fact that "they suggest a relationship between quality and quantity anticipating a quantity of quota production that any responsible person in the British industry will acknowledge to be impossible of attainment."

"We agree with the CEA," adds the statement, "that the ultimate aim of 50 per cent is perhaps nothing more than a pious expression of hope."

On recommendations of the Moyne Committee that films should be valid for exhibitors' quota without a quality test, or even if they have failed to pass such a test (which would decide only if a film should be registered for distributors' quota) the comment is:

"As the whole object is to ensure good British pictures, it seems illogical for the Moyne Committee to recommend that the exhibitor should be free to show to the British public a film so bad as not to be deemed good enough to pass for renters' (distributors') quota."

License Clause Called Harsh

Recommendation 14, that failure to comply with the distributors' quota shall entail the withdrawal of the offending company's license on one offense, instead of three as at present, brings the outspoken comment that "we find it difficult to reconcile a recommendation of this kind with the spirit of impartiality which we would expect to animate recommendations of the Committee. It is harsh in the extreme."

"We oppose as strongly as possible"—a phrase which frequently recurs in the KRS observations—is very emphatically applied to recommendations 21 and 22, which would impose the obligation upon distributors to make a statutory declaration, on registering a film, that it has not been blind booked, and increase the penalty for default to £250 in the case of distributors, while freeing exhibitors from all liability for this offense.

"The recommendation . . . might conceivably set one section of the industry against another, promoting friction, misunderstanding and ill will, and is not in keeping with the purpose for which the Moyne Committee was constituted," says the KRS.

"Contrary to the best interests of the British film industry as a whole" is the description applied to the Committee's recommendation that restrictions on advance booking shall be removed. Agreement with the CEA is expressed on this point. The F.B.I. Film Group also opposed this recommendation.

More drastic opposition is expressed to the proposal (24) that block-booking should be

(Continued on following page)

BRITISH COMMISSION IS OPPOSED

(*Continued from page* 55)

made an offense and that penalties for compelling an exhibitor to take one film with another should be the same as for blind booking.

"If one could conceive the recommendation as being practical . . . the Society might raise no objection but it must be considered unworkable. . . . It is regarded as a distinct violation of that freedom of action which exists between buyer and seller."

Commission Idea Criticized

The recommendation for the establishment of a Films Commission is analyzed at length and vigorously criticized by the KRS, which, after pointing out the general objection already quoted, goes on to say:

"The idea that a Films Commission would insure complete harmony among the sections of an industry which has so many complex problems is an illusion. . . . The problems affecting the industry, and which fundamentally are questions of economics, cannot be solved merely by the appointment of a Government controlling body, having power to initiate and control policies as affecting the practical operations of this great industry.

"The creation of a Films Commission composed of individuals having no relation to the film industry and . . . who have no knowledge whatsoever of the problems of this industry, is unthinkable, as it can only bring grave risks to the millions of capital involved. . . . Giving such power, having the effect of circumscribing the conditions under which films are made and financed, can only lead to a drying-up in advance of the resources necessary to the encouragement of the industry.

Sees Production Uncertainty

"No producers or financiers can be expected to plan in advance the expenditure of large sums of money if they are faced with the fact that, after spending such sums as are necessary for the making of worthwhile product, the same may be rejected by four or five persons outside the industry who may think it has not sufficient entertainment value."

Examining further the recommendation that the Films Commission should view all films, to decide which are, and which are not, eligible for quota registration, the KRS says:

"To place a task of this nature upon any Commission is one they would find impossible of fulfilment and can only lead to confusion and chaos. Experience over a long period has proven the impossibility of any persons assessing entertainment values or quality of films, having in mind the widely different tastes in entertainment for which the industry has to cater."

Comparison of the KRS statement with those already submitted by the CEA and the Film Group of the F.B.I. shows wide differences of opinion, but substantial agreement on certain points. There is unanimous opposition to a Films Commission with the powers envisaged in the Moyne Report. Exhibitors want an official Arbitration Board, to operate on matters referred to it by the trade. Producers accept the principle of a Government committee, but wish it to include trade members, to be restrained from interfering with individual companies' affairs, and to work in cooperation with an advisory trade committee.

The differentiation of quota in favor of exhibitors is accepted by CEA and Film Group and opposed by KRS.

The variability principle in regard to the quota is accepted by CEA and Film Group, but both make reservations regarding the method of applying the Quality Test, by which variability must be governed.

All three groups want the present restrictions on advance booking to be continued, opposing the Moyne recommendation in the opposite sense.

The new blind booking provisions are supported by exhibitors and producers and opposed by distributors.

The proposal to make block-booking illegal is supported by exhibitors and opposed by producers and distributors.

Exhibitors and distributors both oppose the application of the quota to shorts on the basis proposed.

Lord Moyne has been invited to the annual banquet of the CEA on March 9th, with Dr. Burgin, Parliamentary secretary to the Board of Trade.

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Immediate Releases

United Artists and the Odeon circuit are planning an extension of the practice of immediate release.

A possibility is that, when the Odeon in Leicester Square is completed and becomes the main United Artists show window in London, UA may release immediately to all or some of the Odeon theatres, which soon will number 200 houses.

United Artists officials emphasize that any steps taken will be experimental.

Immediate release has been given by Gaumont-British to certain of its own films in some of its own theatres.

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Frederick White Dies

Frederick White, 59, active as a Manchester distributor as far back as 1911, collapsed and died of heart failure while attending a boxing bout here. Mr. White was associated with Gilbert Church and Norman Wright in the flotation of British & Foreign, and more recently with Mr. Church in Associated Producers and Distributors.

New York Labor Scale Up March 15

Annual negotiations on wage scales and other matters which come under provisions of the five-year basic agreement between producers and studio labor unions are to open in New York about March 15th. Pat Casey, producers' labor representative, is expected in Manhattan from Hollywood in about two weeks to prepare for the annual sessions, which are attended by company heads and top officials of the studio labor unions, such as the International Alliance of Theatrical, Stage Employes and Moving Picture Operators, Independent Brotherhood of Electrical Workers, Teamsters', Carpenters and Joiners, and Musicians.

Efforts to have painters and commercial laboratory workers included under the basic agreement may be made by representatives of those groups, but some doubt is expressed by home office labor officials as to whether or not the forthcoming meeting can properly consider the requests at this time. The basic agreement was made for a five-year period and does not provide for bringing additional unions into the pact prior to negotiations for its renewal.

MGM Uses Army And Navy for 2-Reel Preview

Metro-Goldwyn-Mayer, on Tuesday, "engaged" the United States Navy, the United States Coast Guard, the National Park Commission and the United States Army to stage a screening of its new two-reel motion picture, "Servant of the People."

A United States Navy destroyer, the S.S. Tappernall, transported a group of newspapermen and trade paper representatives from Manhattan Island to New York's upper bay, where a Coast Guard cutter stood by to carry the party to adjacent Fort Wood and Bedloe's Island. There, in the damp Revolutionary Guard Room under the foundation of the Statue of Liberty, they screened the subject, in the full publicity flavor of official governmental sanction.

"Servant of the People" was first made to commemorate the anniversary of the drafting of the United States Constitution, but in view of the unusual interest created of late in the Constitution by "New Deal" governmental procedure, MGM decided that its two-reeler contained more than the patriotic significance which they had at first attached to it.

MGM sets forth in the subject "the facts and circumstances" which led to the framing of the Constitution, starting with the Revolution of 1776. The picture tends to indicate that America's forefathers intended that the document should be changed to conform with the times.

According to the Department of Community Service of the Motion Picture Producers and Distributors of America, which worked for and with Metro in tying-in the governmental forces on Tuesday for the ballyhoo launching of the reel, "Servant of the People" comes "at a time when the American public, as perhaps it has never been before, is interested in the document on which the whole structure of its government is reared."

The picture had been completed several weeks ago in time for the 150th anniversary of the Constitution, but was held for release until now. It anticipated consequently rather than reflects the current discussions of relationship between the three branches of the government—executive, legislative and judiciary. It is advanced by MGM as "a contribution to the public's basic understanding of the Constitutional situation and the human elements that entered into its drafting." In casting, the company sought to obtain character actors who would reflect the personalities of the Constitution, and so it is produced throughout in the post-Revolutionary costume period.

George Kraska of the Fine Arts theatre in Boston has purchased the American rights to "Loves of Beethoven," produced by General Film Company in France.

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IMPROVED CHINESE PRODUCT MAKES HEAVY INROAD INTO FOREIGN PROFIT

Technical Shortcomings Still Pronounced, but Income Outstrips That of Foreign Pictures and Popularity Grows

Chinese Producers Still Want Quotas to Restrict Foreign Film Showings in the Larger Theatres

[Special Correspondence from Shanghai]

The steady improvement of native product in China is confirmed by developments of the first month of the new year. The leading Chinese studios have brought out some outstanding pictures in the past season, and while technical quality still is pronouncedly lacking, popularity and distribution have gone to limits never before attained.

Native films are doing excellent business, and the exhibition income from Chinese product far outstrips that of foreign films. While figures for comparison cannot be obtained, one well-known native film executive has said that at least one producer will show a net income of over C.$1,000,000, with others not far under that figure.

Comparing this with the estimated net return of American films, which is sent out of China, about C.$1,500,000 for all the eight large American distributors, it is easily seen how greatly Chinese product appeals to the public as compared with foreign films.

The truth is that, except in the larger treaty ports, foreign films have been displaced by native productions, and in at least two-thirds of the cinemas, Chinese product, silent or sound, runs a full 100 per cent of the time, interspersed with native "opera" or stage shows.

In comparison of quantity the foreign films of course run four to five times as many features passed by the National government censors, but quantity in this case is offset by the greater number of outlets, longer playing time and the mass attendance that Chinese films get.

All in all, Chinese producers have little to fear from foreign competition, except in the larger cities, and even there, by far and large, the foreign film runs only about 50 per cent of quantity available into anything further than third run.

Still Want Quotas

But with all this, the Chinese producers still press for quotas, and it is expected that, before much longer, cinemas under Chinese ownership will be compelled to show at least two native films a month. This would seem a heavy quota for a country like China, but the restriction would be felt only in the larger cinemas which now run 100 per cent foreign product. One of the most successful exhibitors in Shanghai has said that the cinemas under control of his company could profitably support two Chinese films a month were such available for first release, and if his foreign film obligations permitted such play-time. It is reasonable to suppose that within the next year some large first run cinemas will make contracts only on a basis of allowing time for native product.

It is further believed by many that agitation against Hollywood-Chinese films has been stirred up by Chinese producers, who fear that the advent of the more technically perfect foreign product, when coupled with Chinese subject matter, will displace the poorer-quality native films in many cinemas now 100 per cent native exhibitors. However, this is more conjecture than fact, since a perusal of coming foreign film titles shows very little product directly concerned with Chinese subject matter, or, if it has, small chance of passing the Government censors, even when every effort has been made to make such a film historically correct in fact and story.

SUSPENDED ACTORS WARNED BY EQUITY

Actors now under suspension by Actors Equity for failing to join the Screen Actors Guild while working in motion pictures in Hollywood were warned in the February issue of Equity Magazine, published this week, that reinstatement would not be easy.

The warning came in the form of an editorial which stated that those who ignored the warning were endangering their screen careers. It went on to point out that neither Equity nor the Guild will accept as a member any actor in bad standing in his own organization.

Too Costly to Produce

The sad results of foreign producers' attempts to make films in China are only too well known to give encouragement to further efforts along such lines. No American producer successfully could make a film in China under present conditions, no matter how willing he might be to conform with all the rules and regulations. Mere delays would run up a cost in salaries and expenses that would be unendurable even to the strongest finances, and "delays," due to various official, semi-official, local and other reasons, have kept many a cameraman cooling his heels in anterooms or on location with his camera standing idle 75 per cent of the time.

China has lost much good publicity by the petty restrictions placed upon foreign news cameramen at great national events, even to the exclusion of foreign crews when Chinese held the field. However, the poor quality of native news film turned out at the recent Silver Jubilee of the Chinese Republic stirred government officials into action, and it is expected that in the future the native newsreel will have to show better quality both in photography and sound, or foreign men will be given opportunity to cover such events. At present the homemade product is so poor that but for practically enforced showing in cinemas in China it is useless, and certainly so for exportation.

Tax Increase Feared

The former Canton censor fees and quotas having been removed, first-run houses now are showing more foreign product, but subsequent runs are still playing as many native films as possible, and considerable difficulty is being experienced in getting exhibitors to observe contractual requirements made on foreign film contracts. Anxiety has been expressed by Canton exhibitors in regard to the proposed new tax increase, bringing theatre business tax to 17 per cent of the gross. Also, some exhibitors express doubt as to the popularity of native product if it is all to be made in accordance with the official mandate that only the official "mandarin" language may be used, since the Canton dialect is distinctly different and it will be a long time until educational possibilities make the Nanking Chinese language common all over China. However, as in foreign films, this is a difficulty that can be partly overcome by superimposed titles, since the printed character Chinese is the same all over China.

In the north—Peiping and Tientsin—exhibition has been in difficulties due to local unrest and military operations. Business there is far below normal, and prospects are gloomy for foreign films. Even native product cinemas failed of any improvement in 1936, with perhaps a few exceptions on outstanding productions.

Ten U. S. Features Rejected

In the last calendar year the Central Film Censorship Committee at Nanking received for censorship 351 foreign features and five serial-features. Of these, 323 were submitted by the eight large American producers, Columbia, 20th Century-Fox, Paramount, MGM, RKO-Radio, Universal, United Artists (including U. A. British releases) and Warner Bros., First National; one feature of independent American origin; 12 features of U. S. S. R.; nine British; five French and one German.

Of the 323 American features by large producers, 10 were banned and two were still under advisement at the beginning of the year. The banned features were: "East of Java" (Universal), "Dracula's Daughter" (Universal), "Flash Gordon" (Universal), "Green Pastures" (Warner), "Sons o' Guns" (Warner), "Devil Doll" (MGM), "All American Chump" (MGM), "Panic on the Air" (Columbia), "The Man Who Could Work Miracles" (UA), and "Don't Turn 'Em Loose" (RKO).

"Frankenstein" (Universal) was barred when the three-year license period expired, and "Legion of Terror" (Columbia) and "Theodora Goes Wild" (Columbia) were the two features held for further action.

Reasons for Rejections

The reasons the pictures were barred were these: "Dracula's Daughter" and "Frankenstein" as "horror" films; films dealing with excessive cruelty or brutality "Legion of Terror" and "Don't Turn 'Em Loose" for dealing with excessive cruelty or bestiality, "Devil Doll," "The Man Who Could Work Miracles" and "Green Pastures" for featuring supernatural scenes, "Sons o' Guns" for objections raised by the German government representative in China, "East of Java" and "Panic on the Air" for showing Chinese in menial positions, and so on. "Theodora Goes Wild" was held up because of a few scenes allegedly representing a Chinese waiter in foreign clothes!

No British features were banned, nor as yet have any Soviet features suffered anything more than delays and cutting.

Fifty new Chinese features were passed by the government censors.

Foreign short product approximated 190 two-reelers; 430 one-reelers, and 175 newsreels, of which American major product took 174 two-reelers, 412 one-reelers, and 168 newsreels in 1936.

Norman Westwood was accorded several big ovations on his retirement from Universal, as one of the best known and pioneer distributor representatives in China.

DISAGREES ON SERIALS FOR ADULTS

—H. C. DEACON MAIN, Grand Theatre, Sudbury, Ont.

FINDS MAGAZINE AND RADIO NOT PARALLEL

To the Editor of the Herald:

In a recent issue of Motion Picture Herald you published a letter from Mr. Ted Stump of the Elted Theatre, Absarokee, Mont., on the subject of 'Adult Serials.' Without wishing to monopolize your column with the discussions of one particular subject I should, however, like to mention a few of the arguments against this rather interesting idea.

Some years ago I also thought with Mr. Stump that such an innovation as 'Adult Serials' would be most advantageous from a box office standpoint. More mature consideration must reveal major objections which in my opinion will make this realization impossible or relegate it to the far distant future.

The argument for 'Adult Serials' is based on two supposedly parallel forms of entertainment: (1) Magazine circulation increased by serials; (2) popular radio programs of a serialized nature. These arguments appear to me to be easily disposed of. Magazines may be purchased at any time during the current period of issue and it is even possible to obtain back copies which the reader has missed. Magazines may be read at the purchaser's leisure, in his own home, without involving the necessity of attendance at any outside meeting place for the continuance of the story. Magazines can be read by all manner of people, sick or infirm without undue effort. A serial used in a theatre forces the interested person to attend that theatre on specific nights regardless of health, inconvenience or forgetfulness. These interruptions to the continuity of the story will eventually make the patron give up in disgust and will even provide annoyance when he visits the theatre at some future date to see a chapter which has lost its continuity interest.

Radio serials are more nearly comparable to theatre 'chapter plays.' But here again the convenience of the listener is a factor. All the radio fan has to do is to remember the day and the time of the broadcast and stay at home. The theatre serial involves the remembrance of the day and also involves the actual phyical exertion of going out of the house. A further point to remember in these radio serials is that they fall into two categories; the straight continuous story form and the character episodic form of serial. A good example of this latter type is 'Amos and Andy.' This latter type is really not a serial at all, but is often considered as such.

One other major point to remember about theatre serials is that the patron who follows each episode closely is forced to watch a resume of the preceding chapters each week before he can begin to enjoy the current installment. Producers have even found it necessary, up till now, to repeat a few minutes of the preceding chapter's action. Now this enforced revision of the preceding action does not apply to the magazine reader. He can skip it or read as much of it as he wishes. Even the radio fan can tune out any continuity he does not wish to hear.

It must also be borne in mind that the variation of state, provincial and national laws regarding the attendance of children at the theatres tends to make the Saturday matinee the most usual child attendance period. It is therefore not hard for children to follow serials. Any child interested in a serial invariably sees it on Saturday afternoon. Therefore children are not so subject to the 'time' and 'forgetfulness' element as are adults.

Perhaps in the far distant future when our lives are controlled entirely by Government edict and the Government itself is making the serials, we will all have to attend the local theatre on specific nights as ordered by the local Government regulations. Serials will then be the main bill-of-fare. But it won't be any fun running a theatre.—H. C. Deacon Main, Manager, Grand Theatre, Sudbury, Ontario, Canada.

ONE WAY NOT TO RUN CHANCE GAMES

To the Editor of the Herald

I sincerely believe that the following statement will be of interest to you and to all the exhibitors in the business today.

Exhibitors Take Notice

Don't kill the goose that laid the golden egg. The influx of money prize games into the independent theatres has been a lifesaver to 95 per cent of exhibitors. These games will continue to bring them in so long as the exhibitor will be fair and square with himself.

A week ago an exhibitor came to me and told me he was giving out $40 each night at his theatre and that he was doing fairly good business. I immediately asked him how he could afford to give away $40 every night and show a profit in a 500-seat theatre. "Well," he said, "my sister wins the first prize of $25 the first week, my brother the second week, and so on. After five weeks I start all over again. But how long can this go on before the public gets wise? The exhibitor will not only ruin it for himself but for other exhibitors also.

I hope that you will take it upon yourself to write an article of your own on this subject, as it will enlighten some exhibitors and maybe they will take heed.—Benjamin B. Resnick, Regent Theatre, 1215 Fulton Street, Brooklyn, N. Y.

Mr. Resnick's suggestion is article enough. It is not the opinion of the editor that anything will ever be good for the motion picture theatre but motion pictures. Motion Picture Herald's *disapproval of gambling devices and lotteries under any subterfuge whatever in connection with the theatre has been declared often, and in connection with its repeated announcement of refusal to accept advertising related to such devices. The practice discussed in this letter is a commonplace of the lottery business and presumably adds nothing to the repute of a theatre which has already aligned itself with the gambling business. —T. R.*

"GOT TO GIVE THEM WHAT THEY WANT"

I read with interest an article by Mr. Reid, lamenting the fact that the present films produced were showing too many bare backs. We readers wonder if there isn't some room for discussion?

Two years ago we played "Sunnyside Up," a real good picture, but too much of the gay nineties, thus resulting in a disastrous box office. The present-day costume pictures for small towns don't prove popular with us. Even our farmer friends like the bare backs. They like to see the cowboys get all slicked up to win the backless gowned daughter of a wealthy visitor from the city.

Just picture beautiful Myrna Loy, Madeleine Carroll or Jeanette MacDonald in clothes that do not reveal their backs and they certainly would lose their box office appeal, as the largest percentage of showgoers are the younger folks. They seem to demand these smart set scenes. You can't educate them; you've got to give them what they want.

Some time ago I had a chat with our local minister, who immediately entered into conversation on the types of pictures that were being shown the younger folks—scantily dressed women, cocktail scenes and suggestive situations. Ending his long-drawn-out interview with "I don't know what is becoming of the young people of today." I agreed, and thought his suggestions were quite right. Being thoroughly diplomatic, I asked him, "If you were in my shoes as a showman, what would you do?" This seemed to be just what he was waiting for. "Well," he said, "I would play pictures such as these: 'Alice in Wonderland,' 'Mickey Mouse,' 'Travelogue,' 'History pictures' (such as the life of Abraham Lincoln) and some of the better English classics." On parting I told him I appreciated his interest and suggestions, whispering to myself, "You would certainly know how to starve to death."

Pictures seem to go in cycles. The smart set seem to be the ones they want at present. The Decency League have done a lot for pictures, but they still like a bare back.

Ted Stump goes to New York. Give him lots of hope because he's got the right idea on serials.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada.

Gallup Joins General

Bruce Gallup, former director of publicity and exploitation for United Artists and Columbia, has been signed by Fenn Kimball of General Pictures to handle the advertising and exploitation of General's initial production, "Three Legionnaires." Frank Pope, also, has turned in his screen treatment of his original story, "Let's All Sing," which General has set for production.

Close Monogram Contract

Olmstead Stubbins, Inc., in Hollywood, has acquired a franchise for distribution of Monogram pictures in the Los Angeles territory. The deal also includes all of California, Arizona, Nevada and Hawaii, and parts of New Mexico and Oregon.

Paramount Club Quarters

Paramount has established social quarters for the Paramount Pep Club members in the 11th floor well of the home office building in New York. The club is planning to hold its annual party at the Hotel Astor February 19.

Editing Play Magazine

William Kozlenko, former editor of the magazine *Europa,* will edit *The One Act Play Magazine* in New York. The first issue is scheduled for April and will contain four one-act plays.

Goldwyn Extra Budget

Samuel Goldwyn has a budget of $1,250,000 set aside for extra players for the eight films he has announced for this year.

CENTRAL EUROPEANS PROTEST INCREASED LENGTHS OF FILMS

Exhibitors Want Shorter Features Because Profit Lies in More Performances, Says Michael Havas of RKO

by ENDRE HEVESI

in Budapest

The fact that Hollywood productions are increasing in running time has augmented the problems raised before distributors overseas by the efforts of foreign countries to develop their own production activities and the restrictions against money exportations, according to Michael Havas, Central European manager of RKO, now in Budapest after a tour of Central Europe. RKO, at the start of operations in these countries but two years ago, adopted a policy of distributing comparatively few pictures but carefully selected, and Mr. Havas said that this plan has proved itself.

But not without difficulties has the fight for profits been carried on. Of the general situation Mr. Havas told me:

"Everybody in the film business in America knows that the Central European market is becoming more and more difficult every year. It is generally assumed that this fact is due to two reasons: the development of local production and to the payment difficulties resulting from currency restrictions. These two reasons have been widely discussed by American trade papers.

"But the third reason is not so generally known. This is that films made in Hollywood are becoming longer and longer.

"Now the Central European exhibitors prefer short features because most of them can make profits only by having three or four performances a day and five performances on Sundays. They helped themselves in the past by cutting unimportant parts out of the longer pictures, but now Hollywood scenarios are written in a way which makes it very difficult, if not wholly impossible, to cut out parts without damaging the unity and the artistic harmony of the picture. Besides, in most cases the companies forbid their local branches to cut any parts out of the films."

Mr. Havas went on to give me highlights of the film situation in the various Central European countries, as follows:

AUSTRIA

"The first half of the year 1936 was more successful for the American companies than the second part, when several American firms had not chosen their products carefully enough and had imported many pictures which were not suitable for this market. The most important city from the viewpoint of the film market is Vienna, which numbers two million inhabitants. The theatre situation is such that all American pictures are presented simultaneously in two to four first run-houses seating 400 to 600 persons. This is disadvantageous because the importing taxes on a film have to be paid according to the number of prints and a picture running in three prints has to pay inordinately more than one running in one or two prints only. Film conditions in Vienna would be much healthier if a few big deluxers would be built, but unfortunately for the moment there is not much prospect as to this.

"The Austrian Government is now striving to induce the American film companies to have some of their products dubbed into German in Vienna. But this is difficult because films dubbed into German in Austria are not allowed to be imported into Germany and it is practically impossible to import them to Czechoslovakia. So their only market, beside the small Austrian one, is Switzerland. It would pay to dub films into German only if the Austrian Government raised the bonus given to films dubbed in Vienna. In this case RKO would consent to have part of its productions dubbed in Austria, and this example would probably be followed by other companies,

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BUDAPEST CENSOR LIFTS BAN ON NAVAL PICTURE

One of the last official acts of Minister of the Interior Nicholas Kozma in Budapest before he resigned was to cancel the ban on the American picture, "Born to Dance." The Budapest censor had rejected the picture as contrary to military discipline and therefore damaging to the prestige of the American Navy.

▽

HUNGARY

"The greatest difficulties here are the strict currency restriction and the rapidly developing local production. Thirty to 40 Hungarian pictures will be made during the season 1937-38. This increase will mean that the programs of movies in small country towns will be entirely filled with Hungarian films and that American pictures will have less chance of being sold there. Only Budapest and the bigger provincial towns would be the market left for American films, but even in these cities there is a growing preference for Hungarian-speaking films among the more intelligent patrons. Therefore the American companies had better import a smaller number of films than in the past, and these should be carefully chosen.

▽

POLAND

"This is quite a good market and very favourable for American pictures. New movies are being built, too. The greatest trouble is the heavy taxation. A cheap ticket costs 1 zloty (1 zloty is 20 cents) plus 0.15 zloty which is handed over to the Red Cross and the Unemployment Fund. From 1 zloty, 37.5 per cent has to be paid for taxes, so that only 0.625 zloty is left to the exhibitor. He has to pay the percentage due to the distributor from this remaining amount. In this way the distributor gets as litle as 0.18 to 0.24 zloty. That means 16 to 23 per cent of the whole ticket price (1.15 zloty) paid by the moviegoer. This amount is much less than the usual sum paid for American films as percentage in other countries.

"Owing to the big competition, exhibitors have to spend vast sums on advertising, and in order to exploit a film thoroughly they have to show four programs on weekdays and six performances on Sunday.

Restrictions on Money Exports and Desire to Aid Domestic Production Are but Part of Americans' Problem

CZECHOSLOVAKIA

"This country is an excellent market for American pictures, although the American companies ruined this market for themselves in 1935, when, after a boycott of three years, they flooded the market with the product made during three years. Even this excellent market was unable to consume such a big quantity of pictures, and the result was a considerable fall in prices. Now at last conditions are normal again, and although local production is developing rapidly, American pictures are gaining ground and they play a dominant role on the Czech market. This is one of the few European countries where we can talk of prosperity; economic conditions are good, audiences favour American films more and more. There are big possibilities for American pictures in this country during the coming season.

YUGOSLAVIA

"All attempts to create local production in this country are in a beginning stage yet, so that for a long period there is no danger of such competition. The market is good but it is small. Only two big cities, Belgrade and Zagreb, come into consideration from the point of view of American films. Each has ten first-run theatres.

GERMANY

"Owing to the rigorous currency restrictions, American companies may import films to this country but they may not take out money from the country. American companies may not even pay their traveling executives' expenses in Germany though there may be a big sum of frozen marks at their command. The big American features have high box-office takings and take away a considerable market from the local films. But German exhibitors need the American pictures all the same to make their programs varied.

Do Own Exploitation

"Our experience in the above mentioned countries taught us that it is to our advantage to do the exploitation of our films ourselves, even in the countries where we have no local branch but distribute our products through an independent local distributor. A special department had to be created for this purpose and Eugen Scharin, heading it, is constantly traveling as Continental exploitation manager. He succeeded in building up Fred Astaire and Ginger Rogers so well that the pictures starring them have the highest box-office yieldings in entire Central Europe."

Mr. Scharin added this later:

"Few films with European subject are made in Hollywood and even these are not always satisfactory in the eyes of European audiences. If Hollywood studios would buy good original European scenarios instead of making the screen versions of successful European plays or books, they would achieve more satisfactory results. A good original European scenario would better fulfill the requirements of European audiences than the American versions of European books in which there are often mistakes in the details.

"It is important that more pictures suitable for the taste of European audiences be made."

Watch THIS NOVEL AD CAMPAIGN AS IT LAUNCHES H. G. WELLS' COMEDY AT N. Y. RIVOLI!

If you were "The Man Who Could Work Miracles" you could read this ad without turning this Newspaper around!

IF THE SUBWAY BORES YOU AND YOU'D PREFER RIDING IN A ROLLS-ROYCE THEN SEE THE MAN WHO COULD WORK MIRACLES AT THE RIVOLI! SATURDAY

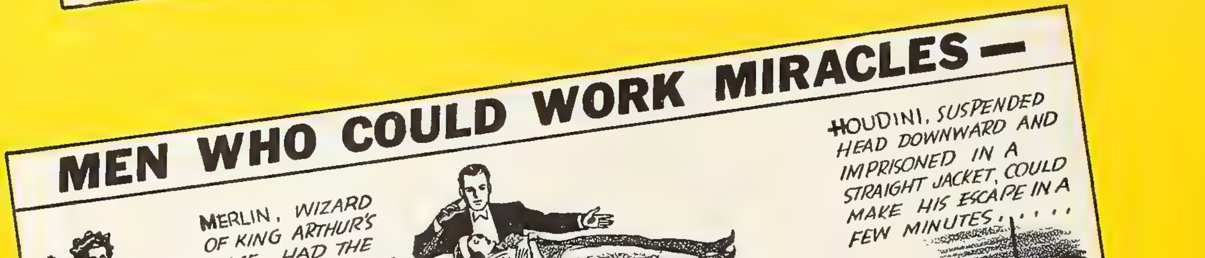
Maybe we're crazy — running this ad upside down but you'll be crazy too...about this unusual comedy.

IF YOU'RE A SUCKER FOR THE EASY LIFE AT PALM BEACH AND THINK YOU MIGHT TOLERATE A YACHT AND A MILLION BUCKS ...BE SURE TO SEE THE MAN WHO COULD WORK MIRACLES AT THE RIVOLI! SATURDAY

Maybe we're crazy — running this ad upside down but you'll be crazy too...about this unusual comedy.

HOW WOULD YOU LIKE TO WALK INTO YOUR BOSS' OFFICE AND SOCK HIM ON THE NOSE? YOU WOULD, EH? THEN SEE THE MAN WHO COULD WORK MIRACLES AT THE RIVOLI! SATURDAY

These teaser ads running upside down and sideways attract thousands of readers and amusement-seekers!



MEN WHO COULD WORK MIRACLES—

MERLIN, WIZARD OF KING ARTHUR'S TIME, HAD THE POWER TO ENCHANT PEOPLE AND FORCE THEM TO DO HIS BIDDING....

THURSTON COULD CREATE THE ILLUSION OF SUSPENDING A WOMAN IN AIR WITH NO VISIBLE MEANS OF SUPPORT...

HOUDINI, SUSPENDED HEAD DOWNWARD AND IMPRISONED IN A STRAIGHT JACKET, COULD MAKE HIS ESCAPE IN A FEW MINUTES.....

BUT THE GREATEST POWER OF ALL WAS POSSESSED BY AN ENGLISH CLERK WHO SUDDENLY DISCOVERED THAT HIS EVERY WISH WAS INSTANTLY FULFILLED..

HE CHANGED A MODERN COTTAGE INTO A MEDIEVAL CASTLE...

HE MADE A LAMP FLOAT UPSIDE DOWN IN MID AIR AND REMAIN LIT...

ROLAND YOUNG in H. G. WELL'S COMEDY

THE MAN WHO COULD WORK MIRACLES

with JOAN GARDNER • RALPH RICHARDSON

an ALEXANDER KORDA production

TOMORROW AT 9:30 A. M. UNITED ARTISTS RIVOLI B'WAY AT 49th ST. MIDNITE SHOWS

Human curiosity ads to arrest and focus attention on the most unusual comedy of the year!

LET'S GO NUTS AT

Strange goings-on that will make you merrily goofy...while it shows you what would happen if all your wishes came true!

ALEXANDER KORDA

you "The Ghost G

now presents the y

satirical comedy.

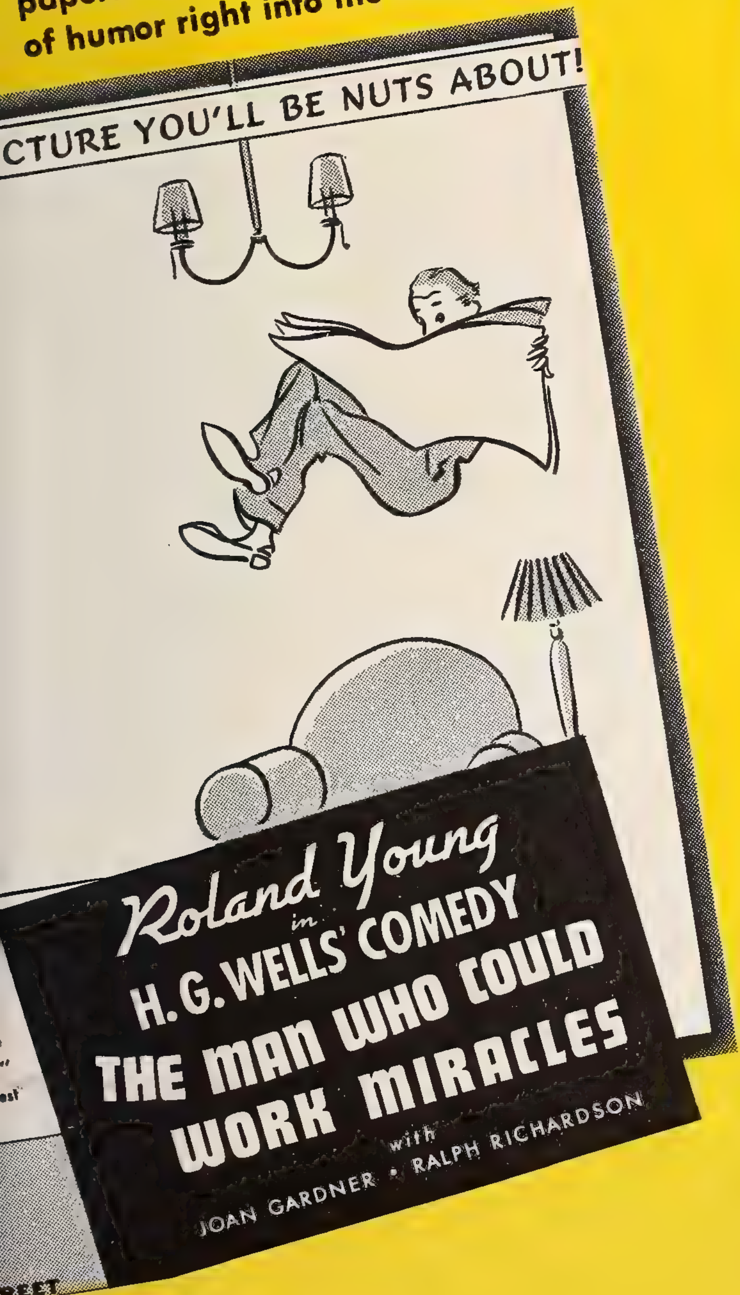
TOMORR

AT 9:30 A.

RIVO

B'WAY AT 4

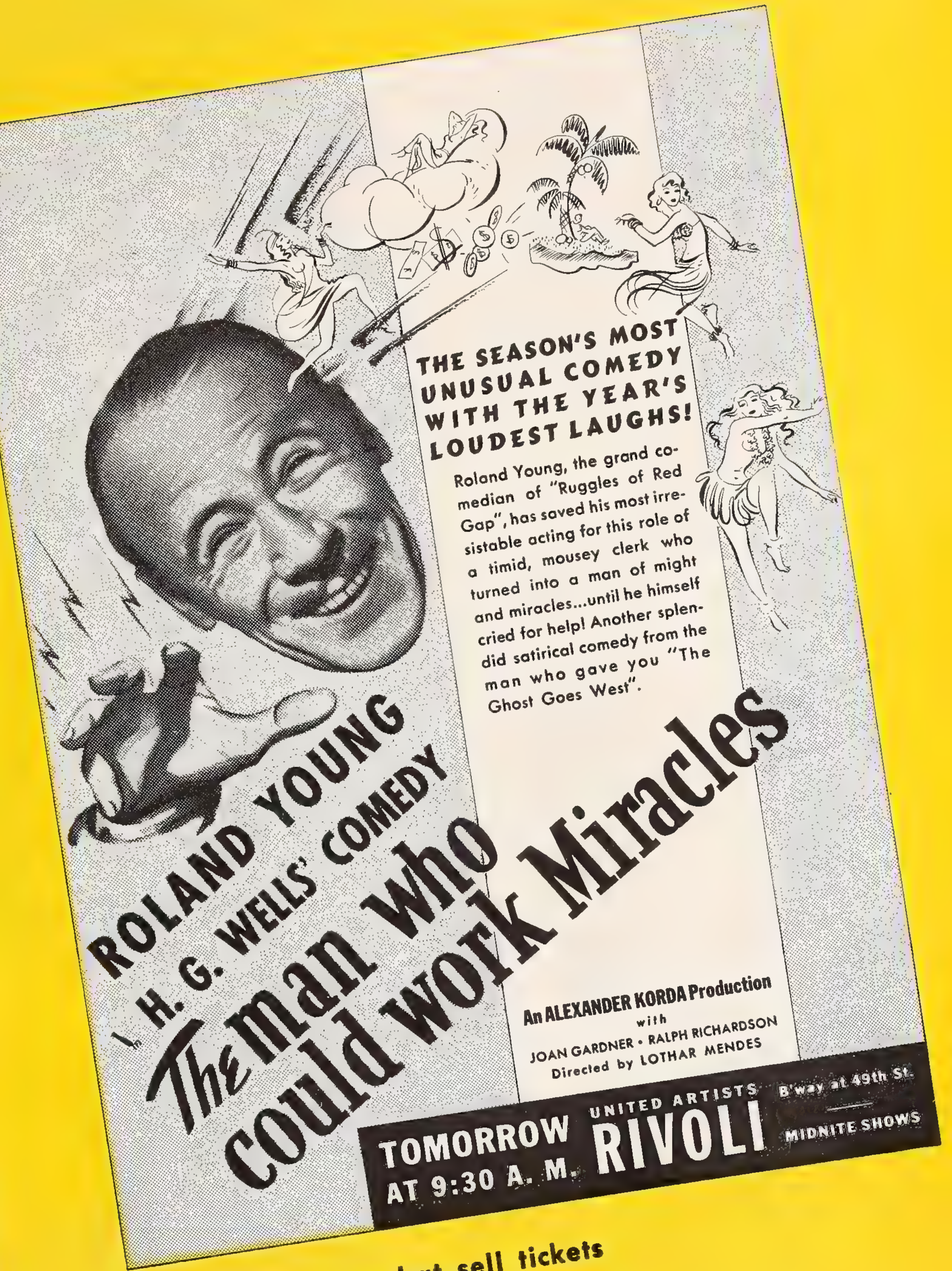
Cartoon ads for the white-space papers to jolt New York's sense of humor right into the box-office!



CTURE YOU'LL BE NUTS ABOUT!

Roland Young
in
H. G. WELLS' COMEDY
THE MAN WHO COULD
WORK MIRACLES
with
JOAN GARDNER • RALPH RICHARDSON

REET



THE SEASON'S MOST UNUSUAL COMEDY WITH THE YEAR'S LOUDEST LAUGHS!

Roland Young, the grand comedian of "Ruggles of Red Gap", has saved his most irresistable acting for this role of a timid, mousey clerk who turned into a man of might and miracles...until he himself cried for help! Another splendid satirical comedy from the man who gave you "The Ghost Goes West".

ROLAND YOUNG
in H. G. WELLS' COMEDY
The man who could work Miracles

An ALEXANDER KORDA Production
with
JOAN GARDNER • RALPH RICHARDSON
Directed by LOTHAR MENDES

TOMORROW AT 9:30 A. M.
UNITED ARTISTS
RIVOLI
B'way at 49th St.
MIDNITE SHOWS

Straight sock ads that sell tickets from still another angle. Use them all; they'll all sell tickets for you too!

PRODUCED BY ALEXANDER KORDA, WHO GAVE YOU "THE GHOST GOES WEST" • *Released thru United Artists*

FIRST "STATE" THEATRE PLANS NEW SEASON

Rockefeller Aids Washington Project of Department of Education and Seattle Repertory

by W. A. PRAGER
in Seattle

With its first season drawing to a close, America's first venture into the field of a State Theatre has been "highly successful" and will be continued, according to Bertram Boog, Seattle actor and spokesman for the Washington State Theatre. Motion picture exhibitors have been studying this new form of competition.

The venture was originated last fall following a grant of $35,000 from the Rockefeller Foundation. The grant was offered to finance a three-year experiment in the state-sponsored theatre field. It was accepted jointly by Washington's state department of education and Seattle's Repertory Playhouse.

The Repertory Playhouse, under the direction of Burton James, asembled a cast of professional actors and selected Shakespeare's "Comedy of Errors" as the play to be produced for the first season. It previously had been produced locally and presented before many of the Seattle public schools by the Repertory Playhouse.

37,000 See Performances

The grant of the Rockefeller Foundation and the cooperation of the state department of education was enlisted in order to test the project fully throughout all parts of the state, and in order to carry legitimate drama to school children and adults who otherwise would not be able to see such presentations.

For six weeks, the company toured the state of Washington and presented "A Comedy of Errors" more than 50 times before approximately 30,000 students at matinee performances and 7,000 adults at evening performances. Cities visited ranged in population from 5,000 to 100,000, and included such towns as Aberdeen, Hoquiam, Vancouver, Olympia, Everett, Wenatchee. Matinee performances at schools were given without charge. Evening showings at auditoriums and halls throughout the state netted about $8,000. Performances were once given before inmates of the federal penitentiary at McNeil Island and the state penitentiary at Walla Walla. The largest audience of the tour was at Vancouver, where 1,600 students were in attendance.

Spring Tour Is Set

In his report to the state department of education Director James revealed that a spring tour starting later this month and running through March will include 20 more performances than scheduled for the first fall tour. The spring trip will include one appearance in Idaho and another in Oregon, to show other Northwest states what the Washington State Theatre is doing. For its second year, to begin next September, the group will attempt to make three complete tours with an entirely new group of plays.

GOVERNMENT SUBSIDY URGED

Government subsidy was suggested as a means of reviving American theatre made decadent through high prices which are a barrier to the masses, by Elmer Rice, playwright, to an audience in the Y. M. and Y. W. H. A. in Wilmington, Del. High prices make it impossible for the majority of persons to attend, he declared.

Those able to pay the prices, he continued, are a conservative class not interested in plays depicting class struggle or other serious themes.

Mr. Rice explained the talking picture reaches the masses, but the theatre will decline until it can also reach this audience. High costs of play production make this unlikely unless there is government subsidy of the theatre, he pointed out.

Chief difficulties reported by the State Theatre troupe were lack of advance preparation in the school auditoriums, poor acoustics in many halls and classrooms, and a general lack of proper buildings or auditoriums in most smaller cities for presentation to the adult public.

Statewide Scope Now

Mr. Boog, whose professional name is Frederick Banker and who has appeared on Broadway, in stock in various cities and in Hollywood films, said that an attempt will be made to have this first State Theatre venture on a self-supporting basis within three years.

"Is was through our original presentation of a series of Shakespeare's plays at the Seattle Playhouse that we were able to bring the idea of an educational state theatre to fruition," Mr. Boog said. "The Rockefeller grant has enabled the Repertory Playhouse to increase its scope to a statewide radius, and the cooperation of the state department of education has enabled us to reach the audiences desired for this experiment.

"So successful has the plan been that inquiries have come from all parts of the country, and as far afield as the Philippine islands," Mr. Boog added. "The players themselves are tremendously interested in the venture, being willing to endure certain discomforts in travel and living quarters, and accepting very small remuneration for their efforts."

Rene Clair, French director who made "Sous Les Toits de Paris," "Le Million" and "A Nous La Liberte," has been decorated with the medal of La Legion d'Honneur by the French Government.

U.S. Films Lead In Argentina

by N. BRUSKI
in Buenos Aires

American films dominate the Argentine market, a survey covering importations for the last 11 months shows. Of 468 features released in this city from January 1, 1936 to November 31, 1936, 332 were American, 34 German, 30 English, 20 French, 17 Spanish, 6 Italian and 17 were produced in Argentina. Domestic production is expected to total 34 in 1937.

In comparison with the same period of 1935, American product showed a decrease of about 10 per cent, English films increased from 17 to 30, gains were shown also by French and Spanish product, while Germany's imports declined.

The public here on the whole is indifferent to domestic product, which cannot be compared in quality to that of the United States or other countries. Even the native language used in the home product has failed to compensate for its production weakness.

American product has been affected to a certain extent during the past year by rumors that the Government is giving serious consideration to the establishment of quota regulations on foreign product. It has been pointed out, however, that in view of the weak state of production here, such legislation would be definitely harmful. A more useful alternative has been suggested in the form of custom duty exemption on machinery and raw materials used in production.

Ben Robins Is Dead

Ben Robins, 49, vice-president of the Robins Amusement Company and the Robins Theatres of Warren, Ohio, operating head of the Robins and Ohio of Warren and the Butler and Warner theatres of Niles, Ohio, died at the North Side unit of the Youngstown, Ohio, hospital of complications following a heart attack last Saturday. He is survived by his brothers, Daniel, Harry, Nathan, Joseph, David and Jack and his widow. Burial was in the Children of Israel Cemetery, Youngstown.

Train Kills H. D. Talley

H. D. Talley, theatre operator of Devine, Mathis and Pearsall, Texas, was instantly killed last weekend when he was struck by a Laredo passenger train. Survivors are his widow, a daughter and one son, Gidney, owner of the Plestex theatre at Pleasanton.

Gore Funeral Services

Funeral services were held in Los Angeles at the Groman Mortuary for Charles Gore, 62, veteran theatre operator who died last Tuesday. He is survived by his widow, Dora; two brothers, Mike and Abe; three sons and a daughter. Burial was in Peace Cemetery.

Edward Davidow Dead

Edward Davidow, 67, agent and brother-in-law of Lee and J. J. Shubert, died of a heart attack last Sunday in his room at the Hotel Edison in New York. He produced "Satellite" at the Bijou theatre last year.

BIGGEST NAME IN SERIALS!

It's only natural that the biggest name in serials should come to you from the industry's serial specialist, Nat Levine. Here's one for the whole family. *Ready now!* Millions follow Tracy daily in the newspapers. Millions more trail him on the air*. Every one a pre-sold patron for the picture. An exploitation gem. See press book loaded with ready-made national tie-ups, stunts.

DICK TRACY

A REPUBLIC SERIAL

in

15

ACTION EPISODES

Based on the cartoon strip by CHESTER GOULD
with RALPH BYRD • KAY HUGHES
Directed by Ray Taylor • Alan James
Screen play by Barry Shipman • Winston Miller
Original Story by Morgan Cox • George Morgan
Produced by NAT LEVINE • A REPUBLIC SERIAL

* "DICK TRACY" is the most popular daytime program on the air according to survey by Prof. Elder of Mass. Institute of Technology.

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 13, 1937, from 103 theatres in 18 major cities of the country was $1,169,331, a decrease of $14,514 from the total of the preceding week ended February 6, 1937, when 99 theatres in 17 large cities of the country aggregated $1,183,845.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	**Gross**	**Picture**	**Gross**	**(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)**
Boston							
Boston	3,246	35c-75c	"Join the Marines" (Republic) (on stage: Leon Errol and Louise Beavers)	21,000	"Flying Hostess" (Univ.) (plus stage show)	20,000	High 12-5 "Smartest Girl in Town" (on stage: Eddie Cantor) (6 days) 43,500 Low 6-13 "The Harvester" and "Abdul the Damned" 4,000
Fenway	1,382	30c-50c	"Maid of Salem" (Para.) and "Bulldog Drummond Escapes" (Para.)	7,000	"One in a Million" (20th Cent.-Fox) and "Man of Affairs" (GB)	6,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 8,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 2,500
Keith's Memorial	2,907	25c-65c	"The Plough and the Stars" (Radio) (2nd week)	15,500	"Rainbow on the River" (Radio)	12,000	High 2-29 "Follow the Fleet" 37,000 Low 8-17-35 "Jalna" 5,500
Loew's Orpheum	2,970	35c-65c	"After the Thin Man" (MGM) (2nd week)	16,500	"After the Thin Man" (MGM) (1st week)	20,000	High 11-16-35 "Mutiny on the Bounty" 25,000 Low 6-27 "Sins of Man" and "Half Angel" 9,000
Loew's State	3,557	35c-65c	"After the Thin Man" (MGM) (2nd week)	14,000	"After the Thin Man" (MGM) (1st week)	18,500	High 11-16-35 "Mutiny on the Bounty" 24,500 Low 7-6-35 "Sanders of the River" and "Unknown Woman' 7,500
Metropolitan	4,332	35c-75c	"Lloyds of London" (20th Cent.-Fox) (on stage: Belle Baker and Stepin Fetchit)	31,000	"Champagne Waltz" (Para.) (on stage: Ray Noble and Orch.)	28,000	High 4-6-35 "Private Worlds" (plus stage show) 56,000 Low 7-20-35 "Men Without Names" 14,000
Paramount	1,793	25c-50c	"Maid of Salem" (Para.) and "Bulldog Drummond Escapes" (Para.)	11,000	"One in a Million" (20th Cent.-Fox) and "Man of Affairs" (GB)	9,000	High 3-14 "The Story of Louis Pasteur" and "The Voice of Bugle Ann" 15,000 Low 7-20-35 "Don't Bet on Blondes" and "Ladies Crave Excitement" 4,000
Buffalo							
Buffalo	3,489	30c-50c	"Stolen Holiday" (F.N.)	11,000	"Champagne Waltz" (Para.)	16,000	High 1-9-37 "After the Thin Man" 27,200 Low 7-27-35 "Broadway Gondolier" 6,600
Century	3,000	25c	"Rainbow on the River" (Radio) and "Without Orders" (Radio) (2nd week)	10,000	"Rainbow on the River" (Radio) and "Without Orders" (Radio) (1st week)	12,000	High 2-6-37 "Rainbow on the River" "Without Orders" 12,000 Low 8-3-35 "Mad Love" and "Dog of Flanders" 3,800
Great Lakes	3,000	25c-40c	"God's Country and the Woman" (W. B.)	9,700	"Black Legion" (W.B.)	6,700	High 9-5 "The Gorgeous Hussy" 23,500 Low 4-11 "Three Godfathers" and "Her Master's Voice" 4,900
Hippodrome	2,500	25c-40c	"One in a Million" (20th Cent.-Fox)	8,200	"A Doctor's Diary" (Para.) and "Mind Your Own Business" (Para.)	7,100	High 2-9-35 "David Copperfield" 17,200 Low 4-11 "Timothy's Quest" and "My Marriage" 3,800
Lafayette	3,300	25c	"North of Nome" (Col.) and "Lady from Nowhere" (Col.)	8,300	"Great Guy" (Grand National)	10,000	High 1-12-35 "Broadway Bill" 17,100 Low 10-31 "The President's Mystery" and "Sitting on the Moon" 3,800
Chicago							
Apollo	1,400	35c-75c	"Rembrandt" (U.A.) (2nd week)	6,500	"Rembrandt" (U.A.) (1st week)	8,800	High 9-12 "Girls' Dormitory" 11,000 Low 5-25-35 "The Devil Is a Woman" 1,000
Chicago	4,000	35c-75c	"Champagne Waltz" (Para.) (on stage: Veloz and Yolanda) (2nd week)	35,500	"Champagne Waltz" (Para.) (on stage: Veloz and Yolanda) (1st week)	50,500	High 1-9-37 "The Plainsman" 57,500 Low 11-28 "Go West, Young Man" 23,000
Garrick	900	35c-75c	"After the Thin Man" (MGM) (2nd week)	6,800	"After the Thin Man" (MGM) (1st week)	9,900	High 11-3 "Sing, Baby, Sing" 10,300 Low 5-4-35 "One New York Night" 3,000
Oriental	3,490	35c-55c	"More Than a Secretary" (Col.) (plus vaudeville revue)	19,300	"Banjo on My Knee" (20th Cent.-Fox) (plus stage show)	18,800	High 1-9-37 "Sinner Take All" (on stage: Mills Brothers) 25,800 Low 9-21-35 "Man on the Flying Trapeze" 13,400
Palace	2,509	35c-75c	"The Plough and the Stars" (Radio) (on stage: Ritz Brothers and revue)	26,400	"Three Smart Girls" (Univ.) (on stage: James Melton) (2nd week)	17,700	High 9-12 "Swing Time" (plus stage show) 35,600 Low 4-11 "Love Before Breakfast" 6,000
Roosevelt	1,591	35c-75c	"Black Legion" (W.B.)	10,000	"God's Country and the Woman" (W.B.) (6 days-2nd week)	9,000	High 1-5-35 "Forsaking All Others" 27,000 Low 11-23-35 "O'Shaughnessy's Boy" 7,000
State-Lake	2,776	20c-40c	"Lady from Nowhere" (Col.) (plus stage show)	16,600	"Join the Marines" (Republic) (plus stage show)	17,300	High 9-12 "The Iron Man" 20,100 Low 7-20-35 "Alias Mary Dow" 8,000
United Artists	1,700	35c-75c	"Camille" (MGM) (2nd week)	18,800	"Camille" (MGM) (1st week)	30,000	High 1-9-37 "After the Thin Man" 35,700 Low 4-13-35 "Vanessa: Her Love Story" 10,000
Cleveland							
Allen	3,330	30c-42c	"The Holy Terror" (20th Cent.-Fox)	6,000	"Criminal Lawyer" (Radio)	7,500	High 1-9-37 "Charlie Chan at the Opera" 9,300 Low 6-22-35 "The Daring Young Man" 1,300
Hippodrome	3,800	30c-42c	"Stolen Holiday" (F.N.) (6 days)	10,000	"Black Legion" (W.B.)	10,500	High 9-21-35 "Top Hat" 27,500 Low 8-24-35 "Dante's Inferno" 5,250
RKO Palace	3,100	30c-60c	"God's Country and the Woman" (W.B.) (stage: Benny Fields and Revue)	20,000	"The Woman Alone" (GB) (on stage: Helen Morgan and Revue)	25,000	High 4-6-35 "Transient Lady" 39,000 Low 6-8-35 "Break of Hearts" 5,500
State	3,400	30c-42c	"Champagne Waltz" (Para.)	13,000	"Beloved Enemy" (U.A.)	14,000	High 4-18 "Petticoat Fever" (on stage: Jack Benny and Mary Livingston) 40,500 Low 3-16-35 "Folies Bergere" 6,000
Stillman	1,900	30c-42c	"The Plainsman" (Para.) (2nd week)	6,000	"The Plainsman" (Para.) (1st week)	7,500	High 1-16-37 "After the Thin Man" 12,000 Low 5-9-36 "Too Many Parents" 2,000
Denver							
Aladdin	1,500	25c-50c	"Man of Affairs" (GB)	4,000	"Beloved Enemy" (U.A.)	1,500	High 11-14 "The Gay Desperado" 6,000 Low 6-22-35 "Nell Gwyn" and "My Heart Is Calling" 600
Broadway	1,500	25c-40c	"Three Smart Girls" (Univ.)	4,500	"Rembrandt" (U.A.)	1,500	High 5-16 "The Great Ziegfeld" (50c-$1.36) 8,000 Low 12-28-35 "Unfinished Symphony" 300
Denham	1,500	25c-40c	"Champagne Waltz" (Para.) (2nd week)	5,500	"Champagne Waltz" (Para.) (1st week)	9,000	High 2-29 "Klondike Annie" 13,000 Low 8-24-35 "Without Regret" 1,750
Denver	2,500	25c-50c	"One in a Million" (20th Cent.-Fox) (plus stage band)	13,000	"Three Smart Girls" (Univ.) (plus stage band)	9,500	High 11-16-35 "Mutiny on the Bounty" 15,000 Low 12-28-35 "Here Comes the Band" 1,500
Orpheum	2,600	25c-40c	"We're on the Jury" (Radio) and "Under Cover of Night" (MGM)	6,500	"Plough and the Stars" (Radio) and "Racing Lady" (Radio)	5,500	High 1-9-37 "After the Thin Man" 17,000 Low 12-28-35 "The Perfect Gentleman" 2,000
Paramount	2,000	25c-40c	"The Woman Alone" (GB) and "Counterfeit Lady" (Col.)	2,500	"Smart Blonde" (W.B.) and "Fugitive in the Sky" (W.B.)	3,000	High 5-11-35 "Bride of Frankenstein" 7,000 Low 11-30-35 "Bad Boy" 800

USED IN NINE OF "1936's BEST TEN"

ALL but one of the ten pictures chosen in the *Film Daily's* 1936 critics' poll were made on Eastman Super X Panchromatic Negative. Unquestionably this famous film contributes substantially to the artistry and entertainment value of every production in which it is used. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"You Only Live Once" (U.A.) and 'Dangerous Number" (MGM)	10,113	"Camille" (MGM) and "Off to the Races" (20th Cent.-Fox)	14,275	High 2-22 "Modern Times" 26,000 Low 5-4-35 "West Point of the Air" 4,900
Pantages	3,000	30c-65c	"White Hunter" (20th Cent.-Fox).. and "We're on the Jury" (Radio)	5,900	"Condemned Row" (Radio) and "They Wanted to Marry" (Radio)	6,900	High 9-12 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"Sing Me a Love Song" (F.N.) and "Once a Doctor" (F.N.)	11,200	"Beloved Enemy" (U.A.) and "Woman in Distress" (Col.)	11,700	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise" 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Lloyds of London" (20th Cent.-Fox)	6,500	"God's Country and the Woman".. (W.B.)	5,000	High 9-12 "My Man Godfrey" 8,000 Low 6-27 "Sins of Man" 1,600
Circle	2,800	25c-40c	"You Only Live Once" (U.A.) and "Bulldog Drummond Escapes" (Para.)	5,000	"Champagne Waltz" (Para.) and.. "A Doctor's Diary" (Para.)	8,000	High 10-10 "Anthony Adverse" 10,000 Low 3-16-35 "Transient Lady" 2,000
Loew's	2,800	25c-40c	"Women of Glamour" (Col.) and.. "Under Cover of Night" (MGM)	4,500	"More Than a Secretary" (Col.) and "Counterfeit Lady" (Col.)	6,100	High 1-2-37 "After the Thin Man" 16,000 Low 4-6-35 "Casino Murder Case" 2,750
Lyric	2,000	25c-40c	"The Great O'Malley" (W.B.) (plus Major Bowes' Girl Revue)	12,000	"Woman Wise" (20th Cent.-Fox).. (plus stage show)	9,800	High 9-12 "Pepper" 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan".. 5,700
Kansas City							
Mainstreet	3,100	25c-40c	"God's Country and the Woman" (W. B.)	7,800	"Champagne Waltz" (Para.)	7,700	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything" 2,000
Midland	4,000	25c-40c	"More Than a Secretary" (Col.).. and "Devil's Playground" (Col.)	9,500	"You Only Live Once" (U.A.) and "Under Cover of Night" (MGM)	7,900	High 1-2-37 "After the Thin Man" 26,300 Low 9-14-35 "Bonnie Scotland" 6,000
Newman	1,900	25c-40c	"A Doctor's Diary" (Para.)	6,800	"One in a Million" (20th Cent.-Fox)	7,400	High 5-25-35 "Goin' to Town" 14,000 Low 5-18-35 "Dinky" 3,000
Tower	2,090	25c-35c	"A Smart Blonde" (W. B.) (plus stage show)	6,900	"Join the Marines" (Republic) (plus stage show)	6,500	High 1-18 "Magnificent Obsession" 14,500 Low 3-14 "Lady of Secrets" 5,000
Uptown	2,000	25c-40c	"Lloyds of London", (20th Cent.-Fox) (2nd week)	4,500	"Lloyds of London" (20th Cent.-Fox) (1st week)	7,000	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep" 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Good Earth" (MGM) (2nd week)	17,300	"The Good Earth" (MGM) (6 days-1st week)	21,500	....
Four Star	900	30c-55c	"Men Are Not Gods" (U.A.)	5,325	"Man of Affairs" (GB) (2nd week)	3,100	High 1-2-37 "Rembrandt" (6 days) 9,113 Low 12-17-35 "Return of Peter Grimm" 2,400
Hillstreet	2,700	30c-65c	"White Hunter" (20th Cent.-Fox) and "We're on the Jury" (Radio)	7,000	"Condemned Row" (Radio) and "They Wanted to Marry" (Radio)	6,500	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"You Only Live Once" (U.A.) and "Dangerous Number" (MGM)	14,043	"Camille" (MGM) and "Off to the Races" (20th Cent.-Fox)	18,566	High 1-9-37 "After the Thin Man" and "Woman Wise" 25,900 Low 10-26-35 "Way Down East" 6,200
W. B. Downtown	3,400	30c-65c	"Sing Me a Love Song" (F.N.) and "Once a Doctor" (F.N.)	10,000	"Beloved Enemy" (U.A.) and "Woman in Distress" (Col.)	9,900	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise" 3,800
Minneapolis							
Century	1,600	25c-40c	"A Doctor's Diary" (Para.)	5,000	"More Than a Secretary" (Col.)	6,000	High 1-16-37 "Three Smart Girls" (2nd week) 9,000 Low 1-30-37 "Camille" 3,000
Minnesota	4,000	25c-55c	"Lloyds of London" (20th Cent.-Fox)	13,000	"Champagne Waltz" (Para.)	11,000	High 1-4 "The Bride Comes Home" 31,326 Low 12-26 "White Hunter" 6,000
RKO Orpheum	2,900	25c-40c	"Stolen Holiday" (F.N.) (plus stage show) (35c-55c)	15,000	"The Garden of Allah" (U.A.)	4,500	High 9-21-35 "Top Hat" 18,000 Low 6-13 "The Golden Arrow" 3,000
World	400	25c-35c	"Three Smart Girls" (Univ.) (6th week)	2,000	"Three Smart Girls" (Univ.) (5th week)	1,800	High 9-5 "Secret Agent" 6,000 Low 9-19 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"God's Country and the Woman".. (W.B.) and "Mind Your Own Business" (Para.)	9,500	"Three Smart Girls" (Univ.) and.. "Flying Hostess" (Univ.)	11,000	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 12-26 "A Midsummer Night's Dream" 6,500
His Majesty's	1,700	25c-50c	"Wings of the Morning" (20th Cent.-Fox) (2nd week)	6,000	"Wings of the Morning" (20th Cent.-Fox) (1st week)	7,500	High 10-17 "Nine Days a Queen" and "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Once a Doctor" (F.N.) and "One Way Passage" (W.B.) (re-issue) (plus stage show)	10,000	"Let's Make a Million" (Para.) (plus stage show)	11,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"After the Thin Man" (MGM)	13,500	"Champagne Waltz" (Para.) and.. "Straight from the Shoulder" (Para.)	10,000	High 12-7-35 "Mutiny on the Bounty".. 15,000 Low 12-26 "Old Hutch" and "Mister Cinderella" 7,500
Princess	2,272	25c-65c	"Winterset" (Radio) and "Rainbow on the River" (Radio)	7,500	"Beloved Enemy" (U.A.) and "Can This Be Dixie?" (20th Cent.-Fox)	7,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,142	55c-$2.20	"The Good Earth" (MGM) (2nd wek)	23,100	"The Good Earth" (MGM) (5 days-1st week)	17,573	....
Capitol	4,700	25c-85c	"Camille" (MGM) (3rd week)	35,000	"Camille" (MGM) (2nd week)	45,000	High 1-5-35 "Forsaking All Others" 87,000 Low 5-30 "Three Wise Guys" 7,000
Criterion	1,700	25c-75c	"Great Guy" (Grand National) (6th week)	8,500	"Great Guy" (Grand National) (5th week)	9,500	....
Paramount	3,700	25c-85c	"Champagne Waltz" (Para.) (plus stage show)	48,000	"The Plainsman" (Para.) (plus stage show) (3rd week)	28,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air" 10,000
Rialto	594	25c-55c	"We're on the Jury" (Radio)	7,000	"Sinner Take All" (MGM)	7,500	....
Rivoli	2,200	25c-99c	"You Only Live Once" (U.A.) (2nd week)	22,000	"You Only Live Once" (U.A.) (1st week)	32,000	High 2-15 "Modern Times" 65,000 Low 6-29-35 "Nell Gwyn" 8,100
RKO Music Hall	5,954	40c-$1.65	"On the Avenue" (20th Cent.-Fox) (plus stage revue)	88,000	"Plough and the Stars" (Radio).. (plus stage show)	73,500	High 9-7-35 "Top Hat" 131,200 Low 12-19 "More Than a Secretary" 45,000
Roxy	6,200	25c-75c	"Three Smart Girls" (Univ.) (on stage: Borrah Minevitch and Rascals) (3rd week)	35,000	"Three Smart Girls" (Univ.) (on stage: Borrah Minevitch and Rascals) (2nd week)	50,000	High 1-9-37 "One in a Million" (8 days) 80,000 Low 4-20-35 "My Heart Is Calling" 17,500
Strand	3,000	40c-99c	"Stolen Holiday" (F.N.) (2nd week)	14,500	"Stolen Holiday" (F.N.) (1st week)	24,231	High 5-11 "The G Men" 60,138 Low 4-4-36 "Snowed Under" 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross	
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)	
Oklahoma City								
Capitol	1,200	10c-41c	"Winterset" (Radio)	2,600	"The Jungle Princess" (Para.)	2,500	High 8-29 "Girls' Dormitory" Low 5-9 "Big Brown Eyes"	3,900 1,300
Criterion	1,700	10c-55c	"Stolen Holiday" (F.N.)	3,500	"Rainbow on the River" (Radio)	3,800	High 9-14-35 "Steamboat Round the Bend" Low 11-12-35 "The Case of the Lucky Legs"	10,000 2,500
Liberty	1,500	10c-35c	"Jailbreak" (W.B.) and "Ticket to Paradise" (Republic) (4 days)	2,000	"Mr. Cinderella" (MGM) (plus stage show) (4 days) (10c-40c)	2,400	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor"	4,200
			"Along Came Love" (Para.) and "Conflict" (Univ.) (3 days)	900	"Wanted: Jane Turner" (Radio) and "Champagne Charlie" (20th Cent.-Fox) (3 days)	800	Low 10-26-35 "Little Big Shot" and "I Live for Love"	1,500
Midwest	1,500	10c-55c	"You Only Live Once" (U.A.)	3,900	"Charge of the Light Brigade" (W.B.)	3,500	High 1-2-37 "After the Thin Man" Low 8-24-35 "The Farmer Takes a Wife"	8,800 1,800
Omaha								
Brandeis	1,200	25c-40c	"Stolen Holiday" (F.N.) and "Devil's Playground" (Col.)	5,700	"Plough and the Stars" (Radio) and "They Wanted to Marry" (Radio)	3,900	High 9-14-35 "Top Hat" Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path"	9,500 2,600
Omaha	2,200	25c-40c	"The Holy Terror" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.-Fox)	7,600	"Champagne Waltz" (Para.) and "Under Cover of Night" (MGM)	7,100	High 7-11 "San Francisco" and "The First Baby" Low 10-5-35 "Dante's Inferno" and "She Gets Her Man"	11,600 3,600
Orpheum	3,000	25c-40c	"Great Guy" (Grand National) (plus stage show) (35c-55c)	14,500	"Mind Your Own Business" (Para.) and "Sinner Take All" (MGM)	7,200	High 2-29 "Exclusive Story" (on stage: Ted Lewis) Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen"	21,150 5,800
Philadelphia								
Aldine	1,400	40c-65c	"You Only Live Once" (U.A.)	9,700	"Men Are Not Gods" (U.A.) (6 days-2nd week)	6,000	High 1-9-37 "Beloved Enemy" Low 1-26-35 "The Runaway Queen"	21,000 2,200
Boyd	2,400	40c-55c	"Champagne Waltz" (Para.) (5 days-2nd week)	7,000	"Champagne Waltz" (Para.) (1st week)	17,000	High 1-4 "A Tale of Two Cities" Low 8-17-35 "Jalna"	30,000 6,000
Earle	2,000	25c-55c	"Bulldog Drummond Escapes" (Para.) (on stage: Duncan Sisters and Revue)	12,500	"Criminal Lawyer" (Radio) (on stage: Roscoe Ates and Revue)	13,000	High 1-4 "Miss Pacific Fleet" Low 10-5-35 "I Live for Love"	22,000 9,500
Fox	3,000	40c-65c	"More Than a Secretary" (Col.) (on stage: Ina Ray Hutton and Band)	16,000	"Stolen Holiday" (F.N.) (on stage: Paul Draper and Revue)	16,500	High 5-9 "Under Two Flags" Low 9-28-35 "Redheads on Parade"	31,000 7,500
Karlton	1,000	25c-40c	"Men Are Not Gods" (U.A.) (9 days)	3,700	"Career Woman" (20th Cent.-Fox) (5 days)	1,200	High 10-5-35 "Top Hat" Low 6-1-35 "Dinky"	6,300 1,200
Keith's	2,000	30c-50c	"Stolen Holiday" (F.N.)	3,100	"God's Country and the Woman" (W. B.)	2,500	High 4-13-35 "Roberta" Low 1-2-35 "The Right to Live"	5,800 900
Stanley	3,700	40c-55c	"On the Avenue" (20th Cent.-Fox)	18,500	"Three Smart Girls" (Univ.) (2nd week)	11,500	High 12-5 "Born to Dance" Low 5-11-35 "Stolen Harmony"	33,500 4,000
Stanton	1,700	30c-50c	"Black Legion" (W. B.) (2nd week)	7,000	"Black Legion" (W.B.) (1st week)	9,500	High 1-11 "Riffraff" Low 3-23-35 "Captain Hurricane"	10,000 1,800
Portland, Ore.								
Blue Mouse	1,700	30c-40c	"Theodora Goes Wild" (Col.) (5th week) and "Lady from Nowhere" (Col.)	2,500	"Theodora Goes Wild" (Col.) and "Can This Be Dixie?" (20th Cent.-Fox) (4th week)	2,500	High 6-17-35 "Life Begins at Forty" Low 6-22-35 "My Heart Is Calling"	2,700 1,400
Broadway	1,912	30c-40c	"Mama Steps Out" (MGM) and "Man of the People" (MGM)	6,300	"Three Smart Girls" (Univ.) and "Mad Holiday" (MGM) (3rd week)	7,200	High 5-16 "The Singing Kid" Low 7-27-35 "Calm Yourself" and "Chinatown Squad"	8,500 4,000
Mayfair	1,700	30c-40c	"Bulldog Drummond Escapes" (Para.) and "Join the Marines" (Republic)	3,500	"Man of Affairs" (GB) and "General Spanky" (MGM)	4,000	High 1-25 "A Midsummer Night's Dream" Low 1-19-35 "Behold My Wife" and "Defense Rests"	12,000 1,600
Orpheum	1,700	30c-40c	"Winterset" (Radio) and "More Than a Secretary" (Col.) (2nd week)	6,000	"Winterset" (Radio) and "More Than a Secretary" (Col.) (1st week)	8,900	High 9-28-35 "She Married Her Boss" Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland"	9,500 4,000
Paramount	3,008	30c-40c	"One in a Million" (20th Cent.-Fox) and Counterfeit Lady" (Col.) (2nd wek)	8,700	"One in a Million" (20th Cent.-Fox) and "Counterfeit Lady" (Col.) (1st week)	9,800	High 4-20-35 "Private Worlds" Low 5-2 "The Witness Chair" and "Big Brown Eyes"	11,500 5,000
United Artists	945	30c-40c	"The Luckiest Girl in the World" (Univ.)	5,000	"Stolen Holiday" (F.N.) (2nd week)	7,000	High 10-17 "Dodsworth" Low 6-8-35 "Age of Indiscretion"	9,500 4,000
San Francisco								
Embassy	1,400	15c-40c	"Forbidden Adventure" (Roadshow Att.) (2nd week)	4,200	"Forbidden Adventure" (Roadshow Att.) (1st week)	6,200	High 11-14 "Gambling with Souls" Low 12-7-35 "Two Sinners" and "$1,000 a Minute"	7,500 2,000
Fox	5,651	15c-75c	"The Great O'Malley" (W.B.) and "Dangerous Number" (MGM)	16,200	"Stolen Holiday" (F.N.) and "Bulldog Drummond Escapes" (Para.)	15,600	High 1-16-37 "After the Thin Man" "King of Hockey" Low 11-30-35 "To Beat the Band" and "Freckles"	29,000 4,000
Golden Gate	2,800	15c-55c	"Criminal Lawyer" (Radio) (plus vaudeville)	16,300	"Condemned Row" (Radio) (plus vaudeville)	15,500	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) Low 5-23 "Dancing Pirate"	34,000 9,000
Orpheum	2,440	15c-40c	"More Than a Secretary" (Col.) and "The Mighty Treve" (Univ.)	10,200	"Three Smart Girls" (Univ.) and "Find the Witness" (Col.) (3rd week)	6,500	High 1-2-37 "Pennies from Heaven" and "You Can't Get Away With It" Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth"	17,200 4,800
Paramount	2,670	15c-75c	"Champagne Waltz" (Para.) and "Career Woman" (20th Cent.-Fox) (2nd week)	12,600	"Champagne Waltz" (Para.) and "Career Woman" (20th Cent.-Fox) (1st week)	13,800	High 7-11 "San Francisco" Low 3-2-35 "Living on Velvet" and "All the King's Horses"	23,000 8,500
St. Francis	1,470	15c-40c	"After the Thin Man" (MGM) and "Hats Off" (Grand National) (3rd week)	5,600	"After the Thin Man" (MGM) and "Hats Off" (Grand National) (2nd week)	6,400	High 8-1 "San Francisco" Low 12-12 "Polo Joe" and "Can This Be Dixie?"	12,400 4,400
United Artists	1,200	15c-65c	"Garden of Allah" (U.A.) (4th week)	4,200	"Garden of Allah" (U.A.) (3rd week)	4,700	High 10-26-35 "Barbary Coast" Low 12-28-35 "Mimi"	15,000 2,500
Warfield	2,700	15c-75c	"Lloyds of London" (20th Cent.-Fox) and "Off to the Races" (20th Cent.-Fox) (2nd week)	14,000	"Lloyds of London" (20th Cent.-Fox) and "Off to the Races" (20th (Cent.-Fox) (1st week)	14,800	High 10-5-35 "I Live My Life" Low 12-5 "Polo Joe" and "Can This Be Dixie?"	35,000 12,000
Seattle								
Blue Mouse	950	25c-55c	"Winterset" (Radio) and "Woman Wise" (20th Cent.-Fox)	3,850	"Camille" (MGM)	3,700	High 12-12 "Charge of Light Brigade" Low 1-9-37 "College Holiday"	7,200 2,850
Fifth Avenue	2,500	25c-55c	"Lloyds of London" (20th Cent.-Fox) and "We're on the Jury" (Radio)	9,300	"Champagne Waltz" (Para.) and "Sinner Take All" (MGM)	6,850	High 9-19 "Anthony Adverse" Low 4-26 "Trail of the Lonesome Pine"	11,300 2,600
Liberty	1,800	15c-55c	"Beloved Enemy" (U.A.)	5,250	"More Than a Secretary" (Col.) and "Woman in Distress" (Col.) (9 days)	6,700	High 1-2-37 "Pennies from Heaven" and "North of Nome" Low 4-13-35 "White Lies" and "Happy Landing"	10,000 2,700
Music Box	950	25c-55c	"One in a Million" (20th Cent.-Fox) (3rd week)	4,100	"One in a Million" (20th Cent.-Fox) (2nd week)	4,200	High 2-16-35 "Roberta" Low 1-26-35 "The Man Who Reclaimed His Head"	6,100 2,850
Music Hall	2,275	25c-55c	"You Only Live Once" (U.A.) and "The Holy Terror" (20th Cent.-Fox)	4,900	"Man of Affairs" (GB) and "Night Waitress" (Radio)	4,300	……	
Orpheum	2,450	25c-40c	"Daniel Boone" (Radio) and "Hats Off" (Grand National) (plus vaudeville)	5,350	"The Plot Thickens" (Radio) and "Laughing at Trouble" (20th Cent.-Fox) (plus vaudeville)	6,150	High 9-21-35 "Top Hat" Low 12-5 "A Woman Rebels" and "Mister Cinderella"	10,400 4,200
Palomar	1,500	15c-35c	"Easy to Take" (Para.) (on stage: Major Bowes' Amateurs)	5,200	"Love on Ice" (W.B.) (plus stage show)	6,100	……	
Paramount	3,050	25c-40c	"Stolen Holiday" (F.N.) and "Under Cover of Night" (MGM)	5,900	"Winterset" (Radio) and "Woman Wise" (20th Cent.-Fox)	5,700	High 12-14-35 "Annie Oakley" Low 6-6 "Till We Meet Again" and "Times Square Playboy"	9,200 3,250

U. S. PICTURES HAVE HEAD START IN FAVOR WITH PALESTINE PUBLIC

Land of International Jewry Yields Million-Dollar Annual Turnover at 35 Theatres; Transjordan Area Poorer

Market Declared Ripe for Independents with Alert Representatives; Censors Are Centrally Organized

by ISAAC R. MOLHO
in Jerusalem

Palestine is a mandated territory under the supervision of Great Britain, and is the most important market in the Middle East for talking pictures in the English language, Egypt excepted.

As the central meeting place of several roads and cultures, this land where the International Jewry is cooperating to establish a national home for the Jewish people, contains, on the two sides of the Jordan, a population calculated at 1,600,000 inhabitants. Three hundred thousand Arabs, semi-nomads, are in the poor desert land of Transjordan. The Jews, about 400,000, are concentrated mostly in the valley of Saron, at Esdraelon, Upper and Lower Galilee, Tel Aviv, Jerusalem and Haifa, forming the best center of the Levant. The future appears to be more and more important with the increasing resources and enlarged Jewish national activities.

The yearly turnover in film business totals a million dollars in box-office incomes, with 35 theatres in all the territory. This figure is twice the yearly turnover of cinema business in countries like Iraq, with a population of three millions.

While no exact statistics or correct records are available as yet, it seems certain that the absorption capacity of the market lies between 250 to 300 programs yearly. Each program consists of a feature of 8 to 12 reels, with usually two or three additional reels as follows: One local newsreel attached sometimes to European news imported weekly by airmail from Fox or Gaumont British of London, or from Paramount, Paris; a comic in one or two reels or a sport subject, traveltalk, topical, black and white or colored shorts. Walt Disney shorts are the most appreciated. Double feature programs scarcely are used and the same is true in first run houses for serials or western pictures.

American Product Leads

The distributors' returns on flat rentals or percentages of the incomes, excluding municipal taxes and stamps, total between $325,000 and $350,000. MGM is on the top with figures exceeding $40,000, closely followed by Twentieth Century-Fox, Paramount, United Artists, RKO and Warner Bros.

Continental producers cannot hope to distribute as many pictures as the American companies. MGM, for example, has about 30 programs at an average of $1,500. Some German and Russian talking pictures, like "Peter," have reached greater figures, but this is a direct effect of the special clientele recruited in the Jewish communities of Tel Aviv and Haifa, residents of which are chiefly of Central and Eastern European origin.

URGES RENTAL CUTS IN TIMES OF STRESS

"Film companies share with us when our business is good, through percentage pictures. Now that the box offices in Kansas City have a bad case of cold weather and flu, why don't they give us a reduction on flat rentals," wondered Jay Means of the Oak Park and Bagdad there this week.

Mr. Means' suggestion was said to be echoed by many other exhibitors in Kansas City whose grosses have been feeling the effects of weather and ill health the past month.

Praised and liked after the war, the German-made product now is boycotted due to the Nazi movement against the Jews.

The oldest distribution company established in this country is the Metro office, which for years directly handled the Syria, Iraq and Iran (Persia) branches.

Paramount, Twentieth Century-Fox and Warner Bros. also have exchanges in Palestine, but the head office still remains in Egypt. United Artists, RKO and Gaumont British have other arrangements through Egypt. The same is true of Universal. Columbia and Republic are operating through Continental offices which annually sell their rights to the highest bidder.

It seems clear that a good open market exists for independent producers and small companies, making films of good taste, who can be put in touch with active representatives, having good connections with the cinema owners.

Regulations in force are the following:

Every foreign or local company incorporated in Palestine, establishing a place of business, must be registered. Applications may be made to the registrar of companies.

Applications for trademarks, patents and designs, carried out by a local patent and trademark agent, must be submitted to the Registrar of trademarks, patents and designs.

Palestine adheres to the International Copyright Law for protection of literary and artistic property.

The basic customs tariff applied to films, per kilogram, is as follows:

Blank film, 75 mils; silent film, 250 mils; sound film, 600 mils.

Central Board of Censorship

The Central Censorship Board, established in Jerusalem and nominated by the High Commissioner, is composed of the deputy district commissioner, members of the educational department, police, chief secretariat, Chamber of Commerce, and at least one must be a woman.

No cinematograph film shall be exhibited unless it shall have been authorized for exhibition by the Board .

Any person desiring to exhibit a film may apply in writing to the Board stating the title, number of reels, producer, and story, with photographs and posters. He shall, if required, project the film before the Board. If rejected, the duty paid on the introduction of the film into Palestine may be refunded, after exportation of the print.

Every feature, serial or short subject pays one Palestine pound tariff. The Palestine pound is equal to sterling and is divided into 1,000 mils.

Every newsreel must pay a fee of 100 mils.

It is expected that the Government will agree soon to exempt educational films from payment of customs duty.

Under the customs regulations it is possible to export a print from Palestine and reimport it without duty, unless it is reimported within one year from the date of export, and provided the director of customs is satisfied that the print reimported is identical.

Transjordan is a poor Arab district with a single theatre, in Amman. Most of the Moslem Arabs do not respond to the international good picture appeal. Only Westerns, serials and very exciting films are wanted by the people of the Amman, Nablus and Tulkarem areas.

Where the Arab population is mixed with Christians the conditions are well improved. This is the case with Jaffa, Acre and Nazareth, which was endowed recently with a small theatre. Bethlehem, a rich Christian village, does not have a theatre.

No Theatre Circuits

There are no circuits in Palestine. The Palestine Cinema Circuit, initiated last year by a New York attorney and his partners, is in dissolution now after a large loss. We do have the same cinema owners for two or three theatres in Tel Aviv, or in Haifa.

In order of importance the three key towns for first-runs are Tel Aviv, Haifa and Jerusalem.

The town of Tel Aviv, the one 100 per cent Jewish town in the world, is 26 years old and has a population of 150,000. It represents in the map of our industry an activity approaching that of Alexandria, Egypt, and surpasses the volume of business of the important Middle East towns such as Teheran in Iran, Bagdad in Iraq, Damascus in Syria and Beyrouth in the Lebanon. Five theatres in Tel Aviv are operating as first-run and two others are open-air and second-run. The best situated one is the Opera Mograby with 1,100 seats. Ophir is the most uptodate, with Carrier central cooling and heating apparatus. Eden, the oldest theatre in Tel Aviv, is known for the excellency of its exploitation methods.

In Haifa, the Armon and Orah newsreel theatres opened recently with more than 1200 seats each, and are the most luxurious houses in the Middle East.

Jerusalem has three big theatres. Zion is the most central with 1,150 seats, Edison is the largest in Palestine with more than 1,400 seats, and the Eden belonging to an American.

Bureau of Mines Films Shown to 7,252,319

A survey recently completed by the United States Bureau of Mines shows that industrial films loaned out by the department were shown on 84,783 occasions to an aggregate audience of 7,252,319 persons during 1936. The film library includes 3,000 reels and represents an expenditure by American industries of over a million dollars. All expenses incidental to the production of the films and copies furnished the Bureau for distribution are paid for by the cooperating industrial agency. The reels are loaned free of charge except for transportation to educational institutions, engineering societies and civic, military and religious organizations.

Complete 111 Features During Three Months

A total of 111 productions were completed during the three-months period from October 1 to December 31, 1936, by 16 producers in Hollywood, according to the latest Technical Credits Bulletin of the Academy of Motion Picture Arts and Sciences, just issued. The total represents the year's production peak, 109 having been finished during the third quarter, 91 in the second and 92 in the first.

Individual credits for 421 technicians are included in the bulletin. The program breakdown is as follows: Columbia, 12; Cosmopolitan, 1; Larry Darmour, 4; Douglas MacLean, 1; Major, 1; MGM, 8; Paramount, 9; Republic, 17; Radio, 13; Samuel Goldwyn, 2; B. P. Schulberg, 2; Selznick International, 1; Twentieth Century-Fox, 19; Universal, 7; Walter Wanger, 1; Warners, 13.

Greek Regulations Limit Film Imports

New import regulations promulgated by the Greek Government and which went into effect on January 1st fix an annual import maximum for motion pictures which will be distributed among established film importers on the basis of their average annual importations from May, 1932, to May, 1936, according to a Department of Commerce report from Athens. Films were previously exempt from restrictions and American pictures accounted for about 75 per cent of the total.

The new regulations limit film imports to 210 complete pictures every six months. Of these 150 are to be pictures suitable for exhibition in first run houses in Athens and the remainder are to be action films suitable for showing in second run theatres. Exchanges will be required to file a declaration given the name of the theatre for which a film to be imported is intended.

"Fire Over England" Wins League Medal

"Fire Over England," the Erich Pommer production which Alexander Korda is releasing through United Artists, has been awarded the 1937 Gold Medal by the Motion Picture Division of the League of Nations in Geneva. This is the third consecutive year that producers affiliated with United Artists have carried off the honor, David O. Selznick having won it for his production of "Little Lord Fauntleroy" and King Vidor the year before with "Our Daily Bread."

Lesser Signs With BIP For Arlen Films

Sol Lesser, arriving in New York from London last week, announced he had signed with John Maxwell whereby British International Pictures will release three Richard Arlen outdoor features in England this season. Mr. Lesser also closed with Oscar Straus, Viennese composer, to write the music for two pictures, one of which will star Bobby Breen.

"The situation in England is good," the producer said, "for the exhibitors are prosperous and they don't have to struggle for the right kind of product, as do American exhibitors. There is a definite demand for American pictures."

Grand National at Production Peak

With studio activities established under one roof at the recently acquired Educational Studios in Hollywood, Edward J. Peskay, Grand National executive, returned to New York this week with word that production activities had reached a new peak. Mr. Peskay said Grand National had four pictures in the cutting room; finishing touches are now being put on the script of Zion Myers' initial release, "A Thousand Dollar Bill"; Victor Schertzinger's "Something to Sing About" will start shortly and "Love in a Daze" goes into work February 15. George Hirliman's production, "Gold," and Edward Finney's "Hittin' the Trail" are to start soon.

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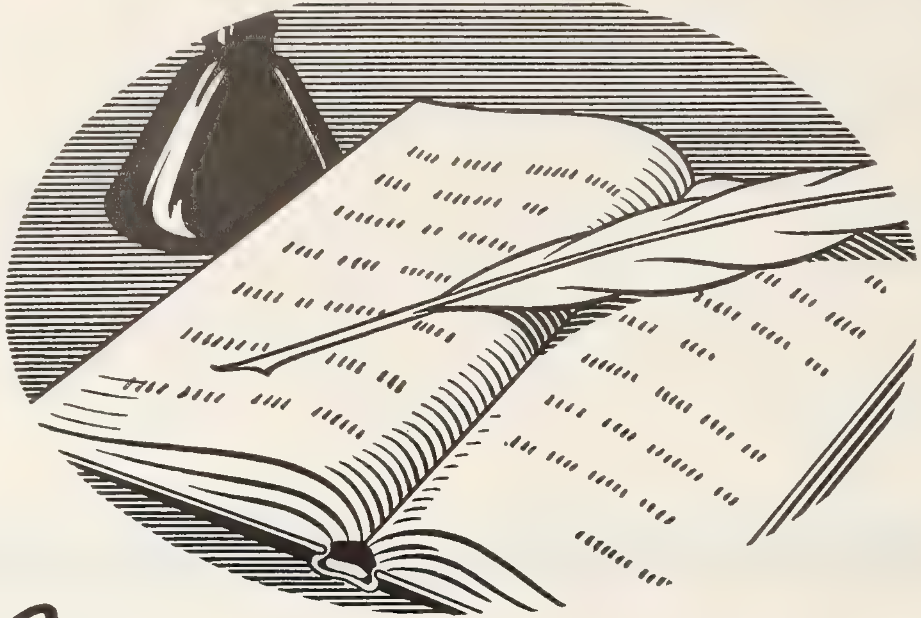

It's now a matter of

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A record, once written, is unchangeable. On it reputations rise or fall, and all the assets and profits in the world cannot erase one spot from a spotty record.

It is now a matter of record that Ross Federal, through the application of its *trained, experienced* executive and field organizations, has earned the respect and patronage of many of the most outstanding business firms in the country—firms who have become steady, consistent clients of Ross Federal.

For seven years this company has been constantly building and improving its various services to the Motion Picture Industry, Newspapers, Magazines, Manufacturers, Radio Stations, Advertisers and Advertising Agencies. The past seven years have seen the founding of Ross Federal Service, Inc., then the organization of its successful affiliate, Ross Federal Research Corporation, and finally the addition of many other services, including the Outdoor Advertising Checking Service.

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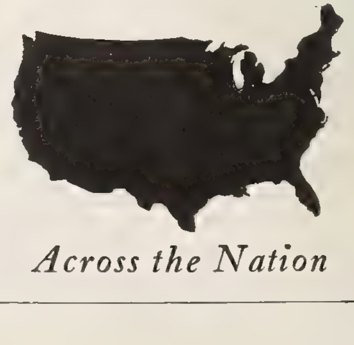


Across the Nation

WHAT THE PICTURE DID FOR ME

IN this, the exhibitors' own department, the theatremen of the nation serve one another with information on the box office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address all communications to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

AVENGING WATERS: Ken Maynard—Played this one week after Ziegfeld on a weekend, showing 30 per cent greater profit. That's all one can ask for. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

CALLING OF DAN MATTHEWS: Richard Arlen, Charlotte Wynters—Fell just short of clicking. Somehow it wouldn't "jell." Arlen miscast. However, there were bits of brilliant performance now and then. —C. E. Morrow, Morrow's Theatre. Decatur, Ill. General patronage.

CRAIG'S WIFE: John Boles, Rosalind Russell—Excellent. Ending seemed to be chopped off but it pleased. Print not so good, and that is unusual for Columbia, as their prints are usually good. Played February 3-4.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

CRAIG'S WIFE: John Boles, Rosalind Russell—If your patrons go for heavy drama with little or no comedy to relieve it, play this one. Our patrons do not care for it, and are showing it by their absence. We played this as a special attraction but the cheapest sort of an action picture would have doubled our receipts and quadrupled our profits. Running time, 75 minutes. Played February 5-6.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

LEGION OF TERROR: Bruce Cabot, Marguerite Churchill—Small scale production and story. Where a big story existed they have only produced a run-of-the-mill programmer. Will suit action fans. Played January 26.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LEGION OF TERROR: Bruce Cabot, Marguerite Churchill—A very good action picture. Played January 22-23.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MORE THAN A SECRETARY: Jean Arthur, George Brent—Disappointing. Not what we expected and failed to draw any comment. Running time, 80 minutes. Played January 31.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MUSIC GOES 'ROUND, THE: Harry Richman, Rochelle Hudson, Walter Connolly—Just a little late, but was a good show and average business for the average crowd. Played December 8-9.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—Something new in Bing Crosby stories and it's good. Songs and cast are fine and help plenty in rounding out a neat piece of film fun. We should see Madge Evans more often. Slightly increased box office value over average. Played January 28-29.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—This is better than average entertainment, but lacks the punch necessary for an outstanding production. However, our patrons seemed to like it, and the song numbers were especially good. Better than average business. Played January 28-29.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

STAMPEDE: Charles Starrett, Finis Barton—This star should become one of the outstanding favorites. He has looks and genuine acting ability. Running time, 60 minutes.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—More than satisfied the few who came to see it. Gave me the three lowest midweek nights since hot weather. Irene is swell but the title must have kept them away. Running time, 95 minutes.—Dan Smith, Pella Theatre, Pella, Iowa. General and college patronage.

First National

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—Another outstanding picture by the producers who know how to make musical productions. Give it your best playing time. Business off due to extreme cold weather, but the patrons that had the courage to endure the 25 below zero felt well paid for their effort. Running time, 101 minutes. Played January 31-Februry 2.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—It is not the tops for Warner; they have made better in the past. Did average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

GUNS OF PECOS: Dick Foran, Anne Nagel—A very nice western that pleased. Dick Foran's singing adds much to entertainment value of the picture. Running time, 56 minutes. Played January 22-23.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

SONG OF THE SADDLE: Dick Foran—This boy Foran has looks, personality and ability. I can't reconcile producers having him sing operatic type of songs for a horse opera. He does the ill advised singing job well, though. Propertly handled, Foran should make a great western star.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

THREE MEN ON A HORSE: Frank McHugh, Joan Blondell—This socalled comedy did not amuse our audience. A disappointment. Played February 6-7. —Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

THREE MEN ON A HORSE: Joan Blondell, Frank McHugh—Another one of Warner Bros. top pictures played in the cold, cold weather with not enough pulling power to do more than average business. I have been trying to figure for a week where they spent much money making this one, and why they figure it was so gigantic. Running time, 86 minutes. Played January 22-23.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

Grand National

DEVIL ON HORSEBACK, THE: Lili Damita, Fred Keating—This all-color feature did not draw any extra business. Played February 4.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

DEVIL ON HORSEBACK, THE: Lili Damita, Fred Keating—Did our audience eat this one up. Just the thing for us small exhibitors. It looks like this Grand National is just what the doctor ordered for the small exhibitor. Will stand exploitation. Played December 1-2. Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

SONG OF THE GRINGO: Tex Ritter, Joan Woodbury—A couple of songs and a fandango that could be put in two reels is the extent of this western. Tex Ritter puts the music over O.K.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

SONG OF THE GRINGO: Tex Ritter, Joan Woodbury—Only fair. They have a lot to improve on these westerns to make them as good as the Hopalong Cassidy pictures. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SONG OF THE GRINGO: Tex Ritter, Joan Woodbury—Gather around, exhibitors, here's a hot tip; this was the first one of his pictures and I'll take all I can get. This is a drawing card for me and you. Here's more power to Grand National. Played December 15-16.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage

WHITE LEGION, THE: Tala Birell, Ian Keith—Played this up big and it lived up to the exploitation. A marvelous picture with the doctors fighting the yellow fever. Will entertain the average crowd. Played November 24-25.—Mrs. Gene Michael, Van Theatre, Van, W. Va. Coal mine patronage.

Hoffberg

SPEED DEVILS: Paul Kelly—Paul Kelly, a great performer, wasted in a poor vehicle. However, auto race scene of entertainment value.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

Metro-Goldwyn-Mayer

ABSOLUTE QUIET: Irene Hervey, Stuart Erwin, Lionel Atwill—You can pass this up and not lose any sleep. Played it on a double bill with "My Man Godfrey." This certainly doesn't rate very high for a program from Metro.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

ALL AMERICAN CHUMP: Stuart Erwin, Betty Furness—Just fair. It dragged considerably. Then it had an angle of bridge in it and I don't think that the ruralites play this American craze.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

BORN TO DANCE: Eleanor Powell, James Stewart, Virginia Bruce, Una Merkel—Very good entertainment, but this one did not seem to please as well as previous dancing pictures. We had to turn them away the first night, but played to mostly empty seats the second night. Running time, 108 minutes. Played January 29-30.—G. A. Van Fradenburg, Valley Theatre, Manassa, Col. Farming community patronage.

GENERAL SPANKY: Spanky McFarland—One swell all-around family picture and no gangster or murder in it. Running time, 8 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

GENERAL SPANKY: Spanky McFarland—Played this on Sunday as a benefit for the Flood Relief fund, and it went over big. Everyone seemed to enjoy it very much; and it is certainly clean entertainment. Spanky is very good, and so is Buckwheat, the little Negro. Ideal for children's show. Played January 31.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer, Frank Morgan—The greatest box office flop since sound. We are compelled to increase our admission to 40c as compared to usual 25c and this, I believe, was one reason for the box office flop. Our patrons are not interested in sitting over three hours to see a show and they told us so. The picture, of course, is an outstanding production. Running time, 180 minutes. Played January 17-19.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

GREAT ZIEGFELD, THE: William Powell, Myrna Loy, Luise Rainer, Frank Morgan—As far as musicals go, this, I believe, tops them all. It is gorgeously mounted. There are some breath-taking sets and the music is catchy. Miss Rainer stole the show as Anna Held. I did not believe that they could put three hours in a picture and hold the audience, but that is what it did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—Didn't see this picture, but the rest of the family said it was the best we have had for some time. However, they did not bring home enough to pay for the film, so there must have been a lot that stayed at home beside the warm fire and tuned in on the radio. Running time, 97 minutes. Played February 24-26.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

IT'S IN THE AIR: Jack Benny, Una Merkel—Good show full of suspense, thrills and comedy blended with love scenes now and then. Jack Benny OK, also the rest of the cast. They all play good. It's a pleasure to play a show of this kind. Thanks, Benny. Running time, eight reels. Played January 31. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

KELLY THE SECOND: Patsy Kelly, Pert Kelton—Back to the old slapstick days of the silent picture where action predominated, and I'll say this for the picture, that it seems to be what the public wants. Anyway, Patsy's first picture scored; it kept the house in an uproar. It had the old silent days' technique, keep the picture moving and delete so much dialogue.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford, Franchot Tone—Definitely poor material. It only wastes the talents of an expert cast of stars and the efforts of an ace director. Business was such as to make the rental unwarranted. It takes a good story as well as stars to make a good picture. Played January 24-25.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford—You can always depend on this pair to give you real entertainment, and bring out the cash customers. This picture is very good, and will send them home well satisfied. Franchot Tone good in his first comedy role. Give us more like this.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

OLD HUTCH: Wallace Beery, Cecelia Parker—This type of homespun comedy as so ably portrayed by Wallace Beery is a "natural" for our type of patronage. Drew exceptionally good business and was well received. I believe there is a definite market for more pictures of this type. Played January 22-23.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

OUR RELATIONS: Laurel and Hardy—The L. and H. fans ate it up. The usual thing, but this time there were four of them and it kept the audience busy identifying which pair of twins was which.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

SWORN ENEMY: Robert Young, Florence Rice—Rather weak, but no kicks. OK of its kind. Played January 20-21.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

Paramount

ARIZONA RAIDERS, THE: Buster Crabbe, Marsha Hunt—Not quite the usual audience for a western, but large number of flood benefits probably cut down attendance. Played January 30.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Shirley Ross, George Burns and Gracie Allen—Very good musical that pleased the majority. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Bob Burns, Burns & Allen—Excellent, but snow, sleet, high water, etc., kept them away. Bob Burns splendid. Played January 24-26.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

BORDER FLIGHT: John Howard, Frances Farmer—Good action picture. Did only average business. Stars have no drawing power.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

COLLEGE HOLIDAY: Jack Benny, Burns & Allen, Mary Boland—This one makes a goof out of you and you know it and like to be made a goof. It is chuck full and it seems to be just about what they like now. Business good four days, and it is worth a long run. However, we did not do tops at box office.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DESERT GOLD: Larry "Buster" Crabbe, Tom Keene, Marsha Hunt—Very good at the box office both nights. Everyone enjoyed it and lots of them came back the second night. I can only recommend it for rural and mining towns. Running time, 6 reels. Played February 5-6.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

DESERT GOLD: Larry Crabbe, Marsha Hunt—Good Zane Grey story to average business. Customers have seen these stories remade so many times that we are getting some kicks.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

DRIFT FENCE: Tom Keene, Larry Crabbe—Played this old but it drew exceptional business due to the past great popularity of Tom Keene westerns. Too bad they ceased casting him in westerns. He's a "natural" thus placed.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper, Madeleine Carroll—A thrilling drama for the action and thrill fans that held the interest and kept them wondering what would happen next. This was doubled with Gene Autry in "The Old Corral" which was on a par with the usual Gene Autry pictures. This program did above average business for us.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

GO WEST, YOUNG MAN: Mae West, Randolph Scott, Warren William—Not much of a picture. This did not please at the box office. Running time, 79 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

GO WEST, YOUNG MAN: Mae West—Paramount has turned out some pretty good pictures, so we won't condemn them, but everyone, including myself, thought this was very poor. Played January 30-February 2.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

GO WEST, YOUNG MAN: Mae West—Although this picture was below par, it did us above average business. If they would come to them all as well as this picture, we would never complain.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

FOUR SHOWMEN JOIN REPORTERS

Four new contributors to "What the Picture Did For Me" this week are:

Gail Bush, Avalon Theatre, Thief River Falls, Mont.

Mrs. Gene Michael, Van Theatre, Van, W. Va.

C. E. Morrow, Morrow's Theatre, Decatur, Ill.

Dan Smith, Pella Theatre, Pella, Iowa.

Read the reports of these showmen in the department in this issue.

HOPALONG CASSIDY RETURNS: William Boyd, Evelyn Brent—The best western we've played for a long while. Full of action and interesting all the way through. Running time, 70 minutes.—P. G. Held, New Strand Theatre,, Griswold, Iowa, General patronage.

HOPALONG CASSIDY RETURNS: William Boyd—A nice picture and a nice business. Played February 5-6.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

IT'S A GREAT LIFE: Joe Morrison, Rosalind Keith—Good programer. Everyone satisfied. Business below normal for some unaccountable reason, unless it is fear of sickness. Played January 16.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

JUNGLE PRINCESS, THE: Dorothy Lamour, Ray Milland—Very interesting that pleased at the box office. Dorothy Lamour's singing is very good. Running time 83 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

LET'S MAKE A MILLION: Edward Everett Horton—Poor story done many times before and done better. Paramount may have been in this business 25 years but they still have a lot to learn. Spoken of at times as an infant industry one might think they (the executives) were the infants. They sure have a lot of infant ideas. Running time, 61 minutes. Played February 4.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—We've had about enough of Ruggles in these elongated comedy roles. They are a positive flop and it is high time Paramount quit trying to put this sort of asinine comedy over. Ruggles is tops cast in a role that fits into a production but it's boresome to sit through an entire picture with him dominating the screen.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Very good comedy. Ruggles is always good. Running time, 76 minutes. Played January 28. M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—Very good picture, business average. Pleased 100 per cent. These stars do not have much box office value yet.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

RHYTHM ON THE RANGE: Bing Crosby, Frances Farmer—Good picture which pleased generally, but did not do any extra business. I expected a better picture from extra publicity Paramount gave this.—Water Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

13 HOURS BY AIR: Fred MacMurray, Joan Bennet—A dandy picture. Plenty of action and suspense. A timely picture of a snow storm, everything so real you think you are traveling yourself. The little boy Waldemar (Bennie Bartlett) sure put it over on the gangster and helped to capture him. After that Fred MacMurray liked the youngster. OK any time. Running time, eight reels. Played January 27.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—Good western. A little draggy at times, otherwise all right. Running time, 60 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

TRAIL DUST: William Boyd, Jimmy Ellison—Good western and well liked. Running time, 77 minutes. Played January 29-30.—M. W. Mattecheck, Lark Theatre, McMinnville, Ore. Local patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George—Superb. Finest of acting and, as a surprise, it pleased most of the customers. Did nice business but through no fault of the title. Played January 27-28.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

VIRGINIAN, THE: Gary Cooper, Walter Huston—This was my fourth exhibition of this masterpiece. It still tops all of the super-westerns in my opinion. Surprise yourself with some exceptional business by playing this again.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

WEDDING PRESENT: Joan Bennett, Gary Grant—Good program picture but a flop at the box office. Running time, 81 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—Good program comedy. Running time, 73 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—This picture hit a new low for me. Pleased about 50 per cent. Too much talk, not enough story and too much supposed to be French accent by Miss Osborne.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

WIVES NEVER KNOW: Charles Ruggles, Mary Boland—This was pretty good, but nothing to rave about. Mary Boland too darn silly to live. Our people getting fed up on this combination. Maybe Charlie will do better with his next side-kick. Running time, 65 minutes. Played January 24-25.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

Republic

BOLD CABALLERO, THE: Bob Livingston, Heather Angel—Very fine outdoor production, and the color was also good. Played on Saturday to better than average business, and our patrons were well pleased. Good for two days.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

BOLD CABALLERO, THE: Bob Livingston, Heather Angel—Based on the 'Mark of Zorro' this would have been a very good action picture if they hadn't made it in color. A few more pictures like this one and colored pictures will be all done. A fairly good action picture with very poor color results in poor entertainment. Played January 31-February 1.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

OLD CORRAL, THE: Gene Autry, Smiley Burnette—This was doubled with "The General Died at Dawn" and is on par with the usual Gene Autry pictures. This program did above average business for us.—J. E. Stocker, Myrtle Theater, Detroit, Mich. Neighborhood patronage.

SINGING COWBOY, THE: Gene Autry, Lois Wilde—Autry musical westerns outdraw all other pictures so typed. Of course they please; otherwise they wouldn't do so.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

THREE MESQUITEERS: Bob Livingston, Ray Corrigan—This is the first time we have seen Livingston without a mask and it is our opinion that if he is given a "break" he will become one of the most popular action stars. The "Three Mesquiteers" ranks well above the average western. Running time, 60 minutes. Played February 3-4.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

RKO Radio

BIG GAME, THE: June Travis, Philip Huston, James Gleason—It's only a fair picture and this is no football town, so it died a miserable death.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—Best western we have had for some time, but cold weather and lots of snow kept them at home. No business. Well, Mother Nature sure puts a crimp on you whenever she wants to and gets away with the business. Don't be afraid of this one. Step on it. Running time, eight reels. Played January 30.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—Normal business to a satisfied audience.—C. W. Mills, Arcade Theatre, Sodus, N. Y. Family patronage.

MARY OF SCOTLAND: Katharine Hepburn, Fredric March—A picture that we lost money on, did no business. Just wasted on those who saw it. RKO sure knows how to bring on box office heartaches.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

MUMMY'S BOY: Wheeler and Woolsey—Not as good as some these stars have made. Story pretty weak. Did better than average business for me.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

MUMMY'S BOYS: Wheeler and Woolsey—A little above the recent standard for this team but they draw only a small house. Should please wherever their tomfoolery is liked. Played January 23.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLOUGH AND THE STARS: Barbara Stanwyck, Preston Foster—Merely got by on a double feature. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—Well made picture with Barbara Stanwyck and Foster doing good stuff, but as for box office, decidedly no. Too slow was the verdict and patrons said they did not care about a long past Irish one-day fight. Played February 7-8.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—The Bank Night crowd liked it. Anyway, far the best from RKO this season and nary a gangster or murder. Running time, 9 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

RAINBOW ON THE RIVER: Bobby Breen—A very good picture for any time or place. Especially okay as a family attraction. Bobby is tops and Louise Beavers excellent as the colored mammy. Played January 30.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SPECIAL INVESTIGATOR: Richard Dix—Dix is consistently good. He's great in this. Story very thrilling.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

THAT GIRL FROM PARIS: Lily Pons, Gene Raymond, Jack Oakie—A mighty good musical comedy drama with Miss Pons and her supporters all doing classy work. Played February 3-4.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WANTED: JANE TURNER: Gloria Stuart, Lee Tracy—Fair program picture. Plenty of action and Lee Tracy makes a good postal inspector. Good entertainment. Played February 3.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

WE'RE ONLY HUMAN: Preston Foster—All of the assignments this star acts are handled beyond criticism. If your following like the he-man stuff, here you are.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

WITHOUT ORDERS: Sally Eilers, Robert Armstrong—Very good airplane picture which only did average business. I wonder how much money RKO got for advertising Phillips 66 gasoline in this picture? The advertising shots were entirely unnecessary and very noticeable. — Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

Twentieth Century-Fox

BACK TO NATURE: Jed Prouty, Spring Byington —These Jones Family pictures give satisfaction. Believe this is the best of the series. Running time, 58 minutes. Played January 22-23.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

BACK TO NATURE: Jed Prouty, Spring Byington —There seems to be a definite place for this series of the Jones Family and if they can continue to give this Family suitable material I predict a long life to them. This subject was well received by our patrons, who seemed to enjoy every minute of it. This was doubled with "Star for a Night," which I would also class as an above average picture. This bill gave us a goody average Sunday-Monday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—My personal recommendation for the best show of the season. Running time, 10 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Do not allow this one to sneak up on you without plenty of pre-selling. Stretch the advertising budget a bit and the picture will live up to every expectation. It's grand entertainment from any angle and deserves your best playing time. Walter Brennan walked away with all acting honors. That fellow is great. Business swell in spite of adverse conditions. Patrons' reaction all to the good. Running time, 95 minutes. Played January 29-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

CAN THIS BE DIXIE?: Jane Withers, Slim Summerville—Audience was uanimous in condemning an inane story. Music was okay, there were some good numbers, but as for the scenario, most of the audience would pronounce it "Hooey." And did.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

CAREER WOMAN: Claire Trever, Michael Whalen —Many favorable comments from the Bank Nighters. Running time, eight reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

LAUGHING AT TROUBLE: Jane Darwell, Delma Byron—Nothing big, nothing spectacular, but it pleased and entertained to a high degree. There's something thoroughly satisfying in a performance by Jane Darwell and our patrons always enjoy her pictures. Business fair with the weather proving a bigger attraction. Running time, 67 minutes. Played January 27-28.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

ONE IN A MILLION: Sonja Henie, Don Ameche, Adolphe Menjou—Here is a picture that is a picture. First time I ever had people phone me after seeing the picture and requesting me to ask the producers to make another with Sonja in it. Swell cast, especially Sonja and Ameche. She is a honey. We struck our seventh blizzard of the winter and lost dough. Running time, 10 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou, Don Ameche, Arline Judge, Ritz Brothers—A swell title for a swell picture. Absolutely different and entertaining from start to finish. Nothing objectionable but the Ritz Brothers in one scene. Sonja Henie is very, very good and her skating is truly remarkable. This is a hit picture in every respect. Don Ameche is fine, Arline Judge better than ever, and Adolphe Menjou turns in a swell performance. It's a grand show. Played February 1-2.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

PEPPER: Jane Withers, Irvin S. Cobb—Pictures like this go over with the average audience. Down to earth and easy to understand. The heavy stuff finds little appeal with the average theatre-goer. Running time, 65 minutes. Played February 27-28.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

PIGSKIN PARADE: Stuart Erwin, Patsy Kelly, Jack Healy, Yacht Club Boys—More actual entertainment in this picture than anything we have had for months. Just a fair turnout on account of roads. Far ahead of "Sing, Baby, Sing," which did not go so hot with our patrons. Menjou not popular here. Running time, 95 minutes. Played February 29-30.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

RAMONA: Loretta Young, Don Ameche—The scenery was beautiful and acting good. Believe the perfect English dialogue didn't help the picture. Running time, 84 minutes. Played January 24-26.—S. J. Backer, Avon Theatre, Hankinson, N. D. General and rural patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—The novelty is wearing off, and I hesitate to say this, but the ladies thought the Dionnes acted particularly dumb. Whether they were comparing them with their own bright angels, I don't know, but they did act like a bunch of trained seals. It seems to me that they have been cloistered so much that they don't seem to have developed into normal children. They are too young to expect much of them, and I expect them to lose their draw at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

REUNION: Dionne Quintuplets—Did about as much on this with Bank Night as we did on "The Country Doctor." Roads bad for several weeks, but the Quints drew most people we have had out for some time. Patrons pleased with picture and drew many favorable comments. Running time, 80 minutes. Played February 3-4.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

REUNION: Dionne Quintuplets—Very disappointing. Not one-half as good as "The Country Doctor," and did not gross nearly as much. Our patrons did not fail to say they did not think so much of it.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore, June Lang—Playing to the lowest gross in the past three years. The picture was not well received. It is very evident that here the public does not want war pictures. False heroics was Barrymore's part, the old soldier that died for his boy. I don't think that Barrymore liked the role any too well.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore, June Lang—A very serious and well-performed story of the French army in the World War. In addition to the three top stars there is here introduced to the screen the charming and talented June Lang. Gregory Ratoff, as the carefree sergeant, provides most of the humor. Pictures like this should prove one of the strongest arguments against war, its futility and useless horror. Our audience gave it neither criticism nor applause. Running time, 100 minutes. Played February 6.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

SING, BABY, SING: Alice Faye, Adolphe Menjou —A good musical but not very good box office attraction. This did not make any money for us on account of the rental being too high. Running time, 87 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STAR FOR A NIGHT: Jane Darwell, Claire Trevor —Good program picture that pleased. Ideal for family night. Running time, 72 minutes. Played January 27-28.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

STAR FOR A NIGHT: Jane Darwell, Claire Trevor —Good little program picture. Running time, 76 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

STAR FOR A NIGHT: Jane Darwell, Claire Trevor This was double billed with "Back to Nature" and I would class it as an above average picture. This bill gave us a good Sunday-Monday business.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

STOWAWAY: Shirley Temple, Robert Young—Don't tell me our little mortgage lifter is slipping for box office pull, which this did, as did "Dimples," but the roads and weather were somewhat against it. Heavens help us if she is really skidding. Oh, the picture; it's a honey; a real one with a nifty cast. Running time, 10 reels.—E. C. Arehart, Princess Theatre, Odebolt, Iowa. General patronage.

STOWAWAY: Shirley Temple, Robert Young—At last, Shirley gets a break in story and cast and a director who has held the little star down to a minimum of mugging. The result is the best Temple picture of all. Business very poor, but the biggest storm of the year accounted for that. Patrons who did wade through the snow were glad they had done so and were well rewarded for their efforts. Running time, 86 minutes. Played January 31-February 3.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

STOWAWAY: Shirley Temple, Robert Young—Shirley is tops again in this picture. One of her best, and what a feeling of relief after her last one. The old fans came back in droves to see "Stowaway." A good story, a fine supporting cast, and excellent work by Shirley make this fine entertainment. Played January 25-26.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

UNDER YOUR SPELL: Lawrence Tibbett, Wendy Barrie, Gregory Ratoff—Again Tibbett has proved that he has not a thing to attract patronage. His continuous bursting into song to exploit his voice was boring to the extreme. A wasted booking in this house. The public was disgruntled having to sit through it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. Small town patronage.

WHITE HUNTER: Warner Baxter, June Lang—Above average program and seemed to please our patrons. Tale of man exiled to Africa who later has in his power the man responsible for the exile. The man's daughter causes the "White Hunter" to pass up his revenge. But Fox allocated the picture too high. Played February 5-6.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WHITE HUNTER, THE: Warner Baxter, June Lang—The Martin Johnsons deserved the credit for what production value this picture contains. Their scenes were obvious, especially as they followed similar ones shown in Fox Movietone News as it eulogized Johnson's recent death. So thin is the story plot that the result, whether or not this be true, is pretty unimportant. Baxter does the best he can with the role. Played January 27.—L. A. Irwin, Palace Theater, Penacook, N. H. General patronage.

United Artists

COME AND GET IT: Edward Arnold, Joel McCrea, Frances Farmer, Walter Brennan—A stellar attraction in every respect and one that pleased the patrons just about 100 per cent. Proved interesting locally because of theme of story, since this is a logging country also. Every role an outstanding one, with highest honors to Walter Brennan as "Swan" and Frances Farmer as Lotta. Business good considering the unusual weather. Running time, 98 minutes. Played January 24-26.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor—An excellent marital drama. We regret to state our 'masses' failed to attend. Our class patronage enjoyed it but unfortunately they are in the minority, so box office was very low. Played January 21-22.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GAY DESPERADO, THE: Nino Martini, Ida Lupino —This is a delightful picture any way you look at it. Those who got the spoofing at the gangster drama certainly enjoyed it. Those who took it straight also got their money's worth. Everyone who had any part in this can take a bow: director, photographer, sound men and the entire cast. We barely did average business on this but it is not the fault of the picture. —J. E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

Universal

CONFLICT: John Wayne—A very good action picture but my patrons want John Wayne in good westerns.—W. H. Brenner, Cozy Theatre, Winchester, Ind. General patronage.

DANGEROUS WATERS: Jack Holt—I have played him since 18 or 19 years back "thar" when he was nearly bald, up to now when his toupee covered pate makes him even handsomer than he was at the beginning of those eighteen years. I have never seen a picture of his that wasn't good. "Dangerous Waters" a dynamic success.—C. E. Morrow, Morrow's Theatre, Decatur, Ill. General patronage.

DON'T GET PERSONAL: James Dunn, Sally Eilers—Dunn and Eilers are favorites here. Excellent reaction to their production. Business normal. Played January 23.—C. W. Mills, Arcade Theater, Sodus, N. Y. Family patronage.

MY MAN GODFREY: William Powell, Carole Lom-

(*Continued on following page*)

ATTENTION THEATRE EXECUTIVES!

Young Man 26, Desires Manager's Position With Circuit — 7 Years Experience An Independent Exhibitor. Managing Own Houses — Experienced Buying, Booking, Advertising, Etc. Neat Appearance, Ambitious, Earnest, Honest, Wants Career With Growing Circuit — Go Anywhere — WRITE At Once! Box 1000, Motion Picture Herald.

lard—One of the best comedy features we've played in some time. Acting was superb by everyone, but for some reason didn't get as much business as we should have.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SILVER SPURS: Buck Jones—Picked up six of these I had not played and they really do the business. Played January 29-30.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

THREE SMART GIRLS: Deanna Durbin, Binnie Barnes, Alice Brady, Charles Winninger—To express in words what our patrons thought and to be able to say how much enjoyment they got from this masterpiece would be futile. It took Universal to give us "Showboat," "My Man Godfrey" and now this outstanding artist, Deanna Durbin. Many of our female customers sat through two and three shows on Sunday. Others came back and saw it the second time. More power to Universal for more like this one and to Adele Comandini, its writer, and Henry Koster, its director.—Gail Bush, Avalon Theatre, Thief River Falls, Minn. General patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland—I made a special effort so that our patrons saw this from the start. I got enough other pictures to start the show with and only ran "Anthony Adverse" once during the evening. It is the kind of a picture they really should see from the start. This picture drew better than I expected seeing that most of our patrons are the socalled working class and their families. We ran this three nights on two of which it rained quite hard and even on the rainy nights it drew above average. It is a big picture in every way and it held our patrons spellbound. The fact that they all saw it from the start no doubt added to the enjoyment of our patrons.—J E. Stocker, Myrtle Theatre, Detroit, Mich. Neighborhood patronage.

CHARGE OF THE LIGHT BRIGADE, THE: Errol Flynn, Olivia de Havilland—Another one of those super-colossal epics. And yet, fine as it is, it took a box office nosedive. Too bad, the women especially weren't interested. Played January 31-February 1.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHARGE OF THE LIGHT BRIGADE, THE: Errol Flynn, Olivia de Havilland—Here is one of the greatest pictures of all time. The actual Charge rivals DeMille in its realism and the directorial work throughout is excellent. Because of severe cold weather and the "flu," coupled with the apathy our patrons generally show toward really fine pictures, the attendance was small, but those who did see it were loud in their praise. We repeat, this is a great picture. Running time, 114 minutes. Played January 24-25.—Ted Stump, Elted Theatre, Asarokee, Mont. Rural patronage.

ONE WAY PASSAGE (re-issue): Kay Francis, William Powell—Ran this on a Bank Night. Pleased but could see no use in bringing back a picture made five years ago with no more of story than this had. These big star names don't mean as much in the smaller theatre and you can tell that by putting them on some of your off nights and trying to pull them in. Running time, 69 minutes. Played January 20-21.—John J. Metzger, Oriental Theatre, Beaver City, Neb. Small town patronage.

POLO JOE: Joe E. Brown, Carol Hughes—While slightly below Joe's standard, it still appealed to Joe's clientele and consequently we had good business and no kicks. Strangely enough, there has been only $2.00 variance in gross receipts in the last four Joe E. Brown pictures we have shown. Played January 29-30. — Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

SMART BLONDE: Glenda Farrell, Barto MacLane —Here is a newspaper story plus A-1 comedy that is a pleasure to show. Pleased our Friday and Saturday patrons 100 per cent. There is nothing lacking to make it top-notch entertainment. Running time, 60 minutes. Played January 29-30.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

Short Features

Columbia

GRIP, GRUNTS AND GROANS: 3 Stooges—**FALSE ALARMS:** 3 Stooges—The lousiest, low-brow, slapstick comedies made, but the cash customers like them and that is more than I can say for any other comedies.—Walter Hohlfeld, Elite Theater, Greenleaf, Kan. Small town patronage.

GRIP, GRUNTS AND GROANS: 3 Stooges—Another slapstick knockout. Our Saturday patrons almost wrecked the seats. An uproar from start to finish. If you want nonsense that will get laughs, you can't beat the Stooges.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

IN MY GONDOLA: Color Rhapsodies—Good Cartoon.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

MERRY CAFE: Krazy Kat Cartoons—A pleasing black and white cartoon of Krazy Kat.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

MERRY MUTINEERS: Color Rhapsodies—A dandy. Will please anywhere.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PLAYING POLITICS: Scrappy Cartoons—A mediocre cartoon effort.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SKIING IS BELIEVING: New World of Sport Series—A thrilling and very entertaining number in this good series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STAR GAZERS: Columbia Tours—Not so hot travelogue. The costume prelude and postlude didn't help in our house anyway.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

STORY OF NORTON I, EMPEROR OF THE UNITED STATES: Featurettes—Our folk didn't get much out of this hodge podge.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

BULLY FROG, A: Paul Terry-Toons—Quite the best cartoon in this series for a long time. Okay.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CHEMIST, THE: Buster Keaton—Up to the average, and Keaton's comedies are favorites here. Running time, 19 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GAGS AND GALS: Jefferson Machamer—Only fair. Won't get much favorable audience support, so why play it?—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GOING NATIVE: Song and Comedy Hits—Very good. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PINK LEMONADE: Song and Comedy Hits—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

PINK LEMONADE: Song and Comedy Hits—Good one-reeler with the Cabin Kids.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

SALTY McGUIRE: Paul Terry-Toons—A fair cartoon. Much beter than most of the series.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

SCREEN TEST, THE: Buster West, Tom Patricola —Good comedy that kept the patrons in the laughing mood. Running time, 20 minutes.—S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

Metro-Goldwyn-Mayer

ALIBI RACKET: Crime Doesn't Pay Series—Crime Does'nt Pay is a good subject, but it should not be shown, because it gives the gangster a very good education on how to go about the racket. They don't see the good side of the story, being caught. They just take a chance anyway to get away with it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

AQUATIC ARTISTRY: MGM Sports Parade—Usual good sport reel. Swimmers, of course.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BORED OF EDUCATION: Our Gang—Best one-reel comedy we have ever shown.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

HOW TO BE A DETECTIVE: Robert Benchley—Terrible. Not a smile from start to finish.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

NEIGHBORHOOD HOUSE: Charley Chase—Very good Chase comedy.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

NO PLACE LIKE ROME: Musical Comedies Series —**SWING BANDITRY:** Georgie Stoll and his Orchestra—These two MGM shorts drew as many laughs and as much comment as some of the slapstick stuff we have been showing our Bargain Day crowds. Two of the cleverest and most different shorts we have run in a long time. You can't go wrong with Metro shorts.—Gail Bush, Avalon Theatre, Thief River Falls, Minn. General patronage.

OLD MILL POND, THE: Happy Harmonies—One of the best cartoons we have shown. Excellent.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

PUPS' PICNIC: Happy Harmonies—A very pleasing color short. The kids went for it in a big way.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SUNKIST STARS AT PALM SPRINGS: Musical Comedies—Don't miss playing this. The beautiful ladies in color stole the show. We played it to holdover audience.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

SWING BANDITRY: Tabloid Musicals—A good band in a so-so setting. Story idea fell flat. No attempt to make a story background would be a better policy than to drag in one like this.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SWING BANDITRY: Georgie Stoll and Orchestra—Good musical reel.—C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala. Small town and CCC patronage.

TO SPRING: Happy Harmonies—A perfectly swell cartoon in gorgeous colors. A classy addition to any program.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

CATCHING TROUBLE: Grantland Rice Sportlights—A wild animal catcher fills his order for one bobcat, two baby bears and three rattlesnakes. It keeps you on the edge of the seat from start to the finish. Running time, one reel.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

HOLD THE WIRE: Popeye the Sailor—Not as good as most Popeyes.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

I DON'T WANT TO MAKE HISTORY: V. Lopez and Orchestra—**HILLS OF OLD WYOMIN', THE:** The Westerners—These Screen Songs are a clever combination of cartoon and band act. They might as well leave out the bouncing ball, my audience will not sing.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

KNOCK, KNOCK, WHO'S THERE: Vincent Lopez and His Orchestra—Prett good band act. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MOVIE MELODIES ON PARADE: Headliners—Very good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

MUSIC IN THE MORGAN MANNER: Russ Morgan and Orchestra—**Yankee Doodle Rhapsody:** Ferde Grofe and Orchestra—**Musical Fashions:** Ina Ray Hutton and Her Melodears—**Play, Don:** Don Bestor and Orchestra—**Rah, Rah, Football:** Will Osborne and Collegiates—These Headliners are all good band or orchestra acts; not big, but good melody and good recording.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

MUSIC OVER BROADWAY: Headliners—Good. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

POPULAR SCIENCE: No. 1—A variety reel in color which proved of interest. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

TRAINING PIGEONS: Betty Boop Cartoons—Pretty good cartoon comedy. Running time, seven minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

YOU'RE NOT BUILT THAT WAY: Betty Boop Cartoons—These Betty Boop cartoons are only average cartoons and while they are as good as most other black and white cartoons, they are not worth the extra money Paramount asks.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

RKO Radio

BAD MEDICINE: Headliner Series—A try at making a comedy that brought a few laughs in between the groans.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

BOLD KING COLE: Rainbow Parade Cartoons—Good color cartoon. Running time, eight minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CAMP MEETIN': Hall Johnson Choir—Pretty good. A little too much singing and not enough dancing. Running time, 19 minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

CAMP MEETIN': Radio Musical Comedies—Terrible. Negro singing and shouting for twenty minutes was too long.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

DEBONAIR NEW ORLEANS: Easy Aces—Our patrons seem to enjoy the Easy Aces and their running fire of comments as an educational reel unfolds, making a partial comedy of a fact or travel reel.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

GRAVEYARD OF SHIPS: World on Parade—An excellent short beautifully photographed. Interesting material.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

HERMIT OF CRABLAND: Struggle to Live Series —Personally do not care for these series although they are instructive. Nobody seems to give them much praise.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HIGH, WIDE AND DASHING: Sport With Bill Corum—Average for the series.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

LALAPALOOSA: Headliner Series—Not so good.

I asked the booker for a good two-reeler and this is what they sent. I guess RKO just can't make good shorts.—Walter Hohlfeld, Elite Theatre, Greenleaf, Kan. Small town patronage.

RADIO BARRED: Radio Flash Comedies—A dandy comedy and laughs all over it. Running time, two reels.—Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

SINGING WHEELS: Sports with Bill Corum—Only fair. These one-reel Corums don't go over for us. Running time, nine minutes.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

SWING IT: Louis Prima and Orchestra—This is without a doubt the "hottest" band piece ever filmed. Not much in the way of a plot; doesn't need one. Our audience fairly ate it up, asked for a second showing. Prima may be copying Louis Armstrong's stuff. If so, it's still okay by us. Book this one and give our audience a real treat. Running time, 10 minutes.—J. A. Reynolds, Recreational Director, New Jersey State Prison, Trenton, N. J. Prison patronage.

SWAMP LAND: Struggle to Live Series—A good subject describing denizens of swamp lands.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UPPERCUTLETS: Walter Catlett—Patrons' verdict, "slow and tiresome, too much talk."—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

WEDTIME STORY, A: Headliner Series—Best comedy we have had for a long time. It makes you feel that you are living the parts yourself. Give us more like it. Thanks, RKO. Running time, two reels. —Rudolf Duba, Royal Theatre, Kimball, S. D. Small town patronage.

United Artists

MICKEY'S RIVAL: Mickey Mouse—Another good laugh getter. Running time, 8 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

PLUTO'S JUDGMENT DAY: Silly Smphonies—Very good short subject. Running time, nine minutes. —P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

Universal

GUS VAN'S GARDEN PARTY: Mentone Musical Comedies—Only fair group of acts in this one. Mild entertainment. Our folks don't care for Gus Van. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KIDDIE REVUE: Oswald Cartoons—Our patrons did not think this up to the usual Oswald standard.—A. B. Jefferis, Piedmont Theatre, Piedmont, Mo. Small town and rural patronage.

Vitaphone

BACKYARD BROADCAST, THE: Broadway Brevities—I find that children's voices as a rule do not reproduce well and these youngsters are no exception. The dancing parts are very well done.—Harold C. Allison, Baldwin Theatre, Baldwin, Mich. Small town patronage.

TICKETS PLEASE: Broadway Brevities Series—Only fair entertainment. Running time, 20 minutes. —A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Rural and small town patronage.

VITAPHONE HIPPODROME: Molly Picon, Johnny Lee—Not so hot on this one. Pass it up. Running time, 1 reel.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Amio Tollock

REVOLT IN SPAIN: Authentic, uncensored pictures of the terrible, bloody struggle in Spain. The most amazing shot is a hidden machine gunner that actually kills an entire army; a very lovely scene for those that are advocating war as a remedy for the depression. Will do extra business. Play it! Running time, 31 minutes. S. J. Backer, Avon Theatre, Hankinson, N. D. Rural and general patronage.

Serials

Universal

ACE DRUMMOND: John King, Jean Rogers—This is an above average serial as serials go. There is a mystery angle to this that keeps them guessing to the end as to who is the mysterious dragon. But why, oh why, do they do such things in serials as for instance at the end of chapter ten, when the hero is seen clutching a vine which tears out by the roots and you see him plunging down to sure death. At the start of chapter 11 you see the vine come out by the roots and catch between rocks, not the sign of a fall other than a few feet, which got the razz that it deserved. That intelligent serial producers should make such blunders is beyond me and they do it week after week. There is no need to almost kill the hero at the end of a chapter. Take any fairly well knit story and stop almost anywhere and most movie patrons will want to know what happens further along. To serial makers: please, oh please, stop this silly nonsense, as for instance having an airplane explode in mid-air and come plunging to earth several thousand feet in flames and in the next chapter having the hero get up without a scratch. Similar chapter endings have been done over and over again to the great injury of serials in general. Serials have a definite place. The children look for them weekly, but even the children give those kind of endings the razz.—J. E. Stocker, Myrtle Theatre, Detroit, Mich. General patronage.

SHORT PRODUCT PLAYING BROADWAY

Week of February 13

CAPITOL	
Wanted: A Master	MGM
CRITERION	
Nut Guilty	Vitaphone
Jimmy Lunceford and His Orchestra	Vitaphone
Farmer Al Falfa in the Tin Can Tourist	Educational
MUSIC HALL	
March of Time, No. 7	RKO Radio
PARAMOUNT	
I'm in the Army Now	Paramount
Where Snow Is King	Paramount
RIALTO	
On the Nose	Paramount
Swing Banditry	MGM
RIVOLI	
Sporting Pals	Paramount
Three Blind Mouseketeers	United Artists
ROXY	
Bad Housekeeping	RKO Radio
Stranger Than Fiction, No. 32	Universal
A Boy and His Dog	Columbia
STRAND	
Porky's Road Race	Vitaphone
Along the Mediterranean	Vitaphone

Many at Columbia Party

Numerous out-of-town exhibitors and Columbia branch managers attended the annual dinner and dance held last Saturday at the Waldorf-Astoria in New York. Among the branch managers were Tim O'Toole, Boston, and Harry Ragavon, New Haven. Louis Schine came down from Gloversville, N. Y.

Lesser With Radio

Sol Lesser, producer, was reported by Motion Picture Herald as releasing Bobby Breen's next picture, "Boy Blue," through Twentieth Century-Fox last week. Mr. Lesser releases his action series through that company but the Breen features are handled by RKO-Radio.

Lustiq Leaves Belle Theatres

David Lustig, manager, supervisor and publicity chief for Belle Theatres and Manhattan Playhouses in New York has resigned after 11 years with the companies.

Samuels with United Artists

Charles Samuels, formerly of King Features, has joined the United Artists home office publicity department under Myer Beck.

Film Division Record Cited in Hospital Aid

The distinguished service of the motion picture division in the United Hospital Campaign was recognized by Stuart M. Crocker, campaign chairman, and Edward R. Stettinius, chairman of the commerce and industry committee, at the final report luncheon in New York this week. Honorable mention for the largest percentage increase in amount of gifts was awarded to the motion picture division, chairman of which was Major Leslie E. Thompson, head of RKO theatre operations.

A total of $1,970,813 was raised in the campaign for the support of essential community service in 88 voluntary hospitals in New York. This was nearly $200,000 more than was raised last year in the hospital campaign. The motion picture division raised $6,775. The campaign was sponsored by the United Hospital Fund, of which David McAlpine Pyle is president.

Paid Million to Former Wife, Says Griffith

David Wark Griffith charged in the supreme court in New York Tuesday that for a quarter of a century he had paid out "over $1,000,000" to Mrs. Linda Avidson Griffith to silence her. Mr. Griffith's statements were made in answer to suits by Mrs. Griffith demanding $35,000 back alimony and nullification of the former director's marriage last March to Evelyn Marjorie Baldwin of New York.

Mr. Griffith is making counter-claims charging damage to his reputation and business and has demanded $500,000 from his ex-wife.

Opening Detroit Branch

Sam Dembow, Jr., is in Detroit to open a branch office of National Screen Service and National Screen Accessories. The new office will bring the total of the company's branches to 25, with more scheduled to open during the next few months.

THEATRE ACCOUNTING

by WILLIAM F. MORRIS
(Certified Public Accountant)

Tells all the facts about your business each week.

- Payroll data for Social Security Taxes.
- Profit at a glance—Daily or Weekly.
- All expenses deducted—Including Rent, Taxes and Depreciation.
- Complete record of advance bookings.
- Itemized Schedule of All Assets and Equipment with Table of Depreciation Rates.
- Does not require a bookkeeper to handle it.

$3 ENOUGH FOR A FULL YEAR'S BOOKKEEPING

QUIGLEY BOOKSHOP
ROCKEFELLER CENTER, NEW YORK

TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 56

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 56 *was: (A) What is meant by the focal length of a simple lens? (B) Define these terms: perpendicular, brilliancy, chromatic aberration, free diameter, simple lens, angle of incidence, principal axis, compound lens, angle of refraction, working distance and back focus. (C) Does a light ray change its direction while passing through the body of a lens?*

The following made acceptable replies: C. Rau and S. Evans; D. Danielson; G. E. Doe; T. F. Bochert; W. C. Brown; J. R. Prater; C. Oldham; W. Limroth; L. Cimikoski; H. Edwards; P. and L. Felt; A. L. Cooper; S. O. Sears; R. and K. Wells; H. B. Smith; G. Thompson; O. H. Schmidt; D. E. Birdsong; D. Pollock; C. Lonie; L. Hayes; C. Champney; D. P. Miller; W. R. Warner; F. Barkey; N. A. Schultz; U. S. Logan; C. and S. E. Gay; H. J. Abernathy and R. Tompkins; C. Hawkens; S. Q. and O. M. Mallaby; F. Wentworth; B. L. Sanderson; T. T. Golley; E. and G. E. Lomax; C. L. Mosier; F. E. Dorp, H. A. Ames and R. Dennis; L. and W. R. Matthews; H. D. Stonybrook; E. L. Stanford; F. H., S. and P. Dalbey; F. L. and L. Savlor; J. G. Brown; D. Morgan; G. Lantry and W. L. Bolton; G. Caldwell; A. D. Lonby; C. H. Lowrie and H. Lathrope; T. L. Redhouse; H. P. Richardson; B. and M. Walker; E. N. Solomon; M. Mitchell; J. K. Robinson; T. W. Wilson; T. L. Brown and W. V. Henderson; R. R. Jacobs and B. B. Hornstein; P. F. Maxwell and R. D. Hicks; D. Davis and E. M. Brown; F. L. Birch; F. H. and L. Klar and T. H. Morton; M. F. Robinson and L. A. Beachwood; D. H. Purcell; W. R. Baxter and R. N. Davis; J. Weiser; O. Hunt; H. L. Lilly; L. B. Masters; C. L. Davis and R. V. Manning; H. T. McClellan; D. and W. Porter; W. Winkle and R. R. Robbins; H. T. Todd and L. E. Dodson; A. Leonard and G. T. Jones; H. T. Plum; R. Garrison; J. R. Davidson, L. B. Jones and H. W. Matthews; B. L. Lasser; K. N. Alberts; C. L. Loft.

There were very many who answered Section A correctly, save in one point. They said "from center of lens," instead of from *optical center* of lens. There is a difference—might amount to considerable in some cases. As to absolute correctness coupled with brevity, I believe our young-old friend, Dale Danielson, wins out. He says, "The focal length of a simple lens is the distance from its optical center measured along its optical axis to the plane where practically parallel rays passing through the lens are brought to sharpest possible focus."

To Section B many answered correctly in the main, but have failed in one or more items, so I have decided to select answers to each item from various answers, with credit.

"*Perpendicular,* optically, means at right angles to some certain plane."—Rau and Evans.

"*Brilliancy* is a term employed to express intensity of reflected light as measured in lamberts, though instead of lamberts, the common practice is to use the term foot-candles."—G. E. Doe.

Chromatic aberration: "The breaking up of white light into colors in lenses not corrected for that fault."—W. R. Warner.

Free diameter: "That part of a lens unobstructed by any except transparent material, therefore, open to the passage of light."—Charles Oldham.

Simple lens: "A simple lens is a piece of glass or other suitable transparent substance having at least one curved surface. The other surface may be either plane, convex, or concave; a collection of curves."—H. B. Smith.

This latter was used for the reason that, while it is incomplete, its *collection of curves* item induces thought.

Angle of incidence: "The angle formed by a light ray with a line at right angles to any surface at its point of contact."—W. Limmroth.

Principal axis: "A straight line passing through both the center of a lens and its center of curvature."—W. C. Brown. "*Principal axis* is an imaginary straight line passing through the center of a lens and precisely at right angles to its plane."—J. R. Pater.

Compound lens: "A number of lenses assembled to form one lens."—L. Cimikoski. "An assemblage of lenses so joined together in one mount that they work together as one lens, and in being so joined, are corrected for various faults by the use of different glasses, usually flint and crown, and different curvatures."—E. and C. E. Lomax.

Angle of refraction: "The angle formed by a ray that has passed into a refracting medium, and an imaginary line at right angles to the surface of that medium at the exact point of contact." *Working distance*: It was just a bit astonishing how very many missed out completely on this one. Note italics in correct answer. Charles Oldham says, "It is the distance from the photographic emulsion to first surface of projection lens *when the screen image is in sharpest possible focus.*"

Back focus. "A technical term employed to indicate the distance from film emulsion to rear surface of projection lens when light rays illuminating the aperture are parallel—a condition never found in projection."—O. N. Schmidt.

(C) A. L. Cooper answers, "No, a light ray does not alter its direction or line of movement when passing through the body of a lens. Upon entering the lens it may be refracted, the amount depending upon angle of incidence and refractive index of the glass. In passing through the body of the lens, assuming the lens to be homogeneous, the light ray will pass through in a perfectly straight line. Upon reaching the opposite surface of the lens, assuming it to be reached at an angle, refraction will again take place."

BLUEBOOK SCHOOL QUESTION NO. 62

(A) Describe an induction coil; a retard coil.

(B) Describe the action of an induction coil in a d.c. circuit; in an a.c. circuit.

(C) What is the formula describing Ohm's law for a.c.?

* * *

It is reported that a certain man is soliciting subscriptions for a publication which he calls "Projecting Engineer." With each two-year subscription he has offered, free, a copy of what he names on his sales receipt as "Richardson's 7th Handbook." So far as I know there is no publication such as that named, but at any rate such an offer of a copy of the Bluebook of Projection is spurious. It is to be observed that reference is made to a *"seventh"* Handbook. The latest edition of my Bluebook (formerly called Handbook) is the sixth.

F. H. Richardson's BLUEBOOK of PROJECTION

- New sixth edition. Projection, sound reproduction and trouble-shooting all in one handy volume. Also features quick-finding index system for instant reference. Order today.

$5.25 Postpaid

QUIGLEY BOOK SHOP
Rockefeller Center New York

Theatre Operation Service

James A. Davidson, formerly with National Theatres and more recently with Grand National, has formed National Exhibitors Service Corporation, in association with Rod Dowrie. The principal office will be in New York. The company will provide exhibitors with a new method of recording and maintaining statistics in connection with theatre operation, including special film performance charts. Before joining National Theatres, Mr. Davidson was a statistician with Hayden Stone and Company for many years.

Paramount Gets Short Wave

The Federal Communications Commission in Washington has granted Paramount a permanent license to operate a mobile short wave radio unit which will be used by the company on all productions requiring remote control of units on land and sea locations.

Blaisdell Named Editor

George Blaisdell has been named to succeed Charles J. VerHalen as editor of *Cinematographer*, American Society of Cinematographers' publication.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

"There Is Only Exploitation"

We quote at length from a letter on small-town exploitation and the difficulties in the way of Quigley Award aspirants from the lesser spots, written by Harland Rankin, who operates the Plaza Theatre, in Tilbury, Ont., Canada. Writes he:

"Would it be possible for a small town exploitation section to be started in the Round Table? You have a large, enthusiastic following of exhibitors who are constantly contributing to this department. Why couldn't the same be developed to advantage on advertising suitable for small-town situations that would be helpful and instructive?

"We for one would like a chance at the Quigley Awards, but what chance would we have against situations spending as much as a week's gross. This alone would be poor showmanship to spend all your profit to get them in. Occasionally a special article appears on small town advertising which has been very helpful but we need more and I for one feel that it would be well worth serious consideration. . . . At present the Quigley Awards offer no incentive to the small-town exhibitors."

Well, even if it means clearing the decks for action, your Chairman immediately declares there is no such thing as definite small town exploitation. Nor for that matter is there set any such distinction as big city exploitation.

There is only exploitation.

Further, your Round Table favors campaigns from the key city no more than it neglects offerings from the small town. This department is one of exploitation from all theatremen and for all theatremen.

Take any small community whether it be Tilbury, in Canada, or any similar spot on this side. And let us also take such widely separated top situations as New York, Toronto, Dallas.

How do they differ essentially?

Mostly in size.

Why only in size?

'Cause folks are folks, in Tilbury or in Dallas. The masses are actuated by the same impulses, desires, fears, often by the same likes and dislikes. In other words, they are merely human beings and classified thusly respond to the same basic "reasons-why" in advertising.

The important difference between big city and small town as has to do with theatre exploitation is the handling, the execution, the translation of an idea so that it becomes comprehensive to as many potential patrons as possible in the quickest time.

And that is a question of showmanship. And showmanship as has oft been said, good friends, has no home. It nests as easily in the crowded city as it does on the sparsely populated plain. One of the most ingenious campaigns ever recorded in these pages came from a community of only 1500.

Showmanship of course holds as true in the judging of the Quigley Awards entries. An imposing proportion of Plaques, First and Honorable Mention Certificates have been taken down by small-town theatremen and will continue to be won by men in these spots who disregard size and other supposed limitations of their situations. Those who hesitate to compete against the big spenders are again assured that the amount of advertising money involved has nothing at all to do with the decisions of the Judging Committees.

"It's what you do, not how much you spend," is as true today and means as much as it did the first time it was said back in January of 1933 when the Quigley Awards were launched.

And that goes for Tilbury as it does for New York.

Your Round Table cordially invites theatremen in all situations to enter campaigns in the Quigley Awards. To Mr. Rankin and other readers in similar situations who have something to say on small-town advertising and exploitation, a further invitation is extended to say it in these pages.

△ △ △

CHICAGO NEWSPAPERS DO IT

It would seem that newspapers more than any other medium of publicity would go far to further the cause of the motion picture theatre. For there is no other business that does so sound a job of building circulation through film news and at the same time spends as much proportionately in display advertising.

The institutional job being done by Chicago publishers to aid local theatre business may be pointed out as a highly effective example of newspaper cooperation, and the full page reproduced on the next page is only one of a number aimed to stimulate attendance among Chicago theatregoers.

A-Mike Vogel

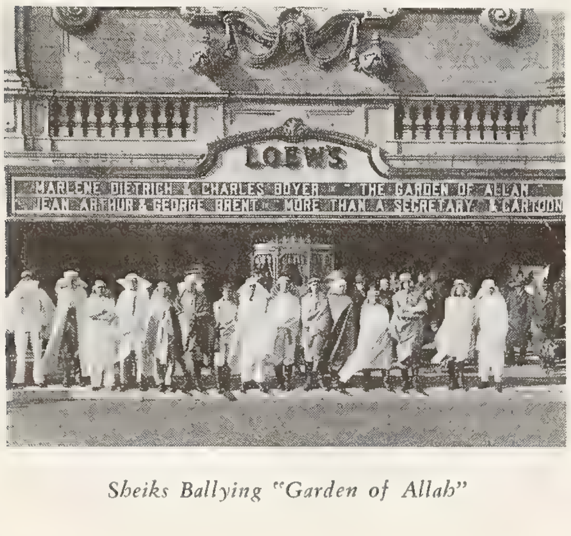
Mayor Gessaman of Cleveland Presents Quigley Plaque to Winner

It's "happy days are here again" in Columbus, Ohio, according to the smiling countenance of Mayor Myron B. Gessman, left, as he presents the Quigley November Silver plaque to the equally pleased John L. Barcroft, RKO Columbus Theatres director of publicity. Barcroft was honored by a majority vote of the November judges for his campaign on RKO's "Swing Time", also awarded one of the prizes in the recent Packard contest.

Sheiks Parade Streets For "Garden of Allah"

Accompanying photo shows fifteen shieks who paraded streets of the Bronx in connection with Perry Spencer and Jerry De Rosa's exploitation stunt for "Garden of Allah" at Loew's Paradise. Banners on backs carried playdates and picture copy and the boys created plenty of excitement as they toured the streets.

Another stunt used by the boys was one of the "shieks" covering neighborhoods with small prayer rug which he would unroll at busy intersections, kneel on it and pray. Card on rug carried playdates, etc. For lobby, usherette dressed as oriental dancing girl distributed perfumed heralds.


LOEW'S
MARLENE DIETRICH & CHARLES BOYER "THE GARDEN OF ALLAH"
JEAN ARTHUR & GEORGE BRENT "MORE THAN A SECRETARY" & CARTOON

Sheiks Ballying "Garden of Allah"

Elmer Brient Announces Building of New Theatre

Breaking the news with a three-column shot and story in the Richmond papers, Round Tabler Elmer H. Brient, now on his own, announces the first theatre in the circuit he is building in the Richmond, Va., sector. Architect drawing showed how the new house now building in the Ginter Park section will look when opened.

Brient says he is ready with the plans for his second house with preliminary arrangements all set and with more definite news to come shortly. Elmer was last with Loew's and Thalheimer's in Richmond.

"Tell Us What You Did"

King Makes Broadcast Atop Marquee for "Sing"

To plug Bobby Breen's singing in "Let's Sing Again," M. King at the King's Cross Theatre, Sydney, Australia, erected atop his marquee huge banner with copy reading "You are now listening to Bobby Breen, nine-year-old singing wonder of the year, who makes his screen debut at this theatre on," etc., etc. Behind the banner was placed a powerful amplifier through which were broadcast principal song hits from the picture.

In order to reach folks who might possibly not have heard or been told of the broadcast, King inserted an ad in local paper and also arranged for writeups on the star, picture.

Stutenroth Books Negro Attractions For Added Grosses

Harlem being Harlem, it is expected that the residents of that section will be attracted to the theatres in that neighborhood catering to the Negro trade but over in Brooklyn, N. Y., it appears a bit more difficult. To get them in at the box office, Gene Stutenroth at the Interboro circuit's Howard Theatre, a 10 and 20 cent last run, in the borough of Brooklyn, catering to Italian and white trade as well as Negro patrons, conceived the idea of weekly datings as added features of pictures enacted entirely by Negro casts. Stutenroth discovered that there were about 12 pictures of this kind on the market, and starting early last summer, played one each week on his double-bill program with fine results. Grosses in fact increased throughout the heated period until they matched mid-winter business.

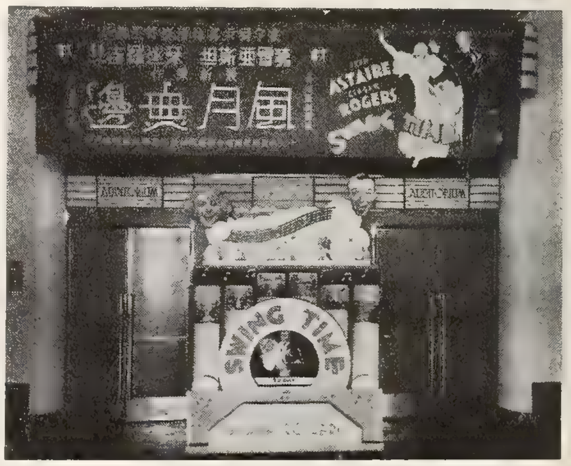
Presents All-Negro Show

Having secured a lot of this trade, Gene determined to keep it and early in February presented an all-Negro amateur show, securing for master of ceremonies two Harlem celebrities, known to all that section and its visitors, and who manipulated the talent and a well known Negro band secured for the occasion. Put together as a unit, the performers and band presented a snappy one-hour show that brought them a-runnin'.

The leader of the band made nightly announcements of the show at the ballroom where the orchestra was regularly engaged and as one of the M.C's was a prominent member of the Brooklyn Negro Elks Club, further publicity was obtained from this source. Window cards and heralds were distributed through the borough Negro resident district and a day ahead Gene had special men carrying banners give out heralds door to door in the same locations.

The leading Negro newspapers, of which there are three, sent over reporters to ask what it was all about and ran a lot of publicity that helped build additional interest. Radio programs featuring Negro entertainers were also promoted, the result from all the publicity according to this Round Tabler setting a new record for weekday business.

"Tell Us What You Did"



LOBBY DISPLAY. From Leon Britton comes this attractive lobby display used recently for the "Swing Time" showing at the Metropole Theatre in Shanghai, China. Note cutouts of Astaire and Rogers.

HAL GRADY AND RAY BELL VOTED QUIGLEY PLAQUES FOR JANUARY

Texan Awarded Silver for Entry On Paramount's "Plainsman"; Loew-man Wins Bronze On MGM's "Servant of People"

by A-MIKE VOGEL

Following up the fine record already made in the Quigley Competitions by theatremen in Texas, Manager Hal B. Grady heaps further honors upon the Lone Star State as the January Judging Committee votes him the Quigley Silver Plaque for his entry on Paramount's "The Plainsman," at the Palace Theatre, in Lubbock.

And for the first time in the history of the Awards, the short subject has been singled out for distinction with the Bronze Plaque for January decided for a campaign on MGM's "Servant of the People" executed by Ray Bell, publicist, in conjunction with the date at Loew's Palace, Washington, D. C.

In close order were the next three entries all of which were labelled with January First Mention Certificates. These go to George Limerick, manager, Yale Theatre, Cleburne, Texas; Ted de Grazia, manager, Lyric Theatre, Bisbee, Arizona, and to H. D. Grove, manager, Fort Theatre, Rock Island, Ill.

INTERIOR OF NEW UNITED AIRLINES "SKYLOUNGE" TRANSPORT

The month's Honorable Mentions go to 15 theatremen on 14 entries, the duo sharing honors coming from Jersey City, N. J., where Manager Rudy Kuehn and publicist Bob Deitch are equally credited. And of the 15, the listing below shows 11 newcomers including those who have never before scored in the Quigley Competitions and those who landed for the first time since 1935. Among the first-scorers are two from England, Harry B. Harris, of Lincoln, and W. A. Agnew, of Renfrewshire.

Neither of the January Plaque winners have landed before. Grady has taken down First Mention honors and Bell's name has been found a number of times in the Honorable Mention listings. Of the January First winners, both George Limerick and Herb Grove have been awarded 1936 Bronze Plaques, the former in September and the latter in August.

While theatremen are battling for this year's honors, arrangements now are being made for the reception and transportation, via United Airlines, of the 1936 Grand Award winners. And above is pictured the interior of United's new 12-ton extra fare deluxe transport "The Skylounge," now in service between New York and Chicago and soon coast-to-coast to make the trip 15 hours. Unusual is the seating plan in the new ship with 14 seats of the swivel chair, overstuffed variety, placed in a cabin originally designed to accommodate 21 passengers. Featured also in the new plane are individual tables for each passenger, movable foot rests, bridge tables, special magnetic chess and checker boards, binoculars for seeing, magazine library and typewriter.

Deadline for the February Awards judging is set for midnight of Monday, March 8, which as usual means that all entries must be at Quigley Committee Headquarters by that time to be considered in the judging.

THEATREMEN WHO WON JANUARY HONORABLE MENTION CERTIFICATES

W. A. Agnew, Manager, Pavilion, Barrhead, Renfrewshire, England. "Mr. Deeds"

Paul Binstock, Manager, Republic Theatre, Brooklyn, N. Y. "Rainbow on the River"

Harry Brown, Jr., Resident Manager, **Edward Shea, Jr.,** House Manager, Shea's Paramount, Providence, R. I. "Three Smart Girls"

Charles Burke, Advertising Manager, Liberty, Cumberland, Md. "Black Legion"

Gus Carlson, Manager, People's, Superior, Wis. "One in a Million"

Eddie Forester, Manager, Capitol, Grand Island, Neb. "The Plainsman"

Melvin Gold, Manager, Calumet, Hammond, Ind. "Texas Rangers"

Harry B. Harris, General Manager, Exchange Kinema, Lincoln, England. "Show Boat"

Rudy Kuehn, Manager, **Bob Deitch,** Publicist, Stanley, Jersey City, N. J. "Black Legion"

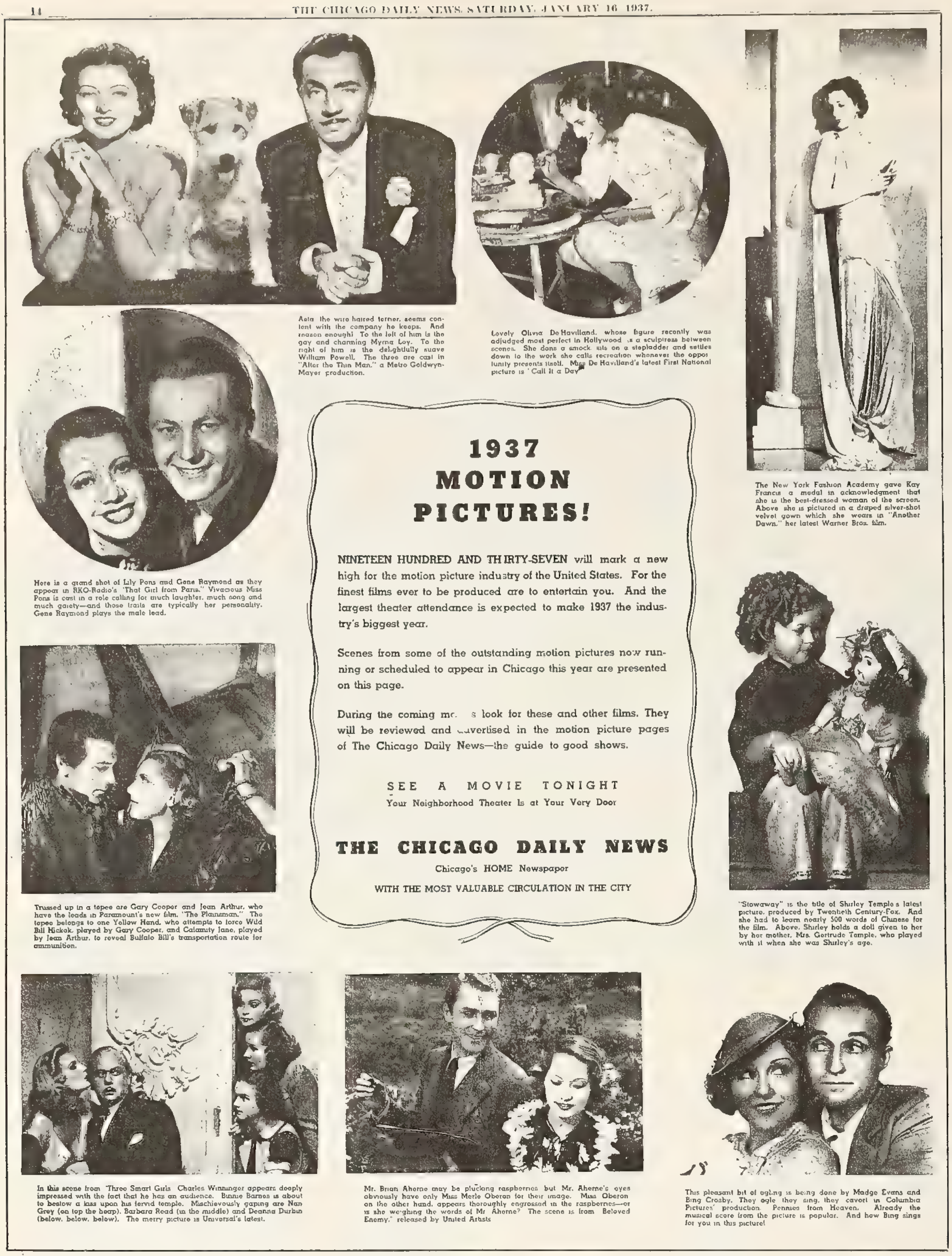
Seymour Morris, Manager, Schine's State, Cortland, N. Y. "Romeo and Juliet"

Bob Russell, Manager, Poli, New Haven, Conn. "Pennies from Heaven"

Chuck Shannon, Manager, Belmar, Pittsburgh, Pa. "Charge of the Light Brigade"

Wayne Sweeney, Manager, LaPorte, LaPorte, Ind. "Romeo and Juliet"

Charles Taylor, Manager, Great Lakes, Buffalo, N. Y. "The Plainsman"



14 THE CHICAGO DAILY NEWS, SATURDAY, JANUARY 16, 1937.

Asta the wire haired terrier, seems content with the company he keeps. And reason enough! To the left of him is the gay and charming Myrna Loy. To the right of him is the delightfully suave William Powell. The three are cast in "After the Thin Man," a Metro Goldwyn-Mayer production.

Lovely Olivia De Havilland, whose figure recently was adjudged most perfect in Hollywood is a sculptress between scenes. She dons a smock, sits on a stepladder and settles down to the work she calls recreation whenever the opportunity presents itself. Miss De Havilland's latest First National picture is "Call It a Day"

The New York Fashion Academy gave Kay Francis a medal in acknowledgment that she is the best-dressed woman of the screen. Above she is pictured in a draped silver-shot velvet gown which she wears in "Another Dawn," her latest Warner Bros. film.

Here is a grand shot of Lily Pons and Gene Raymond as they appear in RKO-Radio's "That Girl from Paris." Vivacious Miss Pons is cast in a role calling for much laughter, much song and much gaiety—and those traits are typically her personality. Gene Raymond plays the male lead.

1937
MOTION
PICTURES!

NINETEEN HUNDRED AND THIRTY-SEVEN will mark a new high for the motion picture industry of the United States. For the finest films ever to be produced are to entertain you. And the largest theater attendance is expected to make 1937 the industry's biggest year.

Scenes from some of the outstanding motion pictures now running or scheduled to appear in Chicago this year are presented on this page.

During the coming months look for these and other films. They will be reviewed and advertised in the motion picture pages of The Chicago Daily News—the guide to good shows.

SEE A MOVIE TONIGHT
Your Neighborhood Theater Is at Your Very Door

THE CHICAGO DAILY NEWS
Chicago's HOME Newspaper
WITH THE MOST VALUABLE CIRCULATION IN THE CITY

Trussed up in a tepee are Gary Cooper and Jean Arthur, who have the leads in Paramount's new film, "The Plainsman." The tepee belongs to one Yellow Hand, who attempts to force Wild Bill Hickok, played by Gary Cooper, and Calamity Jane, played by Jean Arthur, to reveal Buffalo Bill's transportation route for ammunition.

"Stowaway" is the title of Shirley Temple's latest picture, produced by Twentieth Century-Fox. And she had to learn nearly 500 words of Chinese for the film. Above, Shirley holds a doll given to her by her mother, Mrs. Gertrude Temple, who played with it when she was Shirley's age.

In this scene from "Three Smart Girls" Charles Winninger appears deeply impressed with the fact that he has an audience. Binnie Barnes is about to bestow a kiss upon his fervid temple. Mischievously gaping are Nan Grey (on top the heap), Barbara Read (in the middle) and Deanna Durbin (below, below, below). The merry picture is Universal's latest.

Mr. Brian Aherne may be plucking raspberries but Mr. Aherne's eyes obviously have only Miss Merle Oberon for their image. Miss Oberon on the other hand, appears thoroughly engrossed in the raspberries—or is she weighing the words of Mr. Aherne? The scene is from "Beloved Enemy," released by United Artists

This pleasant bit of ogling is being done by Madge Evans and Bing Crosby. They ogle, they sing, they cavort in Columbia Pictures' production, "Pennies from Heaven." Already the musical score from the picture is popular. And how Bing sings for you in this picture!

CHICAGO NEWSPAPER COOPERATION. Above is reproduced one of the unusual full page displays created as a part of the institutional campaign on the part of Chicago newspapers to sell motion picture attendance to local newspaper readers. Other layouts picture the various stars in addition to further strong selling copy. Note stressing of neighborhood theatres.

The "Movie-Goer" Offers Ocean Trip On Picture Contest

Started only recently under the auspices of Oscar A. Dobb, Loew's Theatres ad head, for distribution in the metropolitan houses, the monthly Loew's "Movie-Goer," now being further circulated in Washington, Baltimore and the Poli-New England division of the circuit becomes an added factor for audience attention with a Questionnaire Contest ending Feb. 21st, for which the main prize is a Bermuda trip for two. The Questionnaire contained in every issue lists 12 questions to be answered and also requested is a list of the 10 best pictures of 1936 to be chosen from a list of 40 topliners from different producers.

The first three questions requires six names, divided equally among male and female stars. They are as follows:

"Who are your favorite film stars?"

"Which film stars do you dislike most?"

"Which film players you have seen in small parts would you like to see in star roles?"

The fourth question for which six answers are requested in numerical order asks what kind of picture patrons prefer under the heads of society drama, love romance, musical comedy, war, western, thrill-adventure, crime, mystery or comedy. And the fifth asks how long patrons desire a program to be, running from two hours to four.

The sixth has to do with choice of single features with shorts of two-feature programs and the seventh goes into the likes and dislikes of the various giveaway games, such as Screeno and Bank Night. Next, is request for favorite director and then comes choice of daily newspaper for film news and criticisms. Follows then, how often patrons attend picture shows, either monthly, bimonthly, weekly or oftener and then is asked what part of the house patrons prefer. Final query is invitation for improvements of motion pictures as a whole and below spaces for names and addresses is a box divided in four with entrants required to check, giving their ages as under 21, 21 to 40, 40 to 60 and over 60. Favorite theatre is also asked.

"Tell Us What You Did"

Boy Scouts Aid "Plainsman"

J. S. Thomason, publicist, Ritz Theatre, McPherson, Kansas, for "The Plainsman" took advantage of the pre-sold tieup with the Boy Scouts and contacted all scout masters and arranged to use all their outing material. He had the boys decorate theatre boxoffice and lobby.

"Tell Us What You Did"

Promotes $100 Prize

Special display cabinet with glass front was built to show the main prize of a $100 vanity set promoted by Manager Ralph H. B. Booth, Babcock, Wellsville, in Ralph Crabill's Warner Theatre district, as top gift in a recent contest. Expensive diamond ring was prize in a similar drive. Merchants paid for everything including numbered coupons, for the usual credits.

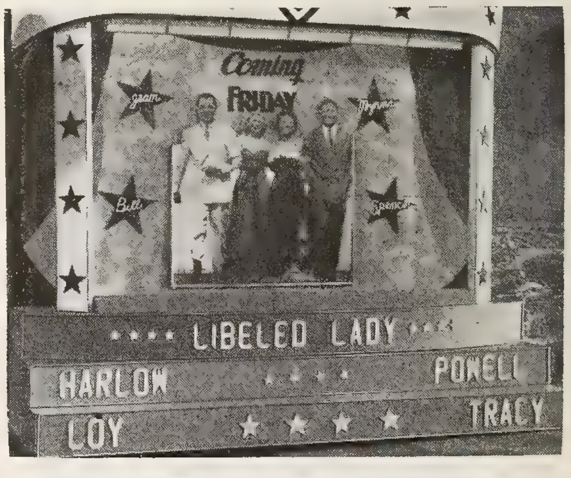
Local Resembles Rembrandt

Two local artists, sketching in the lobby of the Rialto, Dallas, Tex., helped to bring a lot of attention to Louis Charninsky's date on "Rembrandt." Papers carried the story and also stressed that one of the artists bore a remarkable likeness of Rembrandt himself, the local boy appearing as the famed artist in several local little shows.

"Tell Us What You Did"

Form Tex Ritter Clubs

Grand National has started a "Tex Ritter Club" to exploit their crooning cowboy star and chapters have been opened in the first 100 cities in which Ritter has been seen on the screen. Club buttons, official Tex Ritter song, and cheer leader slogans are being furnished exhibitors for the club members.



PERMANENT DISPLAY. Created by Len Grotte, Loew's Prospect, Flushing, L. I., is this attractive lobby display which is changed for each big-half attraction. Display measures approximately 10' high.

Unusual Features Installed In New Des Moines Theatres

Dining Rooms and Community Quarters Included in Building of Suburban Houses

by M. GRAHL
in Des Moines

To its high standard of cultural values and the number of its sons and daughters listed in the annual "Who's Who," Iowa also lists a noted indifference to the extremes of weather in winter and summer. Neither blizzard nor sizzling heat it seems affect the dispositions of residents especially those in Des Moines, and prove no handicap to theatre attendance. Des Moines showmen go in for extra comfort to patrons as illustrated by the institution of "Sleep Nights" last summer and by the incorporation of such modern conveniences as dining and community rooms in some of the newer suburban theatres.

This article marks the continuation of the Showman's Travelogue series now current in the Round Table.

A-MIKE

The remark that Iowa is a good state to be "from" has so worried the Greater Iowa committee that they are making definite plans, not for bringing in more people, but to hold their own, for it seems to be proven that there are no better people to recruit, to come in as compared with the value of the sons and daughters Iowa is raising up to lose to other states.

Des Moines has one of the worst climates. And the grandest people in the world all ready to admit it. Here are people who not only speak your language but they can also write it. The state holds the highest degree of literacy in the United States. Illiteracy was estimated at eight-tenths of one per cent or may have disappeared by now. Des Moines has been surveyed as having no slums, the Community Chest doesn't want it advertised but they have no poor here, comparatively speaking. And whereas the radio said recently that the average amount possessed by each person in the States was $50, the average Des Moineser is always supposed to have more than the average to spend. When it was said that the remainder of the United States was worth $3,368 a year, in Des Moines each per capita had $4,647. Do they spend it? Yes, rather seriously.

Called Great Club City

Des Moines has the greatest number of clubs of any city in the world. To a stranger in town, the movies and the churches are a joyous spot, for gambling houses and night clubs languish here, they are so seldom on the club programs. By far the large per cent of the women's clubs are study groups. Here the timid beginning of the educational Forums, expected to be attended by dozens the first winter, when they had their very first tryout in Des Moines, as the home town of Secretary of Education Studebaker of Washington, blossomed to Auditorium size immediately.

Of the 38,078 families in Des Moines all but 6,000 are native born white. They were all out to see Landon and Roosevelt, in Des Moines meeting for the first time, and secret service men, inspecting the throngs, remarked on the lack of alien strains apparent in the population. Germany, Sweden, Denmark, England, Holland and Italy contributed to Des Moines but they who stayed had to prove themselves most adaptable. There's something to the fact that a combination of blizzards and sizzling heat makes for the survival of a hardy race. Also an ingenuous one.

Theatre men have survived these two seeming handicaps to theatre attendance and have found in them instead builders up of business. There was no complaint during the worst winter in Iowa for ninety to a hundred ninety years, because the highwaymen kept the roads open so they could forget about it at the movies that night. And as for droughts and heat, well the theatres are the places where you can be sure to be cool and comfortable. Also that one may find quiet to sleep. The Des Moines Theatre had "Sleep Nights" all last summer when patrons might bring their pillows and after the last show under dimmed lights slumber coolly.

Theatre Dining-Rooms

Although A. H. Blank owns no theatres now in Des Moines he has been the largest factor in the theatre business here, building up the chain which he sold, a half-interest at a time, to Paramount-Publix. Now, the Tri-States theatres operate for Publix-Paramount, the Des Moines Paramount, Strand and Orpheum, the four downtown first-run houses, and they have also the Roosevelt and Uptown, suburban houses, the finest in modern design in the city. Each of these theatres has a dining-room in connection with the theatre construction. The Roosevelt and the Uptown also have community rooms to be used for dancing, lodges, etc. With the Strand occasionally playing subsequent runs, the Tri-States group has also the Garden Theatre for second runs downtown.

Abe Frankel, also a veteran of the theatre business, coming in immediately after the first Nickelodeon which, later named the Unique, was on the site of what is now the Strand, now has Riverview Amusement Park but only the Casino Theatre in Des Moines. The Casino plays westerns, Riverview plays some silents.

To enter the Tri-States' Paramount, Des Moines or Roosevelt costs 26 cents in the afternoon, 41 cents in the evening, with the two latter houses playing identical pictures each week. The Orpheum charges 26 cents in the balcony, 36 cents downstairs, 10 cents for children under 12. They play all week runs with holdovers going to another house. The Roosevelt is the theatre supplying the largest free parking space, in double lanes in front of the theatre. The Uptown has free parking space in conjunction with the shopping center.

Less Advertising Used

The city council voted a month ago for the installation of parking meters in downtown districts. These are particularly for the aid of shoppers and are not expected to affect the theatre situation as provision is for one hour parking or less. Sixteen parking lots and a dozen parking garages do not povide parking space for a fifth of the cars downtown in the evenings. Everybody drives their cars in spite of the fact that Des Moines has unusually fine street car service supplemented by busses run in conjunction with them.

It would seem that there is a much larger field for the suburban houses in Des Moines and that very soon some of the largest retail businesses would move out to the shopping centers where parking is more possible. There are now ten independent suburban theatres.

For the past year and a half the theatres of the Tri-States group have had Bank Nite each Tuesday. For a shorter time the ten smaller theatres, alphabetically ranging from the Amuz U to the Lincoln, the newest one which had its opening last February, had a ten-theatre pool from which the lucky winners were drawn each Thursday. Most of the theatre managers are willing to express greater confidence in some other cause than in the Bank Nite as their greatest business builders.

Apparently they find the patrons coming to the theatres without a great deal of advertising. The theatres do not use ads nearly so large as those they had ten years ago. Billy Hale on the desk for the *Tribune*

(*Continued on following page*)

INTRODUCING

A new trailer company born of a nation-wide need for quality trailers.

MIDWEST FILM STUDIOS
845 S. Wabash Ave. Chicago, Ill.
'Phones — HArrison 4872 & 4873

A COMPLETE ADVERTISING DEPARTMENT AT YOUR DISPOSAL

6 hour service on all trailers

AT UNRIVALLED PRICES!

CITY PULLS FROM DRAWING AREA

(Continued from preceding page)

was one of the first to give the movies a special column and a by-line critic. Now the *Register* runs small reviews, the *Tribune* syndicated gossip, and picture stories. A quarter page of ad space now covers most of the larger houses, whereas they used to each have a quarter page on Sunday. Ads are run for practically all the theatres in midweek.

Billboard advertising is used twenty or thirty weeks of the year. Ballyhoo becomes of little effect if used too often. The theatre managers are given all the leeway they want in carrying out any merchandise tie-up or contest that they want to back. One of the most effective has been the tie-up with dancing and dinner-dating with Younkers tearoom where the three may be secured for one dollar.

The children's Saturday morning shows, popular for several years, have not been continued this year. The Federation of Women's clubs has a committee which in conjunction with the P.T.A. Council recommends one picture a month for children especially. There has never been a very strong feeling for censorship here, the theatre men being particularly aware that the solid citizens hereabouts have little flare for filing in to see anything flashy. Almost every show has something that makes a bid for the all-family taste particularly. The white collar trades predominate. Wage scale same as Houston and Cleveland for labor.

Theatre Operation Competent

Publishing concerns have long been the leading industry in influence on Des Moines business. It is the leading insurance center west of the Mississippi. With 42 insurance companies having their home offices in Des Moines, it is the second largest insurance city of the United States. With 56 publications put out regularly in Des Moines its reading public is wide. Manufactories total an output of $43,000,000, with products ranging thru glass to threshing-machines, from lip-stick to barn-paint, from aspirin to cement. Raw materials of Iowa supply about one-fourth of its manufactories. Skilled labor and high grade individual products rather than mass production characterize Des Moines factories, due to the fact that real estate is highly controlled here and sites have been many times refused to factories which would bring in masses of unskilled labor.

And not to go into the eight million pounds of butter creamed in Des Moines each year, or the lumber produced or the over 200 nationally known concerns which maintain branches, warehouses or factories here, it is the market center for most of the state, surpassed by Sioux City, Iowa, for livestock shipping.

With no mass manufactories Des Moines should be a clean city but the soft coal burned makes it one of the sootiest, the downtown section lying lower, collecting more than its share. But protest is being made. In spite of this smog there is not a place in the country where the theatres maintain a higher schedule of cleanliness and efficiency. Boys are used in all the theatres as uniformed ushers and doormen and the girl cashiers are everyone unusually attractive. The theatre management keeps the managers and their assistants rushing all the time but their theatre displays and the whole theatre setup is most pleasing.

Once upon a time Des Moines was known as "Death Moines" to the show business because it was cold, undemonstrative. But that has changed since war-times and Taylor Holmes, Irene Rich and many another has chosen it as the most cordial city. Ina Claire, however, this season was bitter because none met her at the train from Omaha and complained. Des Moines audiences really work very hard to be receptive to the stage stars for the acoustics at the Shrine Auditorium are terrible and the Shriners don't own the Auditorium anymore.

Wrestling matches twice a week in winter cut in on the show business. Dog-racing was no go, horse-racing is only at State Fair time. Rowdy burlesque appearing at the President Theatre left last week after not too pleasant a stay.

"Des Moines de merrier"

Des Moines, to look back into history, has had no bloody warfare. Wordy have been the battles in which it was tried by historians to decide whether to call the state "Ioway" or "Iowa" and why. There is the same fog over the decision on who influenced the naming of Des Moines, whether a river, a Frenchman or a descriptive phrase. Fort Des Moines was not an outpost to protect the whites from the Indians but a post to protect the friendly Indians. Fort Des Moines army post, the largest U. S. Cavalry Post, is now south of Des Moines and not on the original land of Fort Des Moines. A municipal playground and park now surrounds the original post's historic marker, rescued from ash heaps which had been piled about it.

Des Moines has grown to a city six miles by nine in about 75 years. Crowding is one of its great problems in regard to traffic but has never been for home sites, Des Moines ranking first in cities of over 100,000 for number of homes owned and in spaciousness of home sites.

With eight railway lines bringing in traffic east and west, nineteen lines radiating to the towns of the state within a 100 mile radius of Des Moines are 941,000 people, living in 441 towns and on 89,728 farms. Three thousand miles of hard surfaced roads lead into Des Moines. This year the State Fair had a bumper crop breaking all previous records of 400,000 attendance. The metropolitan area immediately surrounding Des Moines gives a populated area with 160,000 people. Des Moines itself is 142,000.

Chief of Police Alber's downtown check shows in one evening cars drawn to Des Moines from 97 of the 99 counties of the state. Twenty-six thousand cars came from the four counties surrounding Polk County, of which Des Moines is the county seat. Within the next forty miles the number of cars dropped by a sixth. This check was particularly treated as a theatre crowd traffic check.

Des Moines audiences won't pay big money. When Omaha would, they had to bring in the maids in the hotel to fill in the empty places for Rudolph Valentino's five dollar banquet in Des Moines. The University professor and the bank official will sit in the gallery. But, rain or shine, blizzard or blister, they will pay to be educated by the good motion pictures.

At that they should be a fine and fair example of what education at the movies produces for Iowa was second to Massachusetts alone and far above states of much larger population in the contribution to Who's Who this year. Iowa born were 1,060 mentioned by this book, behind Massachusetts by seven ten-thousandths of one per cent. But of the 1,060, only 441 are at present with us here. The rest are "from" Iowa.

Anyway, if you are coming to Iowa or sending anything, be sure it's darn good. If it is above average here is where it will be appreciated, and "Des Moines de merrier!"

"Tell Us What You Did."

Sells Ad Space

Neat idea for inexpensive theatre folder is put out by Louis Lamm, Warners, Lorain, Ohio. Folder is about four and a half by five and a half inches with front page and inside spread devoted to theatre attractions. Back page divided in three equal spaces carries outside ads.

"Tell Us What You Did"

WHY NOT USE THE BEST SPECIAL TRAILERS?
It Costs No More!
WHEN YOU WANT A TRAILER JOB DONE RIGHT, WITH PEP AND PUNCH
Send it to
FILMACK TRAILER CO.
843 So. Wabash Ave. • CHICAGO • Harrison 9393-9394

"Tell Us What You Did"

Yearsley Endorses Date

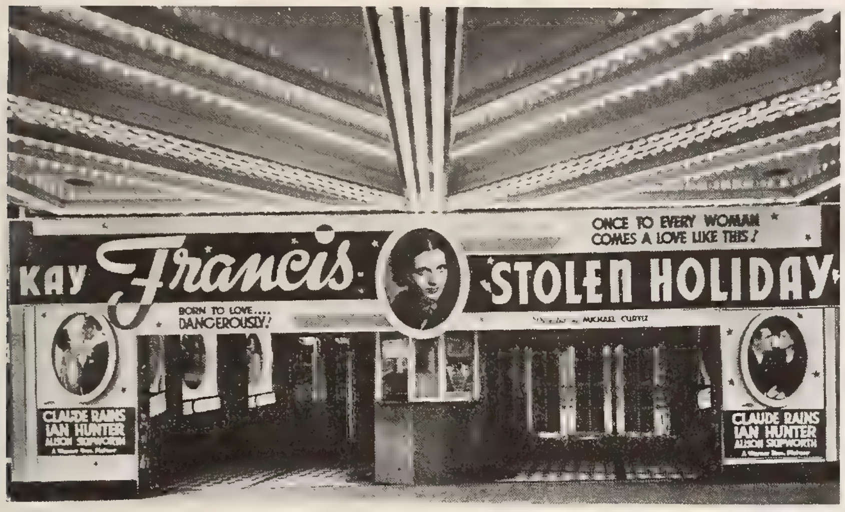
Folder containing his personal endorsement for the date on "Winterset" at the Roosevelt, Philadelphia, was put out by Manager C. L. Yearsley. In addition, story was described, Yearsley's statement concluding: "I could not afford to recommend it if it were not worth while." Atmospheric lobby display stressed the Brooklyn Bridge background.

"Tell Us What You Did"

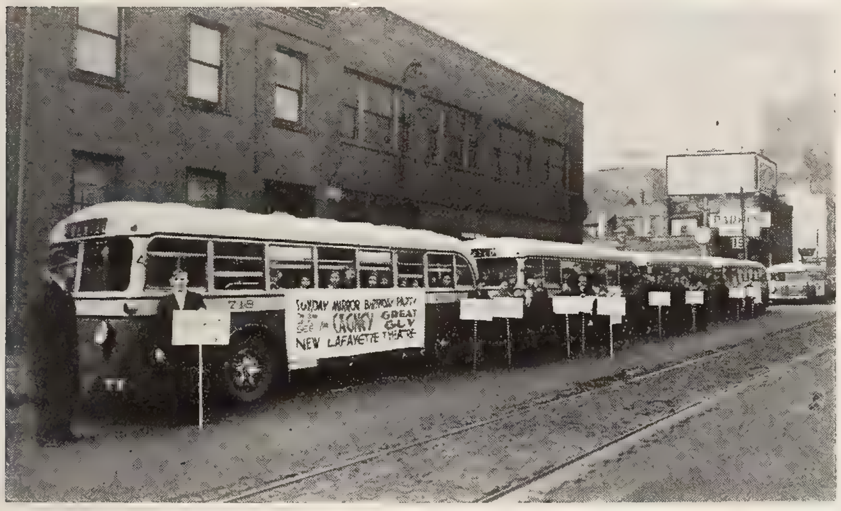
Poses With Local Paper

For "Rainbow on the River," theatremen at the Palace, Hartford, Conn., had copy of local paper forwarded to the studios, where Bobby Breen posed with the sheet, photo reproduced in the daily. Tiein was made with *Liberty* boy distributors whereby heralds were placed in copies of the magazine distributed locally. Starlet's fan magazine life story was also hooked into the date with co-op cards planted at newstands.

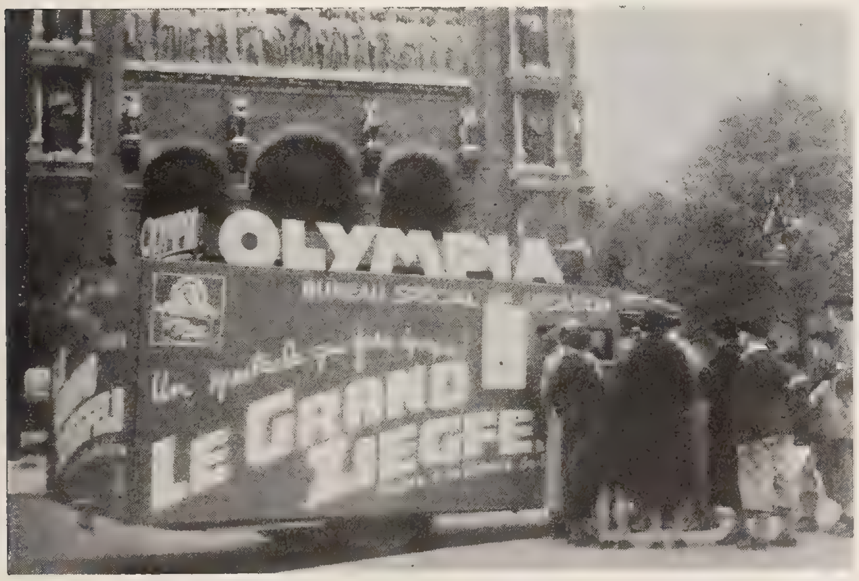
FRONTS, STUNTS AND SICHLIKE


ONCE TO EVERY WOMAN COMES A LOVE LIKE THIS!
KAY Francis
STOLEN HOLIDAY
BORN TO LOVE.... DANGEROUSLY!
CLAUDE RAINS IAN HUNTER ALISON SKIPWORTH
CLAUDE RAINS IAN HUNTER ALISON SKIPWORTH

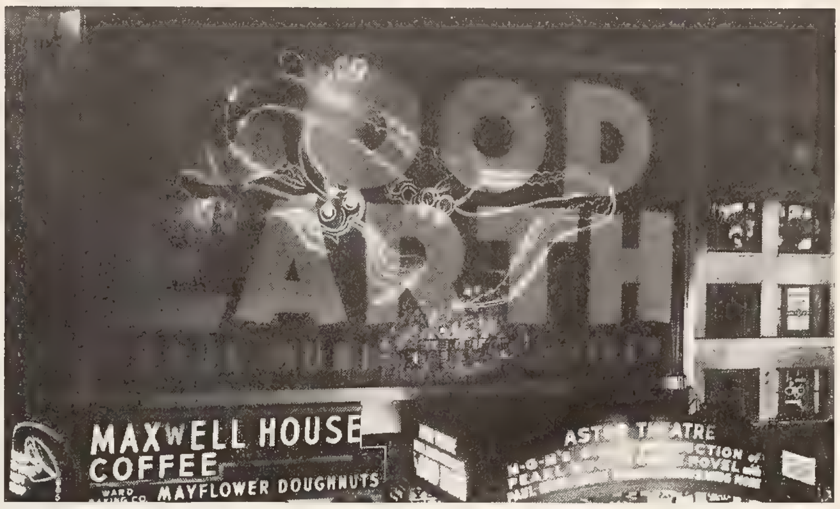
WHITE AND MAROON. Front on "Stolen Holiday" at the New York Strand featured enlargements and portrait of Kay Francis above box office. Color scheme of white letters on maroon was planned by B. F. Moore and executed by Sid Nagler.



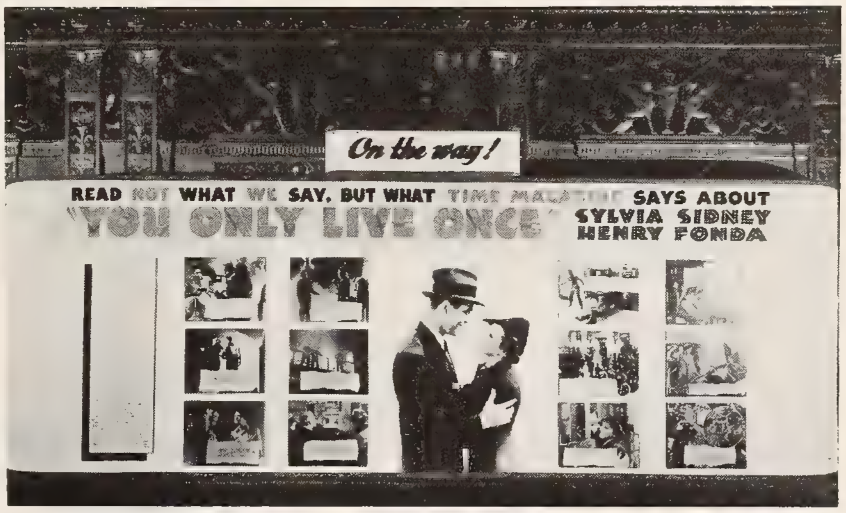
BIRTHDAY PARTY. On "Great Guy," at the New Lafayette, Buffalo, George McKenna and Dick Walsh tied in with news distributor for party tendered boy carriers. Guests were brought to the theatre in special bannered busses.



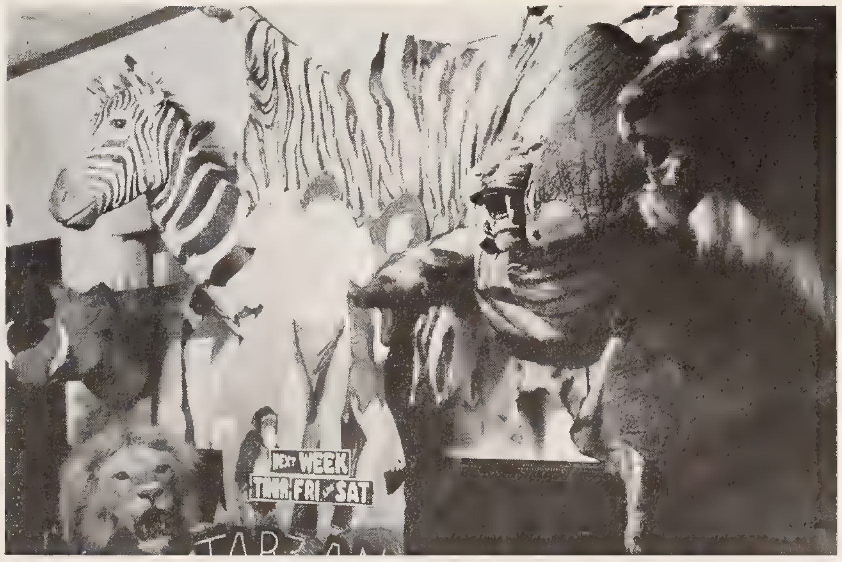
TRAVELING BOX OFFICE. One of the stunts on the date for "Great Ziegfeld" at the Olympia, Paris, reported by E. Lapiniere was a traveling box office that stopped in various sections for ticket reservations. Note line grouped around ticket window.



STEAMING DRAGON. Luminous-tube dragon blowing steam through its nostrils flashing on and off with the title brought added interest to the giant electric front on "Good Earth" at the New York Astor. Steam came from house heating plant.



REVIEW PANEL. In advance of "You Only Live Once" at the Circle, Indianapolis, Manager Dave Chapkin created a 21-foot lobby panel containing blowups of review of the picture in "Time," still enlargements and star cutouts.



JUNGLE DISPLAY. Against wooden frame on which tiger skin was stretched, Manager Walter W. Powell, Colonial, Kannapolis, N. C., placed lion heads, wild dog head, wart hog and elephant hoofs borrowed from local sportsman for "Tarzan Escapes."

• personalities

ARTHUR SWANKE
manager of the Saenger Theatre, Hope, Ark., is slated to become manager of the new Rialto now being remodeled.

▽

H. D. CARROLL
formerly of the People's at Chanute, Kan., is managing the Crane at Carthage, Mo., with B. M. MONTEE replacing him. GLENN HALL, assistant of the Midland at Coffeyville, Kansas, replacing Montee at Marysville.

▽

TOM STEELE
succeeds CHESTER BELL as manager of the Midland and Colonial at Pittsburg, Kan.

▽

MAX SCHUMANN
has succeeded WILLIAM ELLIS as manager of the Playhouse, New Canaan, Conn., with CHARLES LYONS appointed supervising manager.

▽

MICHAEL CARROLL
has been transferred from assistant at the Cameo to manager of the Stuart, Lakeville, Conn.

▽

HARRY ORLOW
formerly with Paramount is now managing the Arcadia Theatre in Wilmington, Del., succeeding LOUIS BLACK, who went to the Aldine there.

▽

SPENCER WEBSTER
is the manager of the Carolina Theatre, Wilson, N. C.

▽

FRANK H. BURNS
has been shifted to manage the Carolina Theatre in Greensboro, N. C.

▽

EUGENE STREET
city manager of the Carolina, Imperial and State Theatres, Charlotte, N. C., has been transferred to Knoxville, Tenn., as manager of the six Wilby-Kincy theatres there. EMIL BERNSTECKER, manager of the Carolina in Greensboro, N. C., succeeds Street.

▽

JIMMIE PORTER
has been appointed manager of the State in Clinton, N. C. Succeeding HOWARD TURNER.

▽

FRANK AUSTIN
assistant manager at the Warner Theatre, Morgantown, West Va., has been named manager of the Ritz in New Kensington, Penna.

▽

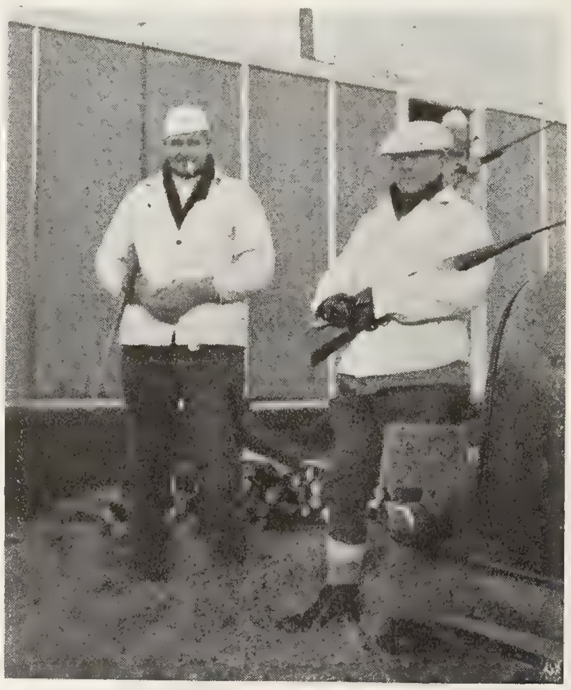
EARL FOREMAN
has resigned as assistant manager of the City Hall Theatre, New York City, to join the publicity staff of David Alber, press representative.

▽

EMIL BERNSTECKER
former manager of the Carolina Theatre, Greensboro, N. C., has succeeded EUGENE STREET as manager of the Imperial and State Theatres, Charlotte. Street has gone to Knoxville, Tenn., where he will manage the six Wilby-Kincy Theatres there, headquartering at the Tennessee.

MIGHTY HUNTSMEN

How Round Tablers up in the north woods improve their marksmanship is illustrated in the snapshots pictured here. Above is S. A. Kimball, Sokokis Theatre, Limerick, Maine, with a recent trophy; below, B. R. Johnson, Orpheum Theatre, Nipawin, Sask., left, and Andy Wilson, Unique Theatre, Rosetown, Sask., right, at the latter's hunting camp.



▽

HERMAN WEINBERG
director of publicity for the 55th Street Playhouse, has been appointed American editor of Film Art, a quarterly devoted to the artistic film, published in London.

▽

JOHN KRIEGER
has been transferred to the Dickinson Theatre at Lawrence, Kan.

GRAYSON POATS
has been transferred to the National Theatre, Greensboro, N. C., as assistant manager.

▽

HARRY L. KEESAER
formerly advertising manager of the Standard Theatres, Green Bay, Wis., is now manager of the Strand in Manitowoc, Wis.

▽

KEITH CHAMBERS
has been shifted from the Palace, Canton, Ohio, to the State in East Liverpool, and R. H. SHAFFER from the New Garden, Portsmouth, to succeed Chambers. C. A. METRO has replaced Shaffer.

▽

WILLIAM COOLEY
has been named manager of the Venetian in Seattle, Wash., replacing ARTHUR HILE, resigned. ROBERT SHEARER replaces Cooley at the Ballard Roxy.

▽

E. H. ROUSSEAU
has been appointed manager of the Ritz, Barnesville, Ga., succeeding OLIN HALL, who was transferred to the West Point, West Point, Ga.

▽

IRV STEIN
formerly with Standard Theatres in Milwaukee, Wis, is now connected with Gilliams & Rubin, New York advertising agency.

▽

HOWARD FEDERER
has been named general manager of Westland Theatres, Denver, Mich., following resignation of T. B. NOBLE, who will operate a house in Oklahoma City.

▽

C. F. DEANE
formerly of the Dunbar Theatre, Dunbar, West Va., is now managing the Lorado Theatre in Lorado, West Va.

▽

RAY HARTLEY
has been named manager of Hamrick's Coliseum in Seattle, succeeding GEORGE APPLEBY, who moved to Portland to supervise the Blue Mouse, Music Box and Playhouse Theatres.

▽

JACK BOYLE
replaces ROBERT PARKER at the Chief, Marceline, Mo., with the latter going to Ellsworth, Kan., and HARRY BROWN of the Dickinson at Manhattan has replaced JOHN KRIEGER at Paola, Kan.

▽

ROBERT DUKE
replaced BILL ROBERTS at the Carleton in Los Angeles with the latter going to the Fox Bakersfield. HENRY PETERS goes to the Orpheum in San Diego and M. A. ELLSWORTH is relieved at the Florence by CHARLES BOWSER.

▽

ROSS JONES
transferred to the Englewood, Englewood, Cal, replacing ROBERT ELLEN, who goes to the Hermosa, formerly managed by ROBERT SPROWL, resigned. W. S. SMITH, goes to the Fairmont in San Diego, replacing C. H. MEEKER, who goes to the North Park, there relieving EDWARD R. REED, who goes to the Plaza in San Diego.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Sante Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		May 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	66	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 10	66	
(See "In the Cutting Room," Mar. 28)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Dodge City Trail	Chas. Starrett-Marian Weldon	Feb. 5,'37†		
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
I Promise to Pay	Leo Carrillo-Chester Morris	Feb. 15,'37†		
(See "In the Cutting Room," Nov. 21.)				
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 29
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Parole Racket	Paul Kelly-Rosalind Keith	Feb. 20,'37†		
(See "Freedom for Sale," "In the Cutting Room," Jan. 16,'37.)				
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 6,'32, p. 72.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
Woman in Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	
(See "In the Cutting Room," Nov. 28.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Hero	Charles (Buddy) Rogers			
Devil Is Driving, The	Richard Dix-Joan Perry			
Honeymoon Pilot	Rosalind Keith-Chas. Quigley			
Law of the Ranger	Bob Allen	Feb. 26,'37†		
League of Frightened Men	Walter Connolly-Lionel Stander			
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
New Trail Ahead, A	Chas. Starrett-Peggy Stratford			
Racing Luck	Dorothy Wilson-Chas. Quigley			
(See "In the Cutting Room," Feb. 13,'37.)				
Racketeers in Exile	George Bancroft-Evelyn Venable	Mar. 15,'37†		
Sound of Your Voice	Grace Moore			
Speed Mad	Rosalind Keith-Allen Brook	Mar. 20,'37†		
Thunder in the City (G)	Edw. G. Robinson-Luli Deste		76	Feb. 13,'37
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†		
Trouble in Morocco	Jack Holt-Mae Clarke	Mar. 25,'37†		
Venus Makes Trouble	James Dunn-Patricia Ellis			
Weather or No	Ralph Bellamy-Ida Lupino	Mar. 31,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
When You're in Love	Grace Moore-Cary Grant	Feb. 27,'37†		
(See "Interlude," "In the Cutting Room," Oct. 24.)				
Women Are Wise	Dolores Del Rio			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	*60	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Joan Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Common Ground	Tom Keene	Apr. 12,'37†		
Old Louisiana	Tom Keen-Rita Cansino	Mar. 1,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Lael Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Percell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English Titles)	Frank Taray	Jan. 3,'37†	103	
Friendly Expression	Raday-Szoke	Nov. 1†	65	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Percell	May 15	54	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
Marsh Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother	Maria Tasnadi	Sept. 15†	90	
(English titles)				
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Sister Mary	Szarenyi-Sued	Mar. 28,'37†	91	

DuWORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 96.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 8
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	*85	Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service, "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Her Husband's Secretary 173	Jean Muir-Warren Hull	Mar. 20,'37		
(See "In the Cutting Room," Dec. 19.)				
Marked Woman	Bette Davis-H. Bogart			
Men in Exile	Richard Purcell-June Travis			
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent			
(See "In the Cutting Room," Oct. 31.)				
Penrod and Sam (G) 172	Billy Mauch-Harry Watson	Feb. 28,'37†	*65	Jan. 16,'37
Prince and the Pauper, The 112	Mauch Twins-Errol Flynn			
(See "In the Cutting Room," Jan. 30,'37.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Slight Case of Murder, A	Edward G. Robinson			
Slim	Pat O'Brien-Henry Fonda			
(See "In the Cutting Room," Jan. 16,'37.)				
Story of Emile Zola, The	Paul Muni-J. Hutchinson			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Talent Scout	Donald Woods-Jeanne Madden			
That Man's Here Again	Mary Maguire-Tom Brown			
(See "Love Begins," "In the Cutting Room," Jan. 23,'37.)				

FRANK NORTON

(Greek Dialogue, English Titles)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exo Ftohea	B. Argyre	Sept. 20†	96	
Sarcos and the Eagle	Olympia Deos	Oct. 16†	118	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Astero	Miss Kyveli	Feb. 21,'37†	90	

GB PICTURES

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G)	Ernest Truex-C. Courtneidge	Feb. 15,'37†	75	Dec. 5
Everything Is Thunder (A) 3609	C. Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Great Barrier, The	Richard Arlen-Lilli Palmer			
(See production article, Feb. 6,'37, p. 20.)				
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke			
Two of Us, The	Jack Hulbert-Gina Malo			
You're in the Army Now	Wallace Ford-Anna Lee	Mar. 1,'37†		

GRAND NATIONAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Marian Nixon	Nov. 29†	66	
Devil on Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G) 101	James Cagney-Mae Clarke	Dec. 25†	73	Dec. 19
(Exploitation: Jan. 16,'37, p .74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Feb. 20,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Feb. 13,'37†	70	Aug. 29
(Reviewed under the title, "The Amazing Quest.")				
Scotland Yard Commands 152	Clive Brook-V. Hopper	Jan. 23,'37†	61	
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'37†	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Girl Loves Boy	Eric Linden-Cecilia Parker			
Gold	Conrad Nagel			
Hittin' the Trail 149	Tex Ritter			
Killers of the Sea 135	Capt. W. Casewell	Feb. 27,'37†	135	
Trouble in Texas 148	Tex Ritter	Feb. 27,'37†		
23½ Hours Leave 103	James Ellison-Terry Walker			

GUARANTEED

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

(THE RELEASE CHART--CONT'D)

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crime of Voodoo	Fredi Washington		63	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108; Jan. 23,'37, p. 80.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 9,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5; Feb. 6,'37, p. 72.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	J. Crawford-Wm. Powell	Feb. 19,'37†	98	
(See "In the Cutting Room," Jan. 30,'37.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64.)				
Mad Holiday (G) 708	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 6,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 79.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 518	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79: Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 703	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72.)				
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 85.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Captains Courageous	F. Bartholomew-Spencer Tracy	Mar. 19,'37†		
(See "In the Cutting Room," Dec. 19.)				
Day at the Races, A	Marx Brothers-Allan Jones	Feb. 26,'37†		
Espionage 723	Edmund Lowe-Madge Evans	Feb. 26,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Good Earth, The (A)	Paul Muni-Luise Rainer		138	Feb. 6,'37
(See production article, July 11, p. 16; exploitation: Feb. 6,'32, p. 72.)				
Maytime 720	J. MacDonald-Nelson Eddy	Mar. 5,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Night Must Fall	Robt. Montgomery-R. Russell			
Nobody's Baby (G)	Patsy Kelly-Robt. Armstrong		*65	Feb. 6,'37
Parnell	Clark Gable-Myrna Loy	Mar. 19,'37†		
(See production article, Feb. 13,'37, p. 16.)				
Personal Property	Jean Harlow-Robert Taylor	Apr. 2,'37†		
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83; Feb. 6,'37, p. 77.)				
Skidding	Lionel Barrymore-Cecilia Parker	Mar. 26,'37†		
Song of the City	Dean Jeffries-Marg't Lindsay	Mar. 12,'37		
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 21
Along Came Love 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30,'37, p. 84.)				
Arizona Mahoney 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	
(See "In the Cutting Room," Nov. 7.)				
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 9
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Doctor's Diary, A (G)	John Trent-Helen Burgess	Jan. 22,'37†	*70	Jan. 30,'37
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 8	67	Apr. 25
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Cresman	June 12	68	June 6
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. [illegible]
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem (G)	C. Colbert-Fred MacMurray	Feb. 19,'37†	*85	Jan. 30,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayers-Gail Patrick	Sept. 25†	71	Sept. 5
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 65.)				
Outcast (G)	Warren William-Karen Morley	Feb. 5,'37†	*75	Feb. 6,'37
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6

(THE RELEASE CHART--CON'T)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Plainsman, The (G) 3624	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
(Exploitation: Jan. 30,'37, p. 85.)				
Poppy (G) 3562	W. C. Fields-Rochelle Hudson	June 19	73	June 13
(Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)				
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566	Gertrude Michael-Ray Milland	July 3	64	June 20
(Exploitation: Aug. 1, p. 90.)				
Rhythm on the Range (G) 3569	Bing Crosby-Frances Farmer	July 31	87	July 25
(Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)				
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Sky Parade (G) 3550	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
(Exploitation: July 11, p. 127; Jan. 16,'37, p. 78.)				
Sea Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
(Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)				
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Trail of the Lonesome Pine, The (G) 3543	Henry Fonda-Sylvia Sidney	Mar. 13	106	Feb. 29
(See production article, Jan. 18, p. 36; exploitation: Feb. 29, p. 73; May 2, p. 98; May 23, p. 86; May 30, p. 90; June 6, p. 118; June 13, p. 122; June 20, p. 122; July 25, p. 80; Aug. 8, p. 93; Aug. 22, pp. 113, 115; Aug. 29, p. 86; Sept. 26, p. 76; Oct. 3, p. 81.)				
Valiant Is the Word for Carrie (A) 3611	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
(Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)				
Wedding Present (G) 3613	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 3
(Exploitation: Dec. 5, p. 78.)				
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Borderland (G)	Wm. Boyd-Jimmy Ellison	Feb. 26,'37†	*75	Feb. 13,'37
Danger, Men Working	Lew Ayres-Ruth Coleman			
(See "In the Cutting Room," Jan. 30,'37.)				
Girl from Scotland Yard	Karen Morley-Robert Baldwin			
Her Husband Lies	Ricardo Cortez-Gail Patrick	Mar. 12,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
I Met Him in Paris	Claudette Colbert-Robt. Young			
John Meade's Woman	Edw. Arnold-Francine Larrimore	Feb. 26,'37†		
(See "In the Cutting Room," Nov. 28.)				
Murder Goes to College	Roscoe Karns-Marsha Hunt	Mar. 5,'37†		
Souls at Sea	Gary Cooper-George Raft			
(See production article, Jan. 30,'37, p. 16.)				
Swing High, Swing Low	Carole Lombard-F. MacMurray	Mar. 12,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Waikiki Wedding	Bing Crosby-Shirley Ross	Mar. 26,'37†		
Years Are So Long	Beulah Bondi-Victor Moore			

PURITAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Border Caballero (G)	Tim McCoy-Lois January	Mar. 1†	59	Aug. 1
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Rogues Tavern, The	Wallace Ford-Barbara Pepper	Mar. 1†	61	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 3,'37†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambush Valley	Bob Custer	Nov. 1†	56	
Caryl of the Mountains	Rin-Tin-Tin, Jr.	Mar. 27†	57	
Millionaire Kid	Bryant Washburn-Betty Compson	Mar. 14†	58	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56	
Roamin' Wild	Tom Tyler-Carol Wyndham	Mar. 30†	55	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Santa Fe Rides	Bob Custer	Feb. 25,'37†		
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†		
Thundering Stampede	Bob Custer			

REPUBLIC

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301	Gene Autry-Kay Hughes	Nov. 16†	70	
(See "In the Cutting Room," Oct. 24.)				
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
(Exploitation: Sept. 5, p. 80.)				
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
(Exploitation: Nov. 7, p. 82.)				
Frankie and Johnnie (A) 3555	Helen Morgan-Chester Morris	May 1	66	May 23
(Exploitation: May 30, p. 85; Aug. 22, p. 112.)				
Gambling Terror 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†		
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Girl from Mandalay, The 3535	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
(Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)				
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clark-Phillips Holmes	Apr. 6	69	Mar. 7
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
King of the Pecos (G) 3559	John Wayne-Muriel Evans	Mar. 9	54	Apr. 11
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Laughing Irish Eyes (G) 3522	Evalyn Knapp-Phil Regan	Mar. 16	69	Mar. 14
(Exploitation: Aug. 22, p. 112.)				
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305	Gene Autry-Smiley Burnette	Dec. 21†	56	
(See "In the Cutting Room," Nov. 7.)				
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Red River Valley 3570	Gene Autry-Frances Grant	Mar. 2	56	
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313	Bob Livingston-Ray Corrigan	Dec. 9†	53	
(See "In the Cutting Room," Nov. 7.)				
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5
Three Mesquiteers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 12
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		
Two Wise Maids (G)	Alison Skipworth-Polly Moran	Feb. 15,'37†	*70	Feb. 6,'37
Undercover Man 6321	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
(See "In the Cutting Room," Sept. 12.)				
Winds of the Wasteland 3561	John Wayne-Phyllis Fraser	July 6	53	
(See "In the Cutting Room," May 23.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Circus Girl	June Travis-Bob Livingston	Mar. 1,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Ever Since Adam 3510	Patricia Ellis-Lyle Talbot	Mar. 8,'37		
Git Along Little Dogie 6307	Gene Autry	Mar. 22,537†		
Hit Parade, The	Frances Langford-Phil Regan			
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†		
Jim Hanvey	Guy Kibbee	Mar. 24,'37†		
Paradise Express	Grant Withers-Dorothy Appleby	Feb. 22,'37†		
(See "In the Cutting Room," Jan. 23,'37.)				
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Steel	Grant Withers-Judith Allen	Mar. 22,'37†		
Texan Rides, A 6335	Bob Steele	Mar. 15,'37†		
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†		

(THE RELEASE CHART--CONT'D)

RKO RADIO

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big Game, The (G) 702	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
(Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)				
Bride Walks Out, The (G) 531	Barbara Stanwyck-G. Raymond	July 10	80	July 11
(Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)				
Bunker Bean 630	Owen Davis, Jr.-Louise Latimer	June 26	67	
(See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)				
Criminal Lawyer 713	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	
(See "In the Cutting Room," Oct. 31.)				
Dancing Pirate (G) 670	Charles Collins-Steffi Duna	May 22	85	May 16
(Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)				
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Farmer in the Dell (G) 624	Fred Stone-Jean Parker	Mar. 27	67	Mar. 14
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils 714	Victor McLaglen-Preston Foster	Feb. 19,'37†		
(See "Coast Patrol," "In the Cutting Room," Nov. 14.)				
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Silly Billies (G) 623	Wheeler and Woolsey	Mar. 20	64½	Mar. 7
(Exploitation: July 25, p. 76.)				
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	82	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
When's Your Birthday?	Joe E. Brown-Marian Marsh	Feb. 19,'37†		
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 20; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84.)				
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 8	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Passage 718	Constance Worth-V. Haworth	Mar. 19,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Don't Tell the Wife	Guy Kibbee-Una Merkel	Mar. 12,'37†		
Michael Strogoff 717	Anton Walbrook-Eliz. Allan	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Outcasts of Poker Flat	Preston Foster-Jean Muir			
(See "In the Cutting Room," Feb. 13,'37.)				
Park Avenue Logger (G)	George O'Brien-Beatrice Roberts	Feb. 26,'37†	*65	Jan. 30,'37†
Quality Street	Kath. Hepburn-Franchot Tone	Apr. 9,'37†		
(See "In the Cutting Room," Oct. 7.)				
Satisfaction Guaranteed	Anne Shirley-John Morley	Apr. 16,'37†		
Stepping Toes	Fred Astaire-Ginger Rogers	Apr. 23,'37†		
Toast of New York 719	Edward Arnold-Frances Farmer	May 7,'37†		
Wings of Mercy	John Beal-Joan Fontaine	Apr. 2,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
Woman I Love, The 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
(See "Escadrille," "In the Cutting Room," Jan. 16,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls.	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies.")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls.	
Chinese Melody		James B. Leong		6 rls.	
Devil on Earth		James B. Leong		6 rls.	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 699 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The* (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody* (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill* (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	70	Feb. 13,'37

Coming

Cafe Metropole	Loretta Young-Tyrone Power	June 18,'37†		
Charlie Chan at the Olympics	Warner Oland-Kath. de Mille	May 21,'37		
Dead Yesterday	Sally Blane-Thomas Beck	May 14,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
Fifty Roads to Town 748	Don Ameche-Ann Sothern	Apr. 27,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
Love Is News 729	Loretta Young-Tyrone Power	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Midnight Taxi 744	Brian Donlevy-Frances Drake	Apr. 2,'37†		
Nancy Steele Is Missing 738	Victor McLaglen-June Lang	Mar. 12,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb 19,'37†	57	Jan. 16,'37
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Slave Ship 746	Wallace Beery-Warner Baxter	Apr. 9,'37†		
Step Lively, Jeeves (G) 747	Arthur Treacher-Patricia Ellis	Apr. 16,'37†	*70	Jan. 30,'37
That I May Live	Rochelle Hudson-Robert Kent	June 11,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
This Is My Affair 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†		
Time Out for Romance 741	Claire Trevor-Michael Whalen	Mar. 19,'37		
(See "In the Cutting Room," Jan. 23,'37.)				
Under the Red Robe 743	Conrad Veidt-Annabella	Apr. 16,'37†		
Wake Up and Live	Walter Winchell-Ben Bernie	May 7,'37†		
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
Wings of Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; explcration: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	90	Jan. 2,'37

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108; Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80.)				

Coming

Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	84	Jan. 16,'37
History Is Made at Night	Charles Boyer-Jean Arthur	Mar. 5,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Knight Without Armor	Marlene Dietrich-Robt. Donat	May 26,'37†		
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Star Is Born, A	Janet Gaynor-Fredric March	Apr. 30,'37†		

UNIVERSAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 20†	63	Nov. 28
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†	68	
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 84.)				

Coming

California Straight Ahead 1030	John Wayne-Louise Latimer	Apr. 11,'37†		
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†		
Left Handed Law	Buck Jones	Apr. 18,'37†	63	
Night Key 1024	Boris Karloff-Jean Rogers	Apr. 4,'37†		
Road Back, The	Larry Blake-John King			
Smoke Tree Range	Buck Jones-Muriel Evans			
Stones Cry Out, The	Nan Grey-John Howard	Apr. 18,'37†		
Top of the Town 1007	George Murphy-Doris Nolan	Apr. 18,'37†		
(See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23,'37, p. 16.)				
We Have Our Moments 1017	Sally Eilers-James Dunn	Mar. 21,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
When Love Is Young 1018	Virginia Bruce-Kent Taylor	Mar. 28,'37†		
Wings Over Honolulu	Wendy Barrie-Ray Milland			

VICTORY

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flying Fists	Herman Brix	Jan. 25,'37†		
Kelly of the Secret Service	Lloyd Hughes-Sheila Manners	June 15		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler	Feb. 15,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 2†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musiacl analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76.)				
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74.)				
Colleen (A) 903	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 78.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 906	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 913	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
Sons O'Guns (G) 911	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 924	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 914	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Call It a Day	Olivia De Havilland-I. Hunter			
Dance Charlie Dance	Stuart Erwin-Jean Muir			
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Ever Since Eve	Marion Davies			
Go Getter, The	George Brent-Anita Louise			
Kid Galahad	Edw. G. Robinson-Bette Davis			
King and the Chorus Girl	Fernand Gravet-Joan Blondell	Mar. 27,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl	Frank McHugh-Mary Boland			
(See "In the Cutting Room," Feb. 13,'37.)				
Mazurka	Kay Francis-Ian Hunter			
Melody for Two (G)	James Melton-Patricia Ellis		*60	Jan. 16,'37
Midnight Court	Ann Dvorak-John Litel	Mar. 6,'37†		
(See "In the Cutting Room," Dec. 19.)				
Miracle Mountain	Dick Foran-Helen Valkis			
Public Wedding	Jane Wyman-William Hopper			
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	*88	Feb. 6,'37
Singing, Marine, The	Dick Powell-Doris Weston			
White Bondage	Jean Muir-Gordon Oliver			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerated in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Secrets of Stamboul	Valerie Hobson			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Amazing Quest, The (G)	Cary Grant	United Artists	Sept. 26	70	Aug. 29
A Star Fell from Heaven (G)	Florine McKinney	Assoc. British		70	June 27
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 3
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	95	Dec. 19
Cloistered (G)		Best	May 19	80	Nov. 7
Crime Over London (A)	Margot Grahame	United Artists		65	May 30
Der Kampf (A)	L. Loebinger	Amkino	Sept. 9		Sept. 19
Dubrovsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec. 29	90	Jan. 23,'37
Love from a Stranger (A)	Ann Harding	United Artists		77	Feb. 13,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Man in the Mirror (A)	E. E. Horton	Twickenham		75	Jan. 16,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 16
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Revolutionists (G)	V. V. Shchukin	Amkino	Dec. '35	100	Feb. 6,'37
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman Im Hause Hapsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 18
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	94	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

COMICOLOR CARTOONS

Title	Rel. Date	Min.
Tom Thumb (2-15)	Mar. 30	7
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

BARNEY GOOGLE

Title	Rel. Date	Min.
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½

BROADWAY COMEDIES

Title	Rel. Date	Min.
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Caught in the Act Andy Clyde	Mar. 5	18
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
Grips, Grunts and Groans	Jan. 15,'37†	19
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Knee Action Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Share the Wealth (5-16) Andy Clyde	Mar. 19	17½
Slippery Silks (3 Stooges)	Dec. 27†	17½
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.

COLOR RHAPSODIES

Title	Rel. Date	Min.
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic	Jan. 29,'37†	
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7

COLUMBIA TOURS

Title	Rel. Date	Min.
Gold Quest of the Ages	Jan. 28,'37†	
Star Gazers (11-7)	Oct. 15†	10
Wonder Spots of America (11-14)	Sept. 4†	1 rl.

COURT OF HUMAN RELATIONS

Title	Rel. Date	Min.
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18	10

FEATURETTES

Title	Rel. Date	Min.
Community Sing (No. 1)	Jan. 17,'37†	
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18†	9

KRAZY KAT CARTOONS

Title	Rel. Date	Min.
12. "Lil Ainjil"	Mar. 19	6
13. Peace Conference (re-issue)	Apr. 10	7
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7

NEW WORLD OF SPORT SERIES

Title	Rel. Date	Min.
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Skiing is Believing (11-14)	Oct. 28†	10
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Stop, Look and Guess	Mar. 9	10
Thrills with Daredevils	Mar. 19	10
Touring the Sport World (7-25)	July 11	10

SCRAPPY CARTOONS

Title	Rel. Date	Min.
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
Scrappy's Pony	Mar. 16	7

SCREEN SNAPSHOTS

Title	Rel. Date	Min.
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10

SCREEN SNAPSHOTS (New Series)

Title	Rel. Date	Min.
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—	Jan. 22,'37†	10

SPECIAL

Title	Rel. Date	Min.
Belgium	Dec. 25†	8½
Castle Town of France	Nov. 1†	8½
Old Paris and Berne	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	3 rls.

VOICE OF EXPERIENCE

Title	Rel. Date	Min.
No. 10—	Mar. 26	10½

DuWORLD

THIS COLORFUL WORLD

Title	Rel. Date	Min.
Gangsters of the Deep		
Story of the Rose, A (1-16-37)		10
Sus-Ti-Ka (12-19)		10
Utah Picture Book (1-9-37)		10

POPULAR SCIENCE FOREIGN

(Cinecolor)

Title	Rel. Date	Min.
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

CORONET COMEDIES

Title	Rel. Date	Min.
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19

MUSICAL COMEDIES

Title	Rel. Date	Min.
Home on the Range (6-20)	June 5	21

SONG AND COMEDY HITS

Title	Rel. Date	Min.
Alpine Rendezvous	Aug. 1†	11
Dental Follies	Feb. 26,'37†	1 rl.
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11†	11

STAR PERSONALITY COMEDIES

Title	Rel. Date	Min.
Gold Bricks	Mar. 20	20
Triple Trouble	Apr. 3	16
White Hope, The	Mar. 27	19

PAUL TERRY-TOONS

Title	Rel. Date	Min.
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	1 rl.
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	1 rl.
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	1 rl.
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6

TREASURE CHEST

Title	Rel. Date	Min.
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9

TUXEDO COMEDIES

Title	Rel. Date	Min.
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18

TWO-REEL COMEDIES

Title	Rel. Date	Min.
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	2 rls.
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
Hold It	Jan. 29,'37†	2 rls.
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love Nest on Wheels	Mar. 26,'37†	2rls.
Man to Man	Feb. 26,'37†	2 rls.
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses	Mar. 5,37†	2 rls.
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	18
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve	Mar. 12,'37†	2 rls.
Screen Test, The (12-19)	Dec. 18†	19
Spring is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	19

YOUNG ROMANCE

Title	Rel. Date	Min.
Love in September	Mar. 6	21

GRAND NATIONAL DISTRIBUTING CORP.

MUSICAL MOODS

(Technicolor)

Title	Rel. Date	Min.
Ave Maria	Mar. 25	1 rl.
Irish Melody	Mar. 9	8
Liebestraum	Apr. 20	1 rl.

NEWSLAUGHS

Title	Rel. Date	Min.
No. 5—	Feb. 20	1 rl.
No. 6—	Mar. 20	1 rl.

THRILLING JOURNEY

Title	Rel. Date	Min.
Realm of Ghosts	Mar. 1	

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar 16	10
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10

INTERNATIONAL VARIETIES

Title	Rel. Date	Min.
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½

PERSONALITIES ON PARADE

Title	Rel. Date	Min.
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9

WORLD EXPLORATIONS

Title	Rel. Date	Min.
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

COLOR CLASSICS

Title	Rel. Date	Min.
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8

EDGAR GUEST POETIC GEMS

Title	Rel. Date	Min.
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8

NOVELTIES

Title	Rel. Date	Min.
Cities of the Past		
Nero		8
Hobo Here		9

PORT O' CALL

Title	Rel. Date	Min.
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9

WORLD IN COLOR

Title	Rel. Date	Min.
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

CHARLEY CHASE

Title	Rel. Date	Min.
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20

CRIME DOESN'T PAY

Title	Rel. Date	Min.
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	20

FITZPATRICK TRAVEL TALKS

Title	Rel. Date	Min.
Colorful Island (1-2-37)	Nov. 14†	8
Glimpses of Java and Ceylon	Mar. 6,'37†	
India on Parade	Feb. 6,'37†	9
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9

HARMAN-ISING

(Happy Harmonies)

Title	Rel. Date	Min.
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	

M-G-M MINIATURES

Title	Rel. Date	Min.
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood Second Step	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	9
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Do You Think?	Jan. 23,'37†	10
M-G-M SPORTS PARADE		
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (6-6)	May 9	8
MUSICAL COMEDIES		
Girl's Best Years, A	Dec. 26†	19
No Place Like Rome (11-7)	Sept. 26†	19
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Second Childhood (4-25)	Apr. 11	19
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Ski Skill		
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
Servant of the People		21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes	Feb. 20,'37†	
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro		
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (9-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	6
Not Now (2-29)	Feb. 28	7
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	8
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm	Apr. 10	10
Hal Kemp and Orchestra		
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There?	Sept. 18†	11
Vincent Lopez and Orch.		
Lucky Starlets	May 22	10
Baby Leroy-Bennie Bartlett - David Holt - Betty Holt - Billy Lee - Virginia Weidler		
Midnight Melodies (4-18)	Mar. 20	11
Ed Paul and Orchestra-Babs Ryan-Loretta Lee		
Movie Melodies on Parade (2-29)	Feb. 7	11
Kostelanetz-Eastman		
Musical Charmers	Oct. 9†	11
Phil Spitalny and Girl Orchestra		
Musical Fashions	July 3	11
Ina Ray Hutton and Her Melodears		
Music in the Morgan Manner	June 12	11
Russ Morgan and Orch.		
Music, Music Everywhere	Dec. 18†	11
Clyde Lucas and Orch.		
Music Over Broadway	Aug. 28†	10
George Hall and Orch.		
Play, Don (8-15)	July 31	10
Don Bestor and Orch.		
Rah, Rah, Football	Oct. 30†	10
Will Osborne and Collegiates		
Song Hits on Parade	Jan. 15,'37†	1 rl.
Freddie Rich and Orch.		
Star Reporter in Hollywood (11-21)	Nov. 20†	10
Ted Husing-Bennie Bartlett-Dorothy Lamour		
Yankee Doodle Rhapsody	May 1	11
Ferde Grofe and Orch.		
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Jan. 15,'37†	
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Broadway Highlights No. 8	Dec. 11†	1 rl.
Lulu's Love (8-15)	Aug. 14†	18
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet	Jan. 8,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 8 — Frederic W. Goudy —Sails Over Sydney Harbor — The Voice of the Animals (2-29)	Feb. 28	11
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11 — Champagne — Girls Will Be Boys — Up Mont Blanc	May 22	11
No. 12—Meet the Pelican— Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All A-Board	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Collie, The (2-29)	Feb. 21	10
Dangerous Jobs	May 1	9
Fashions in Love	July 24	8
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	9
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Brotherly Love (3-14)	Mar. 6	7
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
Never Kick a Woman	Aug. 28†	7
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14)	Nov. 27†	17
(Technicolor special)		
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22)	July 31	10
The Westerners		
I Can't Escape from You	Sept. 25†	8
Joe Richman and Orch.		
I Don't Want to Make History	May 22	
V. Lopez and Orchestra		
I Feel Like a Feather in the Breeze	Mar. 27	7
Jack Denny and Orchestra		
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart	Nov. 27†	7
Dick Stabile and Orch.		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 21—Finer Points (2-29)	Feb. 14	10
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An	Jan. 29,37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapalooza	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping		19
Dummy Ache	July 10	18
High Beer Pressure	May 8	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	19
No. 6	Jan. 22,'37†	
No. 7	Feb. 19,'37†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	16
Don't Be Like That (1-30-37)	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Horse Play		18
Who's Looney Now	Sept. 4†	19
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	16
That Man Samson		19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	7
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	19
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIAL		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting on the Dog	Feb. 12,'37†	
Row, Mr. Row	June 19	11
Singing Wheels (12-26)	Nov. 20†	11
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	
Down the Ribber (2-29)	Mar. 27	21
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront	Feb. 19,'37†	
Romantic Mexico	Jan. 22,'37†	
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Kahn (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (6-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)		9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)		8½

SILLY SYMPHONIES

Title	Rel. Date	Min.
33. Elmer the Elephant (4-11)	May 14	8½
34. Three Little Wolves (4-11)	May 27	10
35. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)		8½
110. More Kittens (1-9-37)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 3	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33		1 rl.
No. 34	Mar. 15,'37†	
No. 35	Apr. 12,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Flippen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Records	Mar. 17,'37†	
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Teddy Bergman's International Broadcast (6-6)	June 3	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 5	18

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Everybody Sing (1-30-37)	Feb. 22,'37†	7
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8⅔
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty	Mar. 29,'37†	
No. 35—Novelty	Apr. 26,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville Is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville	Jan. 30,'37†	

BIG V. COMEDIES

Title	Rel. Date	Min.
Joe Palooka in for the Love of Pete (3-28) Shemp Howard-Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes-Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard-Johnny Berkes	May 9	21
Joe Palooka in Here's How Shemp Howard-Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard-Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Stars Can't Be Wrong, The Carolyn Marsh-Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy-Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney-Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Dobbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods-Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard-Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	18
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey-Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard-Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty John Litel	Dec. 19†	22
It' All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon-Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" Shemp Howard-Robert Norton	Feb. 6,'37†	
Captain Blueblood Georgie Price	Feb. 3,'37†	
Swing for Sale Hal LeRoy	Feb. 27,'37†	
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun	Feb. 27,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch (1-23-37)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	1 rl.
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	
Cab Calloway and Orch.	Feb. 20,'37†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	7
No. 32—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	8
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.
Whale Ho (7-14)	Feb. 13,'37†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421	June 5, 37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Bob Livingston-Kay Hughes	Aug. 22	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall-Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Maria Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald:

This state of Texas can have more different kinds of weather in one day than any state in the Union. When it is snowing and they are having a blizzard up in the Panhandle country of Texas and it is 10 below zero they will be having rain and a temperature of 65 above zero down here in the Rio Grande valley. If it should freeze down here it will be "very unusual." This expression they got from California, although it would be very unusual if it did freeze.

The difference in the weather isn't so surprising when one comes to realize the distance. The Panhandle country is something like seven hundred miles northwest of the valley, and seven hundred miles can make quite a difference in the temperature.

But few people realize the magnitude of this state of Texas. This is true of the younger generation. They look at the state on the map and regard it simply as one of the states of the Union; they don't realize that at one time it was an empire in itself.

▽

Speaking of Boasting—

This state once belonged to Mexico and the line was the Red River of the South, which line is now the dividing line between Oklahoma and Texas, but the Mexicans have been pushed back south until the line between the two countries is now the Rio Grande river, and this is six hundred miles south of the former boundary.

We boast a whole lot of our having no desire to acquire territory but we took this country away from the Indians; we took Texas, a territory as large as the New England states combined, away from Mexico; we acquired a good part of the Middlewest and of the South by purchase from France, and Alaska from Russia at about five cents on the dollar, and yet we boast of not wanting to acquire new territory. If Italy wanted to take Ethiopia let's keep still about it. It happens to be none of our business.

If the public schools of today would teach more of the history of this, and other countries, and less of basketball, football, and other sports, the rising generation might learn where the United States came from. A good football coach can demand a greater salary than the presidents of our universities. But then, this is getting away from matters of the theatre. That expression that "there is no great loss without some small gain" is being manifested here since the reported freeze in California. When we first came here oranges were selling at the packing sheds for twenty dollars a ton, but since that California freeze they have gone up to fifty dollars and the rise in the price of grapefruit is being felt also, and this is making the Texas citrus growers feel pretty good and business is, of course, being benefited, but this is only sectional. Well, that's that.

▽

They Go to the Theatre

They have a slogan down here that says something about the perpetual sunshine, but that's a lot of horseradish, for it has been cloudy and rainy now for about ten days and we have about forgotten what the sun looks like. This climate here reminds us a whole lot of Portland, Oregon, except that down here it stops raining occasionally, but even so, it doesn't seem to stop people from going to the shows. We drive down to Shine's Palace theatre in the rain and find it difficult to find a place to park April Shower. But speaking of Shine reminds us that he is putting on such good shows that we are being deprived of a lot of valuable sleep, and if this keeps up we are going to sue him for damages in the Kangaroo Court.

The other night he was playing Charlie Ruggles and Alice Brady in "Mind Your Own Business." We don't care much what kind of a picture Charlie plays in; we are going to be there if the Warden will let us out. In this one Charlie was the leader of the Boy Scouts but he and Alice were kidnaped by a bunch of guys and taken to a lonely cabin in the woods. They left one rough-neck in charge of them and went away. Charlie induced this bozo to go out and help him catch some snipes.

IN THE NEWSREELS

MOVIETONE NEWS—No. 44, Vol. 19.—Governor Murphy of Michigan and John L. Lewis give press interviews....Mardi Gras time in New Orleans....Fire-fighting in Mexico City....Dog Show in New York....Lew Lehr....Navies of England, France and Germany show activity....Sports in Santa Anita, Coral Gables and Garmisch.

MOVIETONE NEWS—No. 45, Vol. 19.—Murphy presides at labor peace signing....11 meet death in air tragedy....Dog Show....Army tries out tanks....Australian fire worst in 40 years....Lew Lehr....Names: Darryl F. Zanuck: Mussolini; Quezon; William K. Vanderbilt....Sports in Saranac Lake, London, Melbourne, French Alps, Coral Gables, Wisconsin and Florida.

NEWS OF THE DAY—No. 242, Vol. 8.—Storm over Supreme Court....Breaking flood's grip....Winter sport thrills....Carnival time down in Dixie...."Tin can tourists" invade Florida....Fists fly fast in amateur bouts.

NEWS OF THE DAY—No. 243, Vol. 8.—Back to work; strike's over....No holiday for death in Madrid....Antoine shows new hair styles....Paperweight stars battle in Dixie....New Jersey has biggest fish story....Uncle Sam's new tanks show some speed....Pacific graveyard claims another victim....Ill-fated plane hauled from water.

PARAMOUNT NEWS—No. 55.—400,000 see New Orleans Mardi Gras....Stop drought, floods, plan of President....4,000 "Tin can" tourists hold world parley....Mother tells horror of 9 days in snow....Loggers slide timber at 100 miles an hour. West offers new idea in winter sports.

PARAMOUNT NEWS—No. 56.—Army speeds up with new light tanks....Trotsky stirs world from new exile....Rescuers save snow-trapped Utah flocks....Plane crash tragedy stirs new inquiries....Dempsey referees bouts of tiny tots....Flood region comes back....Auto plants hum as men resume jobs.

PATHE NEWS—No. 59, Vol. 8.—Supreme court and the people....Cardinal Dougherty greeted at Eucharistic Congress....Yale crew starts early....Alligators thrill tourists....Dog meets dog....Winter carnival at Hanover, N. H.

PATHE NEWS—No. 60, Vol. 8.—Auto industry resumes work....Landon speaks on Supreme Court....President Roosevelt honors Lincoln....W. K. Vanderbilt ends cruise....America's No. 1 dog....Fisherman's paradise....Army mystery tank....Battling bantams.

UNIVERSAL NEWSPAPER NEWSREEL—No. 536, Vol. 9.—Prize dogs in record show....Get $200 in Townsend test....Flood cities fight debris....Ski machine is beauty aid....Bikes roll under the Palms....Coast seamen back at work....Far East gets church meet....Soldiers show ski combat....South welcomes big turfmen.

UNIVERSAL NEWSPAPER NEWSREEL—No. 537, Vol. 9.—Long auto strike is ended....26 saved from beached ship....Single-bladed propeller made to work....Personalities: President Roosevelt: Ambassador Davies; Manuel Quezon; W. K. Vanderbilt; Antoine of Paris....Army tries fast new tanks....Bigey wins Nursery Stakes in mud....Speedsters race in icy Bay.

We remember getting a fellow to hold a bag to catch snipes one night when we were young and foolish and the poor sap held the sack until near midnight and almost froze to death. Catching snipes is an old one, but sometimes it works, especially in pictures.

▽

Then There's Bob Smith

We don't know but what we told you about Bob Smith of the Mission theatre at Mission before, probably did, but Bob will stand repeating. Bob reminds us a whole lot of that boy Zimmerman who is the operator and manager of the San Marcos theatre at San Marcos (when he isn't playing golf) except that Zim—well, except, that's all.

Bob had a show last night that we went to see, and it was a pretty good show too. Clark Gable, Joan Crawford and Franchot Tone did the most of the work in "Love on The Run," and it was love on the run, too.

But speaking of Bob, it may be of interest to you fishermen to know that Bob has a cabin down on the shore of Redfish Bay and we are going down there in a few days and hire some kid to catch us some redfish.

We took a lady with us when we went up to see Bob and her name was Smith and we introduced her to him as Kate Smith from McAllen, and we told him we had a friend at Alamo by the name of Smith, but no relation to the Smith Brothers. Then Bob gave us a coughdrop and said, "You know, Colonel, everybody's name was Smith until they got to going crooked and they changed their names to something else." Doggone that Bob anyhow, he acts just like these other longhorns down here.

▽

Yesterday we drove down to Brownsville to see our old friends Andy Anderson and Mrs. Anderson from Detroit Lakes, Minnesota. Andy, you know, operates two mighty nice theatres at Detroit Lakes; that is, Andy professes to operate them but Herb does most of the work.

We wanted also to see J. C. Fanning, who operates the Brownsville theatres, but J. C. was down on the ship channel fishing and we didn't get to see him. If you want to see J. C. you have make an appointment two weeks ahead and then you will get to see him, provided they are not biting. Andy says he wants us to come down to Brownsville and show him how to catch a shark. When a theatreman wants to be shown how to catch a shark there must be something wrong, for they have been monkeying with sharks all their lives. Well, we are going to show him, but in the meantime we are going to send the Herald a picture of J. C. and the one he caught, and it will be no fish story either. Better watch for it.

COLONEL J. C. JENKINS
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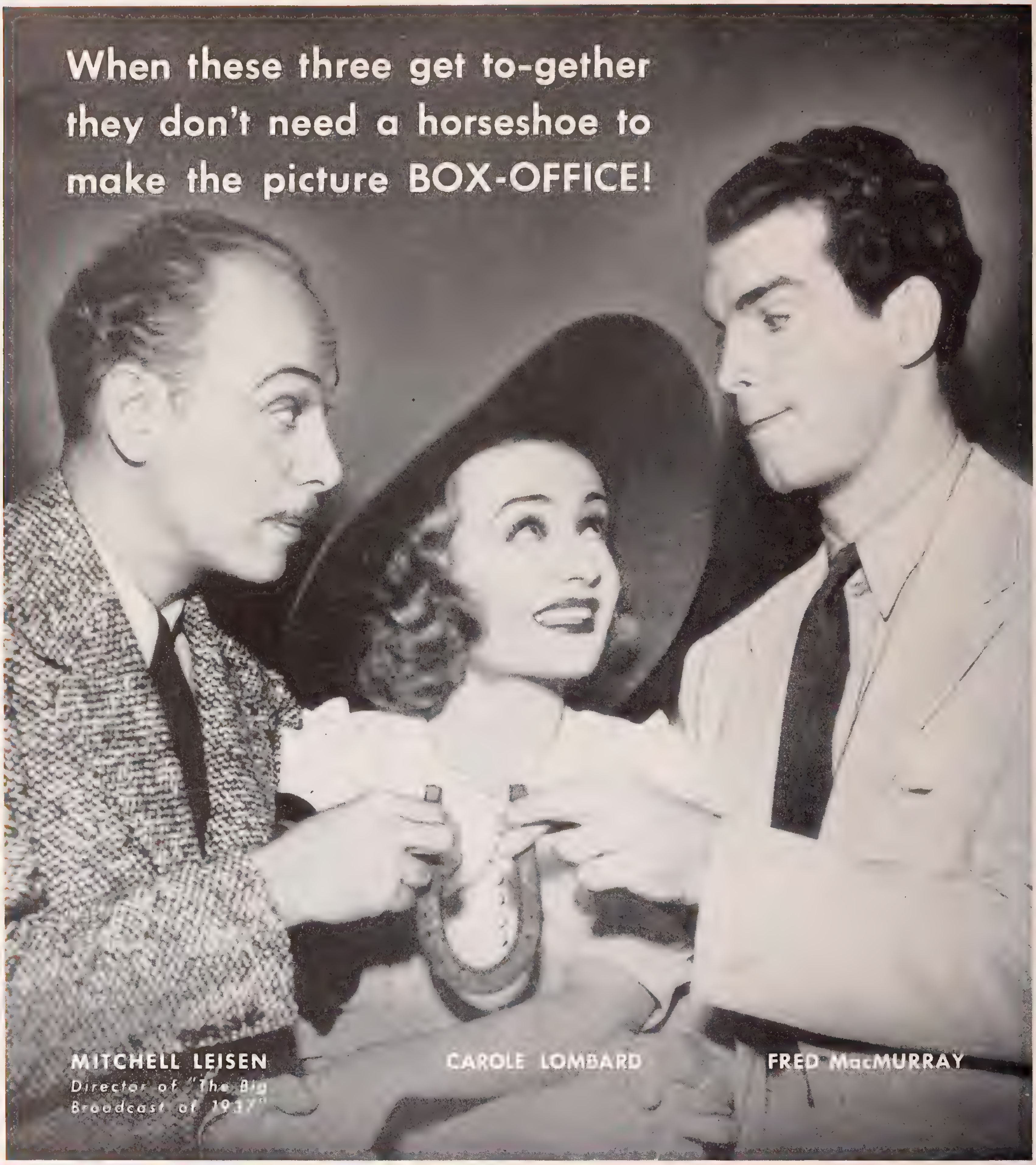
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Director of "The Big Broadcast of 1937"
CAROLE LOMBARD
FRED MacMURRAY

Carole Lombard • Fred MacMurray

"SWING HIGH, SWING LOW"

with Charles Butterworth • Jean Dixon
Dorothy Lamour and Harvey Stephens
Directed by Mitchell Leisen

MOTION PICTURE HERALD

8,600 reports a year from exhibitors on product played in

"WHAT THE PICTURE DID FOR ME,"

department of **Motion Picture Herald,** ***the journal in which the exhibitor has his say***

THIS ISSUE—

Box Office Champions For January

Putting the Heat On In Chicago

VOL. 126, NO. 9 FEBRUARY 27, 1937

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HORSE-SHOES?

Another smashing M-G-M hit "THE LAST OF MRS. CHEYNEY" commands industry attention! (*following "After the Thin Man", "Camille", "Born To Dance", "Libeled Lady" and many others.*)

The element of *luck* has no place in the M-G-M scheme of production. The true-and-tried producing personnel; the wealth of Star names and the boundless resources of the Greatest Studio in the World leave nothing to *chance!*

There are no horse-shoes on the theatres of our 10,000 customers. They leave nothing to *chance!* The M-G-M name is the beacon of assurance to the patron for a swell show; to the exhibitor for a profitable engagement.

"THE LAST OF MRS. CHEYNEY" *starring* JOAN CRAWFORD • WILLIAM POWELL • ROBERT MONTGOMERY and FRANK MORGAN • Jessie Ralph • Nigel Bruce • *From the play by Frederick Lonsdale* Directed by Richard [illegible] Produced by Lawrence Weingarten • A Metro-Goldwyn-Mayer Picture

King meets girl!
King loses girl!
King gets girl!

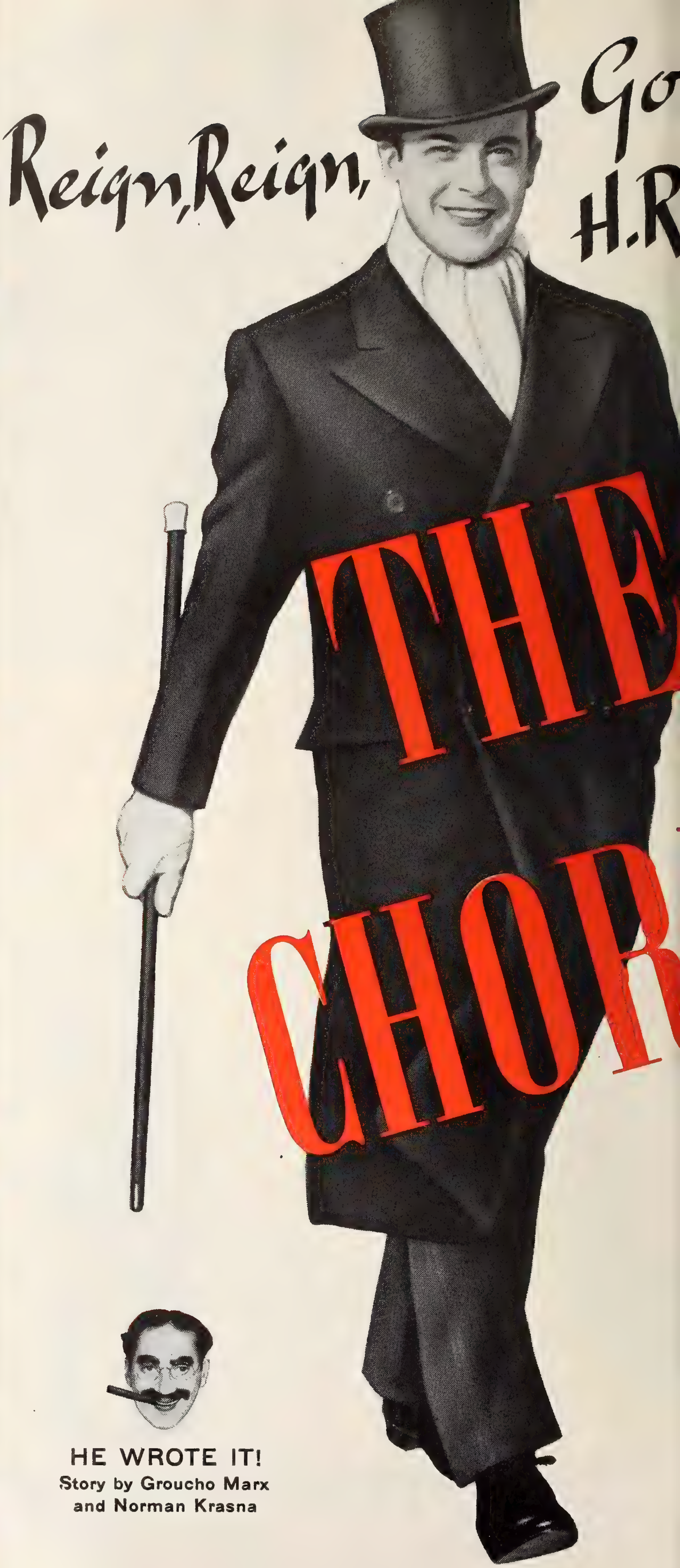
--And YOU Get the Biggest Easter Entertainment of Your Show Life! . . .

50 million Frenchwomen can't be wrong!

He turned his throne into a love seat —so he ain't gonna reign no more!

Every girl has her day— she had her knight!

His art was the talk of Europe— especially his etchings!



HE WROTE IT!
Story by Groucho Marx
and Norman Krasna

away,
H. Wants to Play!

-And He's Going To Play
For Big Stakes In

KING
and the
US GIRL

The king can do no wrong! But look out for ex-king Alfred!

The King's in love! Long love the king!

Home was never like this—unless you lived with His Royal Highness!

And wasn't that a dainty dish to set before the king?

Starring for the First Time In America
the Idol of the Continent

FERNAND GRAVET

and Their Royal Hi-De-Highnesses
JOAN BLONDELL•EDW. EVERETT HORTON
and Alan Mowbray • Mary Nash • Jane Wyman
Kenny Baker • Luis Alberni
Songs by Werner R. Heymann and Ted Koehler
First of the
MERVYN LEROY PRODUCTIONS for
WARNER BROS.

THE NEWS IS OUT! "Love is News" is in!

"HILARIOUS FUN AND BOX-OFFICE FROM every angle. Packs real entertainment into every foot of film. Tyrone Power does a fine job—a cinch to clinch him further with fans."

—*Daily Variety*

"EMERGES AS A HIT IN EVERY RESPECT! Fast-moving yarn played to the hilt by a hand-picked cast. Tyrone Power, the screen's latest box-office bombshell, is superbly appealing."

—*Box-office*

"DESTINED TO MEET WITH WIDESPREAD public approval. Word-of-mouth advertising may be depended upon. Always fresh, breezy and entertaining."

—*Motion Picture Daily*

"UNDOUBTED HIT PIECE OF TOP BOX-office caliber. With the person-to-person tidings that this picture will provoke it will sweep the country!"

— *Hollywood Reporter*

Tyrone **POWER** • *Loretta* **YOUNG** • *Don* **AMECHE**

in

'LOVE IS NEWS'

with

SLIM SUMMERVILLE • DUDLEY DIGGES • WALTER CATLETT • GEORGE SANDERS • JANE DARWELL STEPIN FETCHIT • PAULINE MOORE

Directed by Tay Garnett

Associate Producers Earl Carroll and Harold Wilson

Screen play by Harry Tugend and Jack Yellen • Story by William R. Lipman and Frederick Stephani

Darryl F. Zanuck in Charge of Production

IT'S TRIPLE-STARRED FOR YOUR MARQUEE

and

as Hollywood Reporter's Rambling Reporter puts it: "This young Tyrone Power is about the hottest shot in pictures this moment!"

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

MOTION PICTURE HERALD

Vol. 126, No. 9

February 27, 1937

PRESS EXPERTING

THE daily press, as always, is doing a great deal of experting on the motion pictures, and, as usual, unhampered by facts. Just at the moment the clipping bureau has delivered the editorial page of the estimable Baltimore *Sun* of February 15, which charges " . . . *the disposition of the trade press is to keep Hollywood as provincial as possible and to insist that success can come only by catering to morons. Only this week one of the most imposing of these publications, the* **Motion Picture Herald,** *is urging the cinema not to become 'arty' because 'The customers are born young and never get over it'.*"

Whereupon the glib Sunpaper remarks "it is being demonstrated that motion pictures can be mentally mature in the best sense and still not threaten the producers with bankruptcy," citing four pictures in current circulation.

The list of four includes one picture "Black Legion" which will be found in the black as merchandise. Of the other three, one is an alien picture which is having a by-product career in "art cinemas" and special minority audience regions, with figures that prove nothing, and of two the producer in Hollywood remarked to the writer of this, and the prior, editorial: "Our real reason for making those is because of commitments I inherited, so that we shall on the whole lose maybe a little less by making them than by shelving them."

The Baltimore *Sun*, and others, having no access, it seems, to the facts, confuse a good press with a good gross.

△ △ △

WAR, FIRE, BABY PARADES

THERE'S a terrific lot of copy-catting conspicuous among the ardent uplifters who would remould the motion picture to their own desires. The repetitions are so many and so frequent that one suspects that they are busier rewriting each other than informing themselves about the subject.

Commonest of all these days is a crying out like that to be found in the report adopted by the Ohio Pastors' Convention, transmitted by the Ohio Council of Churches, which in a "fight for a healthy movie diet" says: "We protest subtle propaganda in pictures. Such, for example, as the tendency in newsreels to exceed the legitimate presentation of news and become outright propaganda for war and armaments."

If an ardent handful of young collegians and amateur radicals had not started raising hell on this pretext to get their names in the papers, the Ohio pastors would never have heard of the subject.

It is to be recalled that the first vociferations on war making menace in the newsreels were in exactly the same period from the same order of persons who were going into ecstasies over the artistry of "Chapayev," made in the USSR to show how a girl could machine-gun her way to glory.

The newsreels have been picturing launchings, target practice and navy operations for a quarter of a century, along with baby parades and fires. There have been more fires than naval pictures on the screen. Why not charge the newsreels with advocating pyromania? By the same reasoning Mrs. Margaret Sanger might well protest against the baby parades!

△ △ △

DECAYING CRITICS

BECAUSE of the continuous patter of bleats and whimpers that the motion picture has done dirt to the drama of the stage, showmen of the screen will find pleasant interest in the recent speech of Mr. Alexander Wollcott at a Lotus club function in his honor when in the course of commenting on the triumph of New York revivals of "Hamlet" and "Richard II," he remarked that this was in spite of the fact that "The theatre has been in a state of decay, according to its critics, for 3,000 years, and it should be pretty well gone by now." Mr. Woollcott appeared to feel that not the theatre but the critics were decaying.

△ △ △

GADGET REPORT.—The great General Electric Company which did so much toward invading our industry with sound machinery has now gone the whole route from jumbo turbo-generators to the boudoir. In fact, it seems that Mr. Young and Mr. Swope just think of everything. Their latest is a lovely pink electrically warmed blanket, with a nifty art moderne control box for the bedside table, with three heats forward and no reverse. It sells for sixty-five dollars and no twin bed models are offered. No Hollywood home should be without it. You can have your siesta toasted now.

△ △ △

THE motion picture industry as a large user of optical goods made by the Bausch & Lomb Optical Company of Rochester will be interested in that concern's reported rejection of something like a couple of million dollars' worth of foreign war orders, on the ground that one day the devices involved might be used against us or our possible allies. Bausch & Lomb of Rochester and Zeiss of Jena in Germany make about 95 per cent of the optical precision instruments used for military purposes.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

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This Week

Chicago in Quandary

Chicago exhibitors are viewing with alarm, and despairing of coincidence as explanation of, a series of abruptly precipitated municipal restrictions such as rigid enforcement of the building code, official regulation of auditorium temperatures, sharply increased licensing fees, forthright assessment of fines for operation of chance games and related activities of like complexion. Changes of exhibitor organization personnel complicate the situation.

Details and ramifications of the predicament are explored on page 13.

Legislative Attention

Thirteen legislatures were called upon during the week to consider proposals pertaining to the motion picture industry. Taxes of both the direct and sales varieties, censorship fee increases and means of divorcing exhibition from production and distribution are sought.

A survey of legislative activities is presented on page 15.

Non-Theatrical

Producer licensee agreements have been extended to include non-theatrical release under the regular theatrical royalty charge by Electrical Research Products, Inc.

The company announcement is on page —.

Film Tells Film Story

Unique in its use of the motion picture and its people as story material is the Selznick International production, "A Star Is Born," wherein Janet Gaynor portrays, Technicolorfully, the steps by which a North Dakota farmer's daughter makes her way to the Academy-Awarded top in motion pictures.

Gus McCarthy's pictorial preview of the picture, subject of conflicting predictions in Hollywood, appears on pages 16-17.

Federal Control Planned

A flexible program for industry control, under which minimum wages and maximum working hours would be fixed by the government and the way paved for a broad system of voluntary agreements banning unfair trade practices, is under consideration by President Franklin D. Roosevelt in Washington, according to reports.

The proposal contemplates enactment by Congress of a bill making it a violation of the fair trade laws for concerns engaged in interstate commerce to pay excessively low wages or work employes unduly long hours. Administration of the act would be turned over to the Federal Trade Commission, where a new board would be created to formulate wage and hour standards for each industry, much as did the National Recovery Administration during the code period.

At the same time, legislation would be passed broadening the commission's authority with respect to fair trade agreements which, however, would still be voluntary, their adoption being encouraged by giving them exemption from application of the anti-trust laws.

* * *

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J. C. Jenkins' Colyum Page 101

Technological Page 68

The Television Tangle

Repercussions have been many since the Postmaster General in England indicated that the EMI (Electrical Musical Industries)-Marconi Television system had superseded the Baird in official favor. First was the revelation that televising by British Broadcasting Corporation thus was standardized on a 405-line basis. Next was a drop in the market value of Baird shares, and a general reduction in prices of receivers. EMI-Marconi offered a combination Television receiver and "all-world" radio receiver for $420.

More about this and other matters of British news importance is on page 42.

Character Actor's Market

Upsurge of the competitive spirit in studio operation has created what may be termed a character actor's market, ending for many players long inured to the vicissitudes of free lancing conditions somewhat less than favorable to maximum screen results and establishing systematized talent trading practice.

The trend is noted more fully on page 23.

MPTOA Invites Ad Men

The Motion Picture Theatre Owners of America has invited the advertising-publicity heads of the large distributing companies to attend a presentation of new ideas in exhibition exploitation at the organization's convention next month. While this was the principal organized exhibitor development of the week, Ohio exhibitors reelected Ernest Schwartz president, the two state organizations in Connecticut decided to cooperate on legislative matters, New York's ITOA assailed distributors for score charges assessed and a new Kansas City exhibitor organization was announced.

Developments in the exhibition field are reported on page 49.

Cameramen

International Photographers Union Local 644 has warned its members that violations of the contract provision that newsreel cameramen cannot be assigned to short subject work will be punished with a fine of $500.

See page 70.

Debentures

Wall Street this week anticipated the calling in of Paramount's outstanding six per cent debentures and the placing of the company's common stock on a dividend basis for this year as a result of issuance by the company of $15,000,000 of new 3¼ per cent convertible debentures for exchange.

See story on page 44.

RKO Creditors Heard

Federal Judge William Bondy in New York late last week held an RKO creditors' hearing featured by attacks on the validity of the outstanding RKO common stock and its position in the company's reorganization and by the pressing of a petition bearing on the position of the RKO debentures. The next hearing on the reorganization plan was set for March 18. At the same time, the sale of the Orpheum Circuit's principal assets to Stadium Theatres was consummated with the payment of $700,000 cash.

These and other events relevant to the RKO reorganization are discussed on page 24.

Stock Plan Approved

A plan for reclassification of the stock of Educational Pictures, Inc., voted by the stockholders at a meeting last week, has been approved by the Chancellor of the State of Delaware.

Details of the plan are on page 44.

Oppose Dickstein Bill

Firm opposition to the Dickstein alien actor bill was voiced at Washington hearings by Gabriel Hess, Motion Picture Producers and Distributors of America counsel, by Joseph Seidelman, general foreign manager of Columbia, and by Edward Kuykendall, president of the Motion Picture Theatre Owners of America, while statements in like vein were being issued in Hollywood by Samuel Goldwyn, Walter Wanger and others.

The situation is summarized on page 43.

As to Chance Games

New York and Omaha trade circles studied the chance game situation when independent theatre owners in the first city protested to the license commissioner that circuits operate Bank Night in illegal manner and the mayor of the Nebraska metropolis directed the council to study the subject, quoting exhibitors as desirous of discontinuing the games. RKO decided to drop them over the entire circuit and Loew's is abandoning them in New York.

The trend in these and other centers is reported on page 36.

Production Normal

Production attained normal seasonal level with Hollywood studios placing 10 productions before the cameras as five were taken to cutting rooms. Both groups embrace works regarded as of major box office significance.

Titles, personnel and sponsors of the product are given on page 23.

Capra-Riskin Again

A year in preparation for the cameras and a year in production, Columbia Pictures' $2,000,000 Frank Capra-Robert Riskin collaboration, "The Lost Horizon," their first since "Mr. Deeds Goes to Town," was submitted to the press in Los Angeles and to a distinguished guest audience in Miami Beach with both professional and lay critics eloquent in approval.

Gus McCarthy's review of the picture appears on page 55.

Universal Loss Analyzed

Explanation of writeoffs which resulted in a net loss of $1,835,419 for Universal Pictures in 1936 was made this week by J. Cheever Cowdin, chairman of the board, on his return from a European tour of company branches.

Mr. Cowdin is quoted on page 70. A picture of Mr. Cowdin in Warsaw appears on page 11.

Australian Showmen Break

Outstanding among motion picture developments in the foreign field this week was the severance of relations between Union Theatres and Hoyt's Theatres, in Australia, with Union deciding on a program for building 200 new theatres to compete with Hoyt's during 1938. Outbreak of a sharp inter-circuit rivalry for product is regarded as certain to be a consequence.

The announcement is published on page 14.

Duals in Chicago Loop

Once supreme in the downtown Chicago area dominated in modern times by Balaban and Katz, the veterans, Jones, Linick and Schaeffer, have decided upon a double feature policy, the only box office stimulant not previously employed in the Loop district, for their recently leased McVickers theatre, previously operated at various times by both circuits.

The story is told on page 44.

Music Week Designated

The National Music Week Committee, headed by David Sarnoff, president of Radio Corporation of America, has designated the week of May 2nd to 8th for the 14th annual National Music Week. The 1937 festival will be devoted to fostering local musical talent and will be designed to encourage communities to organize glee clubs, orchestras or other means of aiding amateur musicians who have failed to continue their musical talent because of limited opportunities.

Pulchritude Wanted

Announcing survey discovery of a shocking dearth of feminine pulchritude in Hollywood, Samuel Goldwyn has decided to send camera men and test directors through the land in quest of adequately personable personnel—and just possibly a whisper of publicity—for his forthcoming "Goldwyn Follies."

Mr. Goldwyn's comment on this remarkable situation is quoted in full on page 23.

Quigley Book Published

"Decency in Motion Pictures," by Martin Quigley, president of Quigley Publications, was published February 20th by the Macmillan Company, New York.

The book is reviewed by Terry Ramsaye on page 34.

Eastman Net $18,000,000

Net income of the Eastman Kodak Company for the year ended December 31, 1936, is currently estimated by the *Wall Street Journal* at about $18,000,000, the best reported by the company since 1930. The estimate is based on present indications. The company will not report its earnings figures for at least a month, according to the *Journal.*

The figure quoted would be equal to about $7.60 a share on the outstanding 2,263,150 shares of common stock, after all taxes, chargeoffs, provision for surtax on undivided profits, dividends on the preferred stock and a wage dividend of $2,220,000 granted to employees out of 1936 net income.

Net profit for 1935 amounted to $15,913,251, equal to $6.90 a common share.

A Matter of Millions

Exhibition paid to Electric Research Products, Inc., more than ten million dollars a year for the nine-year period of 1927 to 1935, and producers approximately three millions a year, says the nine-pound, three-volume report to the Federal Communications Commission, by its corps of accountants and economists, in the investigation into the American Telephone and Telegraph Company. But that's only a part of it. Testimony already given runs to more than two million words.

What the report looks like and more detail about its contents appear on page 25.

Scenarist Writes Novel

News of the man-bites-dog variety is that Frances Marion, distinguished scenarist, has written a novel, "Molly, Bless Her," which is about as undistinguished as most scenarios written by novelists.

The book is reviewed on page 34.

This Week in Pictures

THE MARCH OF TIME turns back in its flight and the constant camera finds fame-faring folks reliving their beginnings. (At left) Douglas MacLean, who flared across the cinema sky in 1919 as brilliant star of Paramount's "23½ Hours' Leave," is back on the set as producer of the same story for Grand National with James Ellison and Terry Walker, his leads, at the makeup table as he unfolds his plans to (left to right) Philip Krasne, company counsel; Pam Blumenthal, of the GN Board; Sidney Ridell, studio representative, and Edward L. Alperson, company president.

In Chicago (left) the Dolly Sisters, facing across table, spice domestic tranquility by reviving memories of old stage experiences with Sophie Tucker and Ted Shapiro, seated; Eugene Howard and Fannie Brice, prior to Miss Tucker's departure for Hollywood and a part in MGM's "Broadway Melody of 1937."

Fred Waring, whose fame was founded a dozen years ago in the cinema stage band cycle touched off by Balaban and Katz, returns from a long stay in radio to the film world by way of a Warner contract witnessed (above) by Gradwell L. Sears, vice-president.

OVERSEAS CINEMA circles interpreted as a signal distinction Queen Mother Mary's choice of the London Pavilion premiere of "Dreaming Lips," a Trafalgar-United Artists production, as occasion of her first public appearance since the death of King George V. A slum clearance project was beneficiary of the premiere.

Other first-nighters snapped by London photographers are (above) William Wyler, director, and Merle Oberon, star, in attendance at the opening of Samuel Goldwyn's United Artists production, "Beloved Enemy," at the Leicester Square theatre.

J. Cheever Cowdin, Universal Pictures board chairman home this week from a tour of European branches, was luncheon guest in Warsaw (right) of Zofia Nakoneczna, Polish star; U. S. attache Canty, J. Shapiro, correspondent of the London Morning Mail; *Richard Ordwnski, president of the Polish film board of trade; the board secretary and William Levy, general manager of Universal in Poland. (Mr. Cowdin's report on his European observations is published in page 70 of this issue.)*

ALLY AND FOE, in the business sense, joined in honoring E. K. (Ted) O'Shea, manager of the MGM Buffalo branch, on his completion of twenty years in the service of the company. The dinner at the Hotel Statler was arranged by a committee headed by Charles A. Hayman of the Lafayette theatre and including Vincent R. McFaul, George H. McKenna, Sydney Sampson, Richard H. Walsh, Robert T. Murphy and William J. Tishkoff. Rudy Vallee and his company entertained.

David L. Loew (left) brought to New York the completed print of his first Joe E. Brown comedy for RKO-Radio, "When's Your Birthday," which probably—for such are the ways of home office press agents—isn't in the container shown but in the safer baggage car ahead.

Douglas Fairbanks, Jr., more or less of Hollywood but decidedly more of London, appears not unpleased with New York as he arrives in the United States (right) to star in "The Prisoner of Zenda," which United Artists will release.

CHICAGO TURNS HEAT ON AND EXHIBITORS ASK WHY

License Fees Doubled, Building Code and No-Standees Rule Are Stringently Enforced; No Giveaways, Tight Censorship

Old-Time Harmony with City Hall Declared Broken; Negotiations Starting All Over; Leaders' Efforts Are Awaited

by WILLIAM F. CROUCH

in Chicago

Chicago exhibitors are "on the spot." Each day the focus seems to be narrowing and exhibitors are wondering why. Here are some of the methods in which the municipal heat is being applied to the theatremen:

No more giveaways, Bank Nights, Screeno, or what not.

Stringent enforcement of the health ordinances.

Huge increases in theatre license fees.

A more strict enforcement of the theatre building code.

A tighter censorship on films.

The main reason for all this exceptional interest in the theatre business is that city authorities abruptly have taken a keen interest in the way theatremen have been operating, and, it seems, have found it not to their liking. The exhibitors, they feel, have been having their own way too long, and have taken advantage of the situation.

Series of Restrictions

The first blow came when the police department stopped all giveaway games, arresting the managers and those operating the games. The next blow was rigid enforcement of the health ordinance which forbids patrons to stand in the lobby of a theatre. They must either be seated inside or stand out in front and wait for a seat. Another surprise was announcement that theatre license fees will be increased materially starting July 1st. Finally, the building code and censorship regulations are expected to be more rigorously applied.

Lobby Standees Barred

When the giveaway "games" first were halted the theatremen refused to take the matter seriously. They changed their plan of operation for Bank Night, the most prevalent of the chance prize devices, and instead of requiring a patron to buy a ticket to the theatre to participate in the drawing, announced that anyone outside the theatre could claim the money if his or her name were drawn. When more arrests immediately were forthcoming, certain theatremen got an injunction to stop the police from making such arrests. In court the injunction was dismissed and the matter now goes to a higher court for consideration. Only last week several of the violators were brought into court, found guilty and fined $15 each, including costs. They sought a new trial and hearing of the motion was set for May 3rd.

The health ordinance enforcement is another poser. When the recent "flu" epidemic was at its height, all theatres were ordered to rope off seats in the lobbies and not allow any standees. If there were no seats in the auditorium the patrons were to stand outside the theatre and wait their turn. Special policemen were assigned so that one would be at each theatre. In the loop theatres, firemen were also on hand to see that the ordinance was carried out. Today, with the epidemic apparently a thing of the past, the ordinance still is enforced and just as rigidly.

WOULD MAKE FILMS ADJUNCT OF COURT

Motion pictures, often in the courts but only as a complainant or a defendant, would be given an official position in the federal judiciary, under the terms of a bill introduced in Congress last week by Representative Sam Hobbs of Alabama. Mr. Hobbs would equip all courts below the supreme court with motion picture cameras and sound equipment and all courts above the district courts with projectors and screens. Cases would be recorded on film in the courts of original jurisdiction and if an appeal is filed, the superior court would be able to review the arguments at first hand. The cost would be assessed against the parties in litigation.

One of the requirements is that the temperature in theatres must be no more than 70 degrees, and this too is closely watched by the city's representatives.

Just why, exhibitors are asking, has all this interest in the operation of theatres here developed abruptly and sharply? In years past, when such situations arose they were promptly settled. Some showmen say that a better understanding between city officials and the theatre executives accounted for the amicable situation that existed earlier.

Changes in Exhibitor Units

Until a year ago the Chicago Exhibitors Association was headed by Jack Miller, and there was much harmony between the theatremen and the city fathers. When Mr. Miller resigned as president of the association, which now consists chiefly of the Balaban & Katz and Warner Brothers theatres, Morris Leonard, of the B & K legal staff, accepted the presidency. Mr. Leonard continued to handle his duties with B & K along with heading the association.

At the time Mr. Leonard took charge it was reported that the association would be less active. Withdrawal of the Essaness circuit had reduced the sphere of operations of the association. In the meantime the Allied group had been materially strengthened. At the same time, friction between the two groups had dwindled.

But there has developed, exhibitors say cautiously, a lack of understanding between the theatre groups and the city officials, who feel that the theatremen have not cooperated with them as they should.

The Bank Night Issue

When the Better Business Bureau some weeks ago started a drive to eliminate chance games giveaways and demanded that city officials stop the game, theatremen refused to adopt the attitude that the money awards practice was wrong, as the city officials apparently hoped they would. Instead, the exhibitors raised a defiant "You can't do that to us." Whereupon the city government took sterner measures and stopped the games.

Then the health ordinance situation came along and the literal enforcement of it has cost thousands of dollars in grosses reported lost to theatres. Patrons have had to wait out on the sidewalks in cold and wet weather while the spacious lobbies are empty because of the no-standees rule.

Just why theatre license fees should be increased to almost double their present rate is another question confronting exhibitors, and there has been no indication of modification.

One Move Halted by Fee

Theatremen have protested against these signs of municipal pressure but little of concerted effort to lighten it has been evidenced. Exhibitors say that the way to do it is to get the proper individual to represent the theatre interests. That person, and in one instance it is reported that such a person, an attorney, was suggested, would know the feelings of the city officials. The fee for this representation was considered too high and there ended what might have been a settlement of the whole matter.

Now negotiations for peace will have to be started all over again, at a cost probably higher than was asked in the first place.

Want Things Settled

Smaller exhibitors and some of the circuit leaders feel that the attitude taken by leaders of the larger groups has caused the friction and they want to get things settled before more happens. Just what they will or can do has not revealed.

The return of Aaron Saperstein, president of Allied theatres from Florida this week, as well as the return of Mr. Leonard from a South American cruise, is looked upon by some as presaging a settlement. Jack Miller has come back to Chicago after a prolonged stay in the East. This has brought reports that Mr. Miller may enter into the picture somewhere, but Mr. Miller met them with a laugh and the comment that he was not particularly interested.

UNION AND HOYT'S SPLIT COMBINATION

Fight for Best Product Coming When Australian Circuits Separate Dec. 31, Says Auten

Stuart F. Doyle, managing director of Greater Union Theatres, Ltd., operating the largest circuit of key city theatres in Australia, has decided to break away from Hoyt's Theatres and the two companies, from the beginning of next year, will go their separate roads, Harold Auten, New York representative of Union, said this week.

"This is bound to have a great effect upon the amount of product used in Australia," said Mr. Auten, "and on the revenue received by the various American companies as, obviously, there will now be a fight for the best product for first run in each city between the two circuits."

Mr. Auten added that he just had received a long cable from Mr. Doyle, in Sydney, instructing him to issue to the American motion picture industry the following statement:

"Mr. Stuart F. Doyle, managing director of Greater Union Theatres, has cabled his New York office that at Greater Union's suggestion the notice which has been mutually given betweeen Greater Union and Hoyt's, cancelling the present General Theatres Corporation combine of these two theatre chains in Australia, will take effect on the 31st day of December, 1937.

"Mr. Doyle goes on to point out in his cable that, out of the total key city buying power of the present combine, Greater Union controls 67½% and Hoyt's 32½%, the key city situations being made up as follows:

"In Sydney, Greater Union have 5 first run theatres, Hoyt's having 2, each company having a half interest in an additional first run theatre.

"In Melbourne, both Greater Union and Hoyt's have 4 first run theatres each.

"In Adelaide, Greater Union have 3 first run theatres, and Hoyt's 1.

"In Brisbane, Greater Union have 4, and Hoyt's 1 first run theatre.

"In Perth, Hoyt's have 4 first run theatres, each company, i.e., Greater Union and Hoyt's, having a half interest in an additional first run theatre.

"In Newcastle, Greater Union have 4 first run theatres, and Hoyt's have none.

"The same condition exists in Tasmania, where Greater Union have six first run theatres, and Hoyt's none.

"Thus, out of a total of 40 first run theatres in the General Theatre combine, Greater Union own or control 27, and Hoyt's 13.

"In the suburbs, Hoyt's are independently numerically strong, but Greater Union, backed by strong financial resources, plan to build or acquire 200 suburban and country theatres during 1938, which will place them in a paramount position in Australia."

PLANS TO TELEVISE CORONATION TABLED

Plans to televise the coronation ceremony in Westminster Abbey in May have been abandoned by the British Broadcasting Corporation, the authorities having refused permission after months of negotiation. The necessity of the television transmitter being inconveniently close to the leading figures in the ceremony is believed to have been the deciding factor. Newsreel companies will be granted permission to film the ceremony in the Abbey but television crews will have to be content with scenes of the processions to and from the church.

GB's Directors Disagree on Plan To Close Studio

by BRUCE ALLAN
in London

Decision to pay a Gaumont British dividend on the preference shares was reached by the narrow margin of a five to four vote of the directorate, it was revealed in London this week in a press statement by John Maxwell. Joining Mr. Maxwell in opposition to the payment were D. Boardman, O. H. C. Balfour and Sidney R. Kent of Twentieth Century-Fox, the two last-named represented by alternates.

Disagree on Producing

The board also discused the company's production future. Although no official statement was issued, it was understood the meeting was adjourned following a major split in opinion, the Ostrers desiring to close the Shepherd's Bush studio, Mr. Maxwell opposing such a move, declaring his belief that production there would be profitable if the proper methods were used. The Ostrer plan is believed to be that the transfer of production is necessary under the contracts of the company with directors and players, and provides for Jessie Matthews going to Pinewood, and C. M. Woolf taking over distribution through General Film Distributors.

In discussing the dividend, Mr. Maxwell said: "The point at issue was whether it is permissible in estimating earnings to take into account the profits of subsidiary companies that had made profits and to leave out of the reckoning the losses of subsidiaries when they were sustained. I have referred the issue to our solicitors for counsel's opinion, as the other dissenting directors also have done, I understand."

Mr. Maxwell also declared that the losses of subsidiaries amounted to £623,000 ($3,115,000) to Dec. 31, 1936. It is understood the American interests, represented by Mr. Kent, supported Mr. Maxwell because the payment of the dividend will deplete the company's cash and depreciate the value of the Twentieth Century-Fox holdings. Understood to be a still more important reason is the fear of being associated with an action believed to be illegal and supported only by the Ostrer section of the board.

Press Expresses Criticism

The press is again critical of Gaumont finances with the *Daily Mail* financial editor suggesting that the film stocks valued in the balance sheet at £1,500,000 are actually worth half that, representing a loss of £725,000 against a reserve of only £500,000. He says that a dividend should not have been paid and that the reserve should have been conserved.

If the preferred dividend had been passed, holders would have been entitled to vote six months later. The impression prevails in London that Mr. Maxwell wanted the preference default in order to use the preference votes to defeat the Ostrer-Twentieth Century Fox control through Metropolis and Bradford. This concern's GB holdings would no longer be a majority if the preferred shares had voting power.

Financial advances from Lord Portal and Mr. Woolf are seen as helping GB meet its contract obligations to Alfred Hitchcock, Sonnie Hale and Robert Stevenson, directors, and Miss Matthews, Ann Lee, Nova Pilbeam, Lilli Palmer, Oscar Homolka and Desmond Tester, players.

It was indicated in informed circles Tuesday that a meeting has been set with Mr. Woolf and Herbert Wilcox, but the Maxwell opposition may defeat the plan and force the Ostrers to face the cost of continued production without much money in the bank, which would inevitably hasten a major crisis in the affairs of GB. The story of the possible stopping of production appearing in the evening papers in London Tuesday caused a slump in film shares.

Directors Issue Statement

In an official statement issued by the board of directors it was declared that the board recognizes the public interest in the future of the corporation, but "their first duty must be to the shareholders. Any premature statement must prejudice the delicate complex negotiations which have as their object the strengthening of the company's trading position."

Continuing, the statement said: "All that can be said at this stage is that a proposal is under examination which would assure substantial revenue on the production side, while leaving the company free to develop its prosperous theatre interests."

Conferences were to be held Wednesday with Mr. Woolf relative to a distributing affiliation with the latter. The board was also to meet formally on Thursday to consider the results of the conference.

Isidore Ostrer is to rejoin the GB directorate as chairman, with Mark Ostrer as managing director.

Empire's President Denies Union Merger Discussions

Abraham I. Kindler, president of the Empire State Operators' Motion Picture Union, Inc., denies from the union's headquarters in Brooklyn that any discussions are being held pointing to a merger between Empire and Local No. 306 of the IATSE. Mr. Kindler asks publication of a "protest" against such reports in order to end "a panicky condition" among local exhibitors and Empire's membership.

Sound Patents Company Files Suit Against MGM

Sound Pictures Patents Company, an Illinois corporation, has filed suit against Metro-Goldwyn-Mayer, claiming infringement of two recording patents and asking an accounting of profits and royalties as well as damages. The patents in question involve the application of magnetic light beams and the synchronization of sound upon film.

LEGISLATORS OPEN ATTACK ON INDUSTRY IN 13 STATES

Proposals Range from Tax on Percentage Checkers to Barring Newsreel Cameramen from Courtrooms in Jersey

Bills to Divorce Production and Distribution from Exhibition Are Presented in Six States; Censorship Bills Studied

Film Measures Up To Legislatures

Alabama has enacted a 2 per cent sales and admissions tax.

Ohio would raise censoring fees from $18 to $120 a feature.

Divorcement of production and distribution from exhibition is sought in California, Indiana, Wisconsin, North Dakota, Minnesota, and Iowa.

North Dakota would tax checkers of percentage pictures.

South Carolina seeks control of sponsored commercial films in theatres.

Ohio has in mind a three per cent admission tax bill and another for seven per cent.

Massachusetts legislators defeated a bill to require a toilet for every 150 theatre seats.

The Indiana House defeated a censorship bill in committee.

Pennsylvania's censorship law would be extended to include prohibition of any scenes of violence.

Maryland would classify pictures for adult viewing.

Newsreel cameramen would be prohibited from New Jersey courtrooms — an echo of the Hauptmann murder trial.

City, state and national legislators have set up the motion picture as target of a new attack which in diversity of proposals surpasses anything previously leveled at the industry in this unusually active legislative winter. In thirteen states, measures directly restrictive of or expensive to motion picture interests, chiefly exhibitors, were before the legislatures. Elsewhere there were many bills under consideration which would affect the motion picture as well as other businesses, such as sales taxes.

Sales Tax for Alabama

Alabama's lawmakers approved a two per cent sales tax, while the legislators of many other states are clamoring for new or additional taxes on amusements. The Alabama measure, which becomes effective March 1st, includes motion picture shows, vaudeville, amusement parks, athletic contests, skating rinks, dance halls, the sale of time or the facilities of broadcasting stations, the sale of all newspapers and magazines, and the sale of advertising space in publications.

A bill has been introduced in the Nebraska unicameral legislature calling for a 10 per cent tax on gross income from film rentals and a 10 per cent tax on admissions. A potential cost to the industry of $600,000 a year was estimated by distributors and exhibitors at Omaha. Another measure before the Nebraska governing body would impose a license fee of $1,000 for each distributor doing business in the state, and an amendment provides for the prosecution of any exhibitor who overbuys product to an extent harmful to competing exhibitors.

Fees for Checking

A measure in the lower house of the North Dakota legislature is aimed at theatre admission checkers. It provides for a $5 annual license fee and a monthly report to the state auditor accompanied by remittances of $10 a month for services performed in cities of less than 2,000 population; $15 a month in cities between 2,000 and 4,000; $20 a month in cities from 4,000 to 6,000; and $25 a month for checkers in cities over 6,000 population. A second House bill, placing an additional one cent tax on amusement tickets, has been killed.

The Ohio House of Representatives is considering a measure which would repeal the $3 a reel censorship fee and impose a tax of two cents a foot on all film shown in Ohio. An alternate measure would increase the censorship fees from $3 to $5 a reel. Approval of the first bill would mean an increase from $18 to $120 in fees for each feature of six reels shown in the state.

An admission tax bill providing for levies of 5 and 10 per cent has been introduced in the Vermont legislature.

A measure pending in the Wisconsin Assembly provides for an amusement tax of 3 per cent on gross receipts of theatres. Revenue from the levy would go into the state's general fund for old age pensions. The bill exempts athletic contests of grammar and high school teams and amusements sponsored by religious or charitable organizations. Another bill introduced in the Assembly under the sponsorship of the League of Wisconsin Municipalities would impose a 10 per cent tax on theatre admissions.

The attack on circuits affiliated with distributors has been extended to three more states. Bills to divorce exhibition from distribution are pending now in California, Ohio, Indiana, Wisconsin, Minnesota and North Dakota. The Iowa Affiliate of Allied States Association of Motion Picture Exhibitors, voted at its convention last week to sponsor a similar bill in the state legislature. A playdate bill also will be introduced which will carry a provision giving the state police over the motion picture industry.

The judiciary committee of the North Dakota Senate is studying testimony submitted at a hearing on the bill which would require producers to discard their theatre interests. Al Steffes and H. M. Richey, officials of Allied States Association of Motion Picture Exhibitors, urged passage of the measure but objected to an amendment which would permit the circuits to retain their present holdings. The bill has been passed by the House without the amendment.

State legislators are not confining their attentions to taxes. A hearing was held last week by the Maryland House on a bill to classify pictures. In cases of those designated for adults only, persons under 18 years of age would be barred from showings.

The Pennsylvania Board of Motion Picture Censors would be required to reject all motion pictures which depict murder, suicide or highway robbery, in a bill presented in the legislature last week.

In South Carolina a measure to prohibit commercial advertising on motion picture screens is being considered.

Sunday shows, a subject of controversy in many communities, have been barred in one community, and in a Virginia town a law prohibiting them has been repealed. Films will be shown on Sundays at the Liberty theatre in Bedford, Va. In discussing the matter with town officials, Dan Weinberg, manager of the theatre, promised that no shows would be given at hours when church services are held. Sunday shows for charity were banned in College Park, Ga., at a meeting of the city council.

New regulations governing the use of motion picture apparatus have been issued by the Boston Commissioner of Public Safety. The use of 2,000 foot reels is officially sanctioned and special rules have been made for new theatre construction. A separate rewind and film room of not less than five by eight feet, adjoining the projection room and of the same construction, is stipulated. The requirements call for larger portable booths which must be designed for temporary use for one projector only. The use of asbestos cloth booths is prohibited.

Mrs. Johnson To Lecture

Mrs. Martin Johnson, widow of the explorer, who was killed in an air crash, is to show "Borneo," the last jungle film made by the couple, in the Kansas City Municipal Auditorium on March 3rd. Mrs. Johnson will lecture after the showing.

Reelect Portland Censor

Mrs. Thomas M. Joyce has been reelected chairman of the Censor board at Portland, Ore., for another year. Major Paul Hathaway was elected vice-chairman.

Robert Lord, associate producer at Warners, has been signed to a new contract. He recently completed "The Prince and the Pauper."

"STAR IS BORN" SHOWS

A Herald Preview in Advance Stills by Gus McCarthy

IRONIC in view of its reputation as a braggart among the arts is the motion picture's infrequent use of the motion picture, its affairs and its people, as story material. Printed fiction is overrun with heroic, villainous and otherwise noteworthy writers and poets whose profession is dealt with as of perhaps just a shade less than cosmic importance. Painters have always found time to provide posterity with truckloads of self-portraits and most of today's radio programs give more emphasis to the method of operation of radio broadcasting than to the entertainment conveyed or the sponsors' product.

There are those who say that this seeming restraint on the part of motion picture producers derives from a scanning of box office records chalked up against motion pictures about motion pictures, but as many more rise to point out that most of these films were made with tongue in cheek or by persons afflicted by a violent professional inferiority complex. This is what dialogue writers would describe as a moot point, if the adjective weren't a microphonic dud, and has nothing to do with the case of "A Star Is Born," the subject of this piece.

"A Star Is Born" is being produced in Technicolor by Selznick International, which is to say by David O. Selznick, for distribution by United Artists. Tentative release date is May 19, although technological or other vicissitudes may result in revision of the date. As this is written, the picture is rounding into completed form on schedule and Hollywood is discussing, with a degree of interest revealing marked and commonly discounted pride of profession, progress made and prospects of the film both as box office material and documentary significance. The project is regarded by all as likely to stand for some time as the industry's quasi-official utterance on the subject colloquially known as crashing Hollywood.

The story is offered as a straightforward account of how a young lady reared in North Dakota got into motion pictures and, ultimately, won an Academy of Motion Picture Arts and Sciences award and the husband of her choice. It is described as "startling human interest drama realistically portraying the heartbreak, despair and bitterness that so often are the accompaniments of screen success." Yet it is by no means lacking comedy contrast, love interest and swift, vigorous action, plot complication and suspense.

Indeed, those elements, which all agree presage entertainment and commercial merit, have been literally poured into the production. Janet Gaynor is cast as "The Small Town Girl" grown up, wise to the ways of the world, capable of grappling with fate, who wanted screen fame and upon whom luck smiled. Fredric March is seen as the brilliant picture star whose career faded as that of the protege he loved and married blossomed. The supporting cast is large and worthy. In important roles it includes Adolphe Menjou, May Robson, Andy Devine, Lionel Stander, Edgar Kennedy and Owen Moore.

William A. Wellman, whose long association with pictures has made him intimately familiar with the triumphs and tragedies of countless tyros, wrote the story in collaboration with Robert Carson. He also directed the production. The talents of the noted team of Alan Campbell and Dorothy Parker, whose incisive and biting dialogue have been important factors in many films, are blended in the screen play. Howard Greene, behind the camera on "The Garden of Allah," is the photographer.

How this drama of a Hollywood the world worships but does not really know will fare at the hands of the public nobody can predict, although everybody will try. Here, in this sanctum of supermen and women, there is a feeling of definite optimism. Naturally, the producing organization is sublimely confident that "A Star Is Born" will receive an enthusiastic and profitable popular welcome.

With the public, as always, rests the decision.

1—GIRL LEAVES HOME

2—MAN WARNS GIRL

3—GIRL GETS CONTRACT

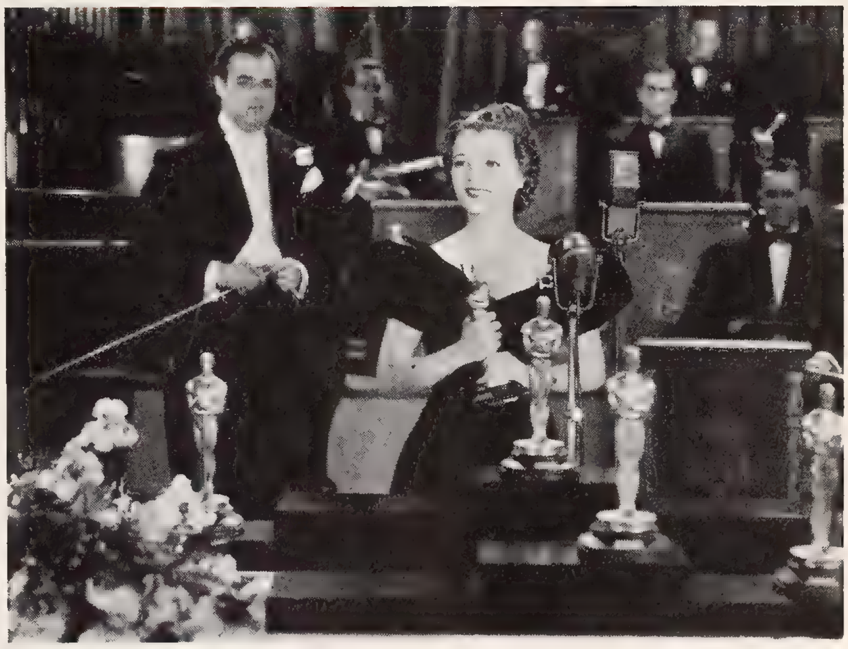
HOW TO CRASH PICTURES

4—GIRL BECOMES STAR

5—BOY RESENTS RIVAL

6—POLICE QUELL BOY

7—BOY GETS CELL



8—GIRL WINS ACADEMY AWARD

9—BOY WINS GIRL

Rollins College Confers Doctor's Degree on Harry M. Warner

Harry M. Warner, president of Warner Brothers Pictures, with a group of international figures who received honorary degrees at Rollins College. Mr. Warner was awarded the degree of Doctor of Humane Letters. Left to right: Thomas J. Watson, Mr. Warner, Lord Davies, President Hamilton Holt of Rollins College, Dr. Van Vlissingen and the Reverend Ralph W. Sockman.

"A man of will and vision in the development of a young and vital art; an executive genius; a practical idealist; a benefactor of many philanthropies." Thus did Hamilton Holt, president of Rollins College, turn to Harry M. Warner, president of Warner Brothers Pictures, and present to him the honorary degree of Doctor of Humanities.

The occasion was the Founders' Day convocation of Rollins College, last Monday, at Winter Park, Florida. A year ago the university awarded a similar degree to Franklin D. Roosevelt. Monday's ceremony was the first conducted by Rollins in honoring a motion picture executive and marked one of the very few times a degree had been extended to the head of any motion picture company.

In citing Mr. Warner for the honor, Richard Burton, professor of English literature at Rollins, said:

"Harry Warner was brought to this country by his parents at the age of seven. He was educated in our public schools and, from an early age, devoted his energy and his vision to a phase of the theatre then in its pioneer stage, rapidly bringing it to its present estate. His career reads like a romance. Warner Brothers, through Vitaphone, were the first producers to sponsor sound films. They also were the early experimenters in color on the screen and have been conspicuous in utilizing the finest literature of the world for picture purposes. Their productions include such film masterpieces as 'A Midsummer Night's Dream', 'Anthony Adverse', 'Green Pastures', and 'The Story of Louis Pasteur'. Mr. Warner's business sagacity has enabled him to carry out ambitious plans at a time when many similar organizations suffered from the financial depression."

Mr. Warner's acceptance of the degree brought the response that, "I hope and pray the screen will continue to play a great part in preserving Americanism and in giving the youth of tomorrow the opportunities it gave us yesterday."

The recognition came just 34 years after Harry Warner led his brothers Albert, Jack and the late Sam Warner from the business of a bicycle shop in Youngstown, Ohio, to the town of Newcastle, in Pennsylvania, where they opened their first motion picture theatre, the Castle.

Foreign Press Society Presents Annual Awards

Members of the Foreign Press Society of Hollywood presented awards to winners of "1936 Bests," selected by poll, at a luncheon last Wednesday. The correspondents voted "Fury" the best picture, Luise Rainer the best actress for her work in "The Great Ziegfeld," and Paul Muni the best actor for "The Story of Louis Pasteur." Rouben Mamoulian's direction of "The Gay Desperado" received the award for the best direction.

GB Enlists U. S. Army For Preview at Fort

Tuesday night Gaumont-British in New York enlisted the 16th Regiment, an army of military major domos and the fort at Governor's Island to preview its new feature, "You're in the Army Now." (Reviewed in MOTION PICTURE HERALD issue of February 20th under the title "O. H. M. S.") Diner and cocketails were served to 40 exhibitors and reporters in the officers' club at the encampment, with Arthur Lee presiding.

PRACTICAL BASIS FOR AIR-CONDITIONING

Substantial revision of practices in air-conditioning of theatres is advised by J. T. Knight, Jr., of the Paramount Theatres Service Corporation, in an article written for **Better Theatres,** offering an answer to the question, "What is the best system of air-conditioning today?"

The trouble with theatre air-conditioning, Mr. Knight declares, is not with the available equipment, but with system design and operating practices which result from ill-advised economy, misleading municipal regulations, and the failure of theatre managements to determine true comfort conditions according to factors peculiar to each theatre.

"We frequently hear theatre men," he points out, "comparing the cost of an air-conditioning improvement with an installation that perhaps was made last year, just as if air-conditioning were a cut-and-dried package commodity having a standard price everywhere."

A practical method by which each manager may determine the effective temperature best suited to the comfort factors of his own theatre is given in the article, which will appear in the March 6th issue of **Better Theatres.**

For theatre owners and managers confronted with the problem of selecting floor coverings which will give long wear and conform to certain decorative standards, yet come within a definite price range, the types of carpeting most generally considered are analyzed in an article to appear in the same issue accompanying next week's **Herald.** In the opinion of the author, Eugene Clute, well-known writer and editor in the field of interior decoration, Wilton weaves, rather than Velvet, are generally preferable for theatres despite wide adoption of Velvet, exceptions to this appearing largely where long-run economy and appearance must be sacrificed to low initial cost.

Ask Momand Action Be Moved from Boston

Distributor defendants in the $100,000 anti-trust suit filed in the United States district court at Boston by George S. Ryan, attorney for Mrs. Loretta Momand, mother of A. B. Momand, whose similar $5,000,000 litigation the attorney is also handling, have entered a plea that the case be withdrawn from the Boston court.

Defendants, with the exception of RKO Distributing corporation, complain that Boston is too far from the scene of alleged damages, the Odeon theatre in Shawnee, Okla., and that trial of the case would necessitate great inconvenience and expense in transporting witnesses.

THE NAME of the newest hit tune to conquer the air waves. The title of Paramount's newest hit picture with two of America's most popular screen stars . . .

TURN PLEASE

CAROLE LOMBARD FRED MacMURRAY

"SWING HIGH, SWING LOW"

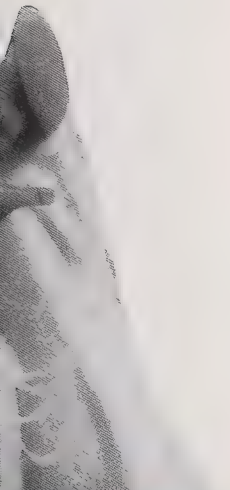
with
CHARLES BUTTERWORTH
JEAN DIXON, DOROTHY LAMOUR, HARVEY STEPHENS
Directed by Mitchell Leisen

ROMANCE! The most powerful love story either Carole or Fred has ever starred in. An up and down romance as real as young love itself.

GLAMOUR! When you add to the glamour of Carole herself the exotic appeal of Dorothy Lamour, star of "The Jungle Princess", you've got something to talk about.

COMEDY! Charlie Butterworth's funniest picture. You haven't learned to laugh till you've seen Hollywood's ace dead pan comic as the hottest piano player in Panama.

EXCITEMENT! Fred in another of those brawls that had you cheering in "The Trail of the Lonesome Pine."



MUSIC! Fred plays the trumpet and sings. Carole carols. Dorothy Lamour swings. Butterworth plays hot piano. There are five song hits.

I HEAR A CALL TO ARMS
Words and Music by SAM COSLOW and
PANAMANIA
Words SAM COSLOW and AL SIEGEL
(IF IT ISN'T PAIN)
THEN IT ISN'T LOVE
Words and Music by LEO ROBIN and RALPH RAINGER
SPRING IS IN THE AIR
Words by RALPH FREED Music by CHARLEY KISCO
SWING HIGH, SWING LOW
Words by RALPH FREED Music by BURTON LANE
CAROLE LOMBARD
FRED MACMURRAY
SWING HIGH, SWING LOW

"Swing High, Swing Low" Has Five Song Hits!

BUT "Swing High, Swing Low" is not a musical comedy. It is a romantic love story set to exciting music with the glamorous background of Panama honky tonks and New York night clubs.

"Swing High, Swing Low" is now one of the most played tunes on the air. Fred MacMurray has been plugging the picture on his "Hollywood Hotel" hour. So we can honestly say "Swing High, Swing Low" is receiving as strong an advance radio sales job as any picture in months.

(Sheet Music and Records of the "Swing High, Swing Low" score available. See press book).

Paramount Gives "Swing High, Swing Low" Another Terrific Pre-Selling Campaign

MILLIONS OF PICTURE FANS see these Magazine Covers

FAN MAGAZINE millions read this Ad

COLLIER'S millions read this Calox Ad, plugging picture

"LIFE'S" huge new reading public see this Paramount Ad

STAGE MAGAZINE, ace theatrical magazine, published big fashion tie-in, selling picture for you

STORES FROM COAST TO COAST feature these Window Cards, selling picture

Carole Lombard • Fred MacMurray

"SWING HIGH, SWING LOW"

with Charles Butterworth • Jean Dixon
Dorothy Lamour and Harvey Stephens
Directed by Mitchell Leisen

THE HOLLYWOOD SCENE

Pulchritude Shortage

Samuel Goldwyn, preparing to glorify a new crop of feminine beauties in his forthcoming "Goldwyn Follies," has just completed a survey of suitable talent in Hollywood. According to the survey, there are only 300 outstanding beauties now working here, and more than 80% of these are under stock contract to major studios. These girls do not receive screen credit, but under their contracts they earn from $50 to $100 a week, in some cases as much as $250.

Mr. Goldwyn considers the situation serious, from his point of view, as the number of beauties available is not adequate to his requirements. To meet his needs, the producer is planning to send out teams of cameramen and test directors to various key cities.

"It is a difficult task, getting the really beautiful girls to come out and get tested," says Mr. Goldwyn. "We don't want to be limited to any one class for our material.

"I am writing to Junior Leagues, college dramatic clubs, and chambers of commerce, in fact to any group where girls of beauty or talent may be found.

"Even at that it will be difficult, because many girls of extreme beauty have no interest in a screen career."

Mr. Goldwyn asserts that, although hundreds of girls come here every week seeking picture employment, very few have the qualities the screen demands. Many of them have been told by friends to come here because they look like certain established stars. These are precisely the ones that the producer says he can not use. "We don't want carbon copies," are his words for it.

Production Normal

Holding to the normal seasonal pace, Hollywood started 10 pictures and finished 5 during the week. Both sides of the production ledger are sprinkled with pictures that seem to have potentialities of attracting better than average interest from exhibitors and theatre goers.

Both the new MGM units apparently are in the big feature category. Because of the repute attained by previous editions, "Broadway Melody of 1937" stands out as the more important. Being produced on lavish scale, with personnel, story content, music, spectacle and substantiating effects of the quality that arouses maximum interest, it will feature Eleanor Powell, Robert Taylor, Binnie Barnes, George Murphy, Sophie Tucker, Buddy Ebsen, Robert Wildhack, Charles Dorin, Judy Garland and Larry Adler. Roy Del Ruth is directing. The second picture, which because its title, "The Old Soak," has already provoked controversy, will feature Wallace Beery, Lynne Carver, Janet Becher, Ted Healy, Eric Linden, Una Merkel, Judith Barrett, James Bush, Robert McWade and George Sidney. J. Walter Ruben is directing.

$1,250,000 *BUDGETED FOR WALL STREET STORY*

RKO-Radio's cost sheet on "The Toast of New York" is expected to foot up a total in the neighborhood of $1,250,000.

The production, now in its third month before the cameras, deals with Wall Street personalities and affairs in the 1860*'s a period dating the beginning of many great fortunes—and misfortunes.*

Edward Arnold is starred in the story, which is from "The Book of Daniel Drew," by Bouck White, and "Robbers Barons," by Matthew Josephson.

Ruggles Is Featured

Paramount started two. "Turn Off the Moon," which Louis Seiler directs, will feature Charles Ruggles, Mary Carlisle, Eleanore Whitney, Johnny Downs and Ben Blue. "Hills of Old Wyoming," a Harry Sherman Hopalong Cassidy feature, presents William Boyd, George Hayes, Russell Hayden, Gale Sheridan and Clara Kimball Young. Nate Watt was assigned to direct.

Two started also at Columbia. In "League of Frightened Men" Walter Connolly, Irene Hervey, Lionel Stander, Allen Brook, Eduardo Ciannelli, Walter Kingsford, Leonard Mudi, Ian Walse, Kenneth Hunter, Nana Bryant, Charles Irwin, Jonathan Hale, Jameson Thomas, Rafaela Ottiano, Edward McNamara, James Flavin and Herbert Ashley will be seen. Alfred E. Green is directing. The cast of "Right Guy" includes Paul Kelly, Jacqueline Wells, George McKay, Robert Emmett O'Connor, Montague Shaw, Wade Boteler, Edward Earle, John Tyrrell and Harry Illisham. D. Ross Lederman is the director.

Resuming activities, Goldwyn Productions started "The Woman's Touch" for United Artists release. Miriam Hopkins and Joel McCrea are starred, supported by Charles Winninger, Andrea Leeds, Erik Rhodes, Ella Logan and Broderick Crawford. John Blystone is the director.

Republic's contribution to the new work is "Navy Blues." It will offer Mary Brian, Dick Purcell, Warren Hymer, Lucille Gleason, Horace MacMahon and Joseph Sawyer. Ralph Staub is directing.

With Lew Landers as director, Radio started "Borrowed Time." The cast is made up of Onslow Stevens, Paul Guilfoyle, Gordon Jones, Constance Worth, Barbara Pepper, Vinton Haworth, Frank M. Thomas, George Irving, Willie Best and Patsy Lee Parsons.

At 20th Century-Fox "Angel's Holiday started. Jane Withers is starred with Joan Davis, John Qualen, Robert Kent and Frank Jenks the currently named principals. Lou Seiler is directing.

Paramount Completes Two

Paramount accounted for two of the five finished pictures. The first, "Souls at Sea," discussed recently in a Motion Picture Herald pictorial preview, features Gary Cooper, George Raft and Frances Dee, with Henry Wilcoxson, Harry Carey, Robert Barratt, Olympe Bradna, Robert Cummings, Beulah Bondi, Gilbert Emery, George Zucco, Porter Hall and Jamison Thomas, Henry Hathaway directed. "The Girl From Scotland Yard," an Emanuel Cohen production directed by Robert Vignola, will present Karen Morley, Robert Baldwin, Katherine Alexander, Eduardo Ciannelli, Monti Lloyd Crane, Bud Flannigan, Phil Sleeman, Alphonse Martel, Don Brodie and Eddie Featherstone.

"Racing Luck" was finished at Columbia. The cast lists Dorothy Wilson, Charles Quigley, Eddie Nugent, Patricia Wilson, Gene Morgan, John Gallaudet, Gordon Elliott and Arthur Aylesworth. Lambert Hillyer directed.

Universal completed "The Stones Cry Out." The cast is composed of Nan Grey, Judith Barrett, John Howard, Robert Warwick, Ralph Remley, Edward Ellis, Benny Bartlett and William Davidson. Harold Young directed.

The final picture is MGM's "Captains Courageous." It will present Freddie Bartholomew, Spencer Tracy, Lionel Barrymore, Melvyn Douglas, Charley Grapewin, Mickey Rooney, Harry Carey, Jack LaRue and John Carradine. Victor Fleming directed.

Types at Premium

The Hollywood character actor, who for many cinematic years has gone his placid way almost completely submerged by the brilliance of the star name, has gradually and decisively come into his own. Every alert producer has at least ten good character players on talent roster and, as a consequence, is able to negotiate character trades for top name players.

The doubling of Radio's contract player list in the past year is a concrete illustration of the current importance of the character actor, as approximately twenty of the seventy-six actors and actresses now under contract are character people. These, according to studio advices, are continually valuable for star player trades when not active on their home lot.

HOLDERS QUESTION RKO STOCK STATUS

Motions and Arguments Cause Delay of Hearing on Reorganization Plan Until March 18th

Attacks on the validity of the outstanding RKO common stock and its position in the company's reorganization, together with the pressing of a petition having a bearing on the secured position of the RKO debentures, were the highlights of the RKO creditor's first hearing in connection with the reorganization of the company, before Federal Judge William Bondy in New York on Friday.

Arguments on the status of the common stock and other motions pertaining to the reorganization precluded discussion of the RKO reorganization plan itself, so the court set March 18 for the first hearing on the plan and indicated that the preliminary motions argued would be disposed of on or shortly before that date.

The attack on the status of the common stock was led by Ernest R. Stirn of Milwaukee, holder of 1,264 shares of the old RKO Class A stock, which under a recapitalization plan adopted in December, 1931, was eliminated for the present RKO common under an exchange on the basis of one share of new common for four shares of Class A. Mr. Stirn refused to exchange his A shares for the common and charged that the recapitalization plan was invalid and was placed in effect without a majority vote of the stockholders. His petition asserts that the old Class A stock, prior to the 1931 recapitalization, held a preferential position above that of any other RKO security outstanding at that time and, therefore, is still entitled to a comparable preferenial position under the present reorganization plan.

Validity of the RKO common also was attacked by John Stover, who acquired Class A stock after the recapitalization plan had been placed in effect and subsequently exchanged it for the common.

Briefs to be Ready March 15

Judge Bondy allowed attorneys for Mr. Stirn and Mr. Stover until March 15th to prepare briefs and rebuttal papers and indicated that his decision might be ready by the time of the next hearing on the plan, March 18th. He also reserved decision until then on the petitions of the two stockholders to intervene in the reorganization proceedings. A third attack on the validity of the common has been made by Francis Hickey, a stockholder of Washington, D. C., who, however, did not appear at last week's hearing.

The question of the secured position of the RKO debentures is involved in a petition by the RKO trustee for authority to retire by a cash payment the $650,000 of RKO gold notes outstanding, which are held by the Bank of America National Association. The notes are secured by virtually all the going assets of RKO, whereas the debentures have a second lien on the assets while the gold notes are in existence. Some legal opinion holds that the debentures may lose their secured position by retirement of the gold notes, although the RKO trustee has not made this contention and proposed the retirement of the notes solely as a step which would save RKO $2,100 a month in interest charges.

Judge Bondy also reserved decision on a petition by the preferred stockholders' committee of Orpheum Circuit for leave to intervene in the RKO reorganization proceedings.

The sale of the Orpheum Circuit's principal assets to Stadium Theatres Corporation, a wholly owned RKO subsidiary, was also consummated last Friday with the payment to Marcus Heiman, Orpheum trustee in bankruptcy, of $700,000 cash. On Wednesday, however, United States District Judge Francis G. Caffey granted permission for a review of Referee Oscar W. Ehrhorn's order approving the transaction.

There are approximately $2,100,000 of creditor's claims against Orpheum, exclusive of those held by Stadium which totaled more than $3,000,000, but are subordinated under the terms of the sale. Thus, the participating creditors will receive approximately 30 cents on the dollar for their claims on this basis.

Hippodrome Appeal Up March 12

Meanwhile, Federal Judge Robert P. Patterson in New York had signed an order permitting the Hippodrome Company of Ohio to appeal from an order reducing its $888,666 claim against RKO to $88,666 A hearing on the appeal was set for March 12. The claim is for rent on the Hippodrome in Cleveland, which RKO leased in July, 1930, and abandoned in February, 1933. The Hippodrome Company stated that it would be willing to accept $451,666 in settlement of its claim.

At the same time, Federal Judge Francis G. Caffey in New York signed an order in the RKO reorganization proceedings permitting the Irving Trust Company, as trustee, to cross appeal against the Fort Worth Properties, Inc. The Fort Worth Properties had entered a claim for $507,500 and on January 18 were allowed $17,139 in settlement. The trustee claims that the company should have been allowed only $3,737.

Judge Caffey also signed an order on Saturday in the reorganization proceedings permitting W. Gordon Burnett to appeal to the United States circuit court of appeals from an order signed by Judge William Bondy in New York on January 25, which disallowed his claim for $41,172.

Lincoln Deal Assists Cooper Foundation

The deal between J. H. Cooper of New York and Bob Livingston of Lincoln, Neb., has been revealed as a move to build up the J. H. Cooper $1,000,000 Foundation for aid to underprivileged children. For the concession from Mr. Cooper of the best of the second run pictures at the Livingston Capitol, the house must turn over 35 per cent of the first $1,000 grossed each week to the Foundation, take out the next $200 for the theatre, and then give 25 per cent of all the balance over $1,200 to the Foundation.

SAYS STARS ON RADIO ENDANGER ATTENDANCE

Action of the large producers in tying-in with General Mills in a weekly broadcast series direct from studio stages goes unnoticed by the MPTOA — its officers had "no comment" but it brings from Allied States Association a warning of box office jeopardization.

"It is hard to believe that major executives would endanger the entire industry to pick up such small change," declared Abram F. Myers, Allied chairman, who predicts that "broadcasting from studios will inevitably interfere with theatre attendance".

"Moreover," continued Mr. Myers, "it is bound to lessen the value of many stars participating therein. Radio exploitation for films and theatres is helpful only when combined into a good show. Having heard Fred Astaire and other box office 'champions' destroy themselves on the air, I fear the worst.

"It is too bad that this should happen just when the goose has resumed laying those bright shiny eggs," Mr. Myers concluded.

Studio Broadcasts Delayed Until March

The General Mills broadcasts direct from the sound stages of the large studios in Hollywood, over national networks, have been postponed until March 14th. The deal was closed last week by Bagley, Horton and Hoyt, Chicago agency. So far, details of the personalities to broadcast and the programs themselves are somewhat hazy. A problem to be solved is the schedule by which the programs from the various studios will be governed. Originally, the initial show was to be "Love Is News," a Twentieth Century-Fox picture, but the film has been completed.

Zukor Dinner in New York Set for March 29

The testimonial dinner to be given Adolph Zukor by theatre owners of New York, originally scheduled for March 27, has been postponed two nights and will be held March 29 at the Waldorf-Astoria. William Brandt, chairman of the committee in charge of the affair, said that March 27 is the second night of Passover and if the dinner were held that night many persons would remain away.

Independents Adopt New Longer Reel

Independent distributors such as Republic, Grand National and Gaumont British are adopting the new standard 2,000-foot reel and new releases from the companies are being received at exchange centers on the larger spools, Arthur Dickinson of the Motion Picture Producers and Distributors of America, who returned to New York recently from a tour of southern and middle western exchanges, has announced.

FEDERAL REPORT RELATES TALE OF BELL SYSTEM IN MOVIELAND

Communications' Commission Totals Findings, Reveals Film Industry Paid $94,851,215 to A. T. & T. in Nine Years

Three Volume, Nine Pound Publication, Complete with 93 Tables, Credits the Company with Master Hand in Design

by FRANCIS L. BURT
in Washington

"Uptown and Down—or With Erpi through Broadway and Wall Street"—might be the title of a hundred and fifty million dollar story in three volumes just completed for the Federal Communications Commission.

The report is the Commission's account of the adventures, sometimes scientific, sometimes dramatic, sometimes financial, but always just about colossal, of what some call the Telephone Company and some call the Bell System, in movieland.

For the nine years, 1927–35, the picture industry has paid to Erpi $94,851,215, which in direct payments has cost:
Exhibitors about $10,000,000 a year;
Producers about $3,000,000 a year.

Thus for the first time the price of the sound revolution of the art and industry of the motion picture is written down in official figures—about $13,000,000 a year so far—an imposing figure by itself, but not so awe inspiring when measured alongside the production budgets of Hollywood or the gross incomes of the world market of the screen.

The Federal Trade Commission's report credits the Bell System and Erpi with a vast major design and a far-reaching master hand in the shaping of the motion picture map, citing operations from the days of the first alliance with Warner Brothers' Vitaphone to placing Sidney Kent with the Fox Film Corporation and most recently financing aspects of the "new" Universal.

661 Pages, 93 Tables

The job of preparing the report—it's a nine-pound baby conceived by Congress in 1935 in a resolution ordering the Commission to investigate all activities of the American Telephone and Telegraph—was done by a staff of economists and accountants hired by the Commission, and was based on information acquired through study of the A. T. & T. books. It served as the basis of hearings held in New York last Christmas. Dr. Francis Staten was in charge of the Erpi phase of the report, which constituted the Commission's presentation of direct testimony.

The three volumes, planographed—printed from a flat surface, as in lithography—Webster's Dictionary—consist of 661 pages and 93 tables. But that's only the beginning. The Erpi report is only a part of the file in the case. It is expected that eventually all reports and testimony will be printed, and Commission officials said this week that the testimony already runs between two and two and a half million words.

Only a limited number of copies has been prepared, for distribution among the Commissioners, members of the staff engaged in the investigation, and members of Congress who may call for information. When the report of the investigation is sent to Congress, copies of the Erpi report will be included.

AUSTRALIAN CENSOR ASKS QUALITY QUOTA

The Commonwealth motion picture censor at Canberra, Australia, Cresswell O'Reilly, in his annual report, says the quality of British features varies between greater extremes than those of other nations. It is impossible to determine the value of legislation requiring a quota of British films, he added, but if it is reenacted, a clause stipulating the quality of the quota, similar to recent legislation by New South Wales, should be included to raise the average of the British standard.

$152,029,326 Total Revenue

The Commission shows in the report on Erpi that the organization had a total revenue during the nine-year period of $152,029,326, of which $94,851,215, or 62.4 per cent, was derived from exhibition and $28,479,902, or 18.7 per cent, from production, total motion picture revenues being $123,331,117, or 81.1 per cent of all income. The gross operating profit on motion picture activities was $5,411,772 for the year 1935, alone.

Since the end of 1926, the commission finds, Erpi has been the leading agency for the exploitation of non-utility products by the Bell System.

These activities yielded but a small part of the total Bell System revenues, it is pointed out, but, as in the motion picture industry, they gave the telephone company a dominant position in many lines.

Speaking of its control over the film industry, the commission reports: "Within this field the Bell System leads in the supply of equipment both to producers for recording sound films and to exhibitors for reproduction of sound film. Further, as a result of operations in the motion picture field, the Bell System achieved a powerful financial influence in the industry."

Patent Licensing Traced

Control in some fields was furthered by the telephone company's policy with respect to licensing and cross-licensing of patents, it is pointed out. In some instances this policy resulted in strengthening its position in telephone communications in return for its relinquishing to others the major exploitation of patent rights elsewhere as, for example, wireless telephony.

"The outstanding example of direct exploitation of by-products for profit is that of the sound motion picture equipment supply activities of Erpi," the report continues. "In this field, the Bell System has refrained from licensing others under its patents (except for licenses to RCA under the cross-licensing agreements) in the interests of protecting its own direct exploitation of this field. There is an evident reluctance to license independent manufacturers not only in the sound motion picture field, but in other fields also where the Bell System considers that it may itself wish to exploit the patent rights directly at some future time.

"In the direct exploitation of sound motion picture equipment, the prestige and financial stability of the Bell System has been used in the promotion of its non-utility business. This was emphasized at the time of the signing of the recording license contracts with the major motion picture producers; and, as is shown in sales letters, the Bell System prestige and reputation has been recounted to prospective buyers of theatrical sound motion picture equipment.

"The financial resources of the Bell System have been used to advance its interests in the motion picture industry, and the patent strength of the system has been a valued factor in meeting the competition of independent manufacturers."

The justification given for the cross-licensing agreements, that they were needed to relieve a patent deadlock situation hampering progress, is refuted by the commission, which charges that the agreements do not constitute a free interchange of licenses but, excepting a few instances of reciprocal interchange, licenses are granted in specific fields so as, in effect, to divide those fields between the several parties.

"In the motion picture field, the outstanding instance where there has been a bilateral exchange of licenses, the effect has been to combine the patent resources of the parties, emphasizing their mutual advantage over third parties in the field," it is declared. In this field, an "unbending policy" of refusal to license has prevailed both before and since the Government suit.

"The major share, over 80 per cent, of the total revenues of Erpi has come from the motion picture industry," it is declared. "The exploitation of this business was first carried on by the Bell System through an exclusive licensee, The Vitaphone Corporation, since the Bell System, as a matter of policy, did not want to carry on direct exploitation. By an agreement of April 20, 1926, between Western Electric and Vitaphone Corporation, exclusive license was granted to the latter for recording and reproduction of sound, The Vitaphone Corporation agreeing to sub-license other producers. Western imposed conditions calling for a large measure of direction over the conduct of The Vitaphone Corporation. * * *

Leasing Policy Cited

"Direct exploitation of the motion picture field, a major change in original policy, was undertaken by Erpi on the termination of the exclusive license to The Vitaphone Corporation. The management of Erpi considered this an extensive and profitable field and desired to make it an exclusive Bell System field. After a year, during which no action was taken by the major producers in accordance with a joint agreement, Erpi was successful in licensing the major producers, and by the end of September,

(Continued on following page)

DEALS WITH WILLIAM FOX TRACED

(*Continued from preceding page*)

1928, had recording licensees controlling substantially all of the motion picture produced and exhibited in the United States.

"In supplying recording and producing equipment to the motion picture industry, Erpi has followed a policy of leasing the equipment to producers and exhibitors, retaining title in itself. The license contracts used have been the key instruments in efforts to dominate the motion picture equipment market, containing restrictive clauses limiting the use of the equipment."

The report discusses the "interchangeability" controversy which grew out of provisions which attempt to restrict recording licenses from distributing their pictures to exhibitors not using Erpi or "equal quality equipment," and to prevent exhibitor licensees from reproducing pictures not recorded on Erpi apparatus, asserting that the intent was to make the business "as exclusive as possible to secure the maximum profit" rather than, as claimed, to protect quality and performance standards.

"Double Royalties" Issue

The "double royalties" issue arose out of provisions that producer licensees must pay royalties to Erpi on sound records made with the use of any technical information supplied by Erpi or with any equipment or system covered by any of the patents under which licenses are granted by Erpi. Combined with the minimum annual royalty requirement (usually $100,000), this provided an effective barrier to the use of competitive equipment.

Service from Erpi on theatre equipment was compulsory under its contracts until 1934, a source of considerable revenue as shown by the net profit of $886,000 from this source in 1933. After this requirement was changed, the company showed a loss, $269,620 in 1935. Similarly the supply of repair and replacement parts proved profitable, the revenue being $1,627,000 in 1930, but when the requirement was changed, the company began to show a loss.

"The Bell System has acquired financial interests in the motion picture industry for the purpose of exercising influence and control to protect and expand its hold on the apparatus market," the commission charges. "The interest acquired was at one time considered by the Erpi management to be sufficient to control the conduct of the motion picture industry. The use of financial power and influence is illustrated by the activities of the Bell System in connection with the acquisition of motion picture studios, in the financing of motion pictures, in the loan of $15,000,000 to the Fox companies and in the influence exerted in connection with the reorganization of Paramount-Publix Corporation."

Acquisition of Studios

As part of this program, Erpi acquired General Service Studios, Inc., on the West Coast, and Eastern Service Studios, Inc., in the East, contrary to the announced telephone company policy of restricting itself to the supply of apparatus. These projects were undertaken originally, it is declared, "to provide facilities for the promotion of the educational and industrial motion picture fields, but subsequently the studios were used to provide production facilities to handle 'independent' motion picture productions and to induce the recording of these productions on Erpi equipment in order to divert royalty revenues from competitors of Erpi."

Similarly, Erpi has engaged in the financing of productions to divert production from competitive recording equipment and increase its royalties, "to supply work for its controlled studios, to assist its licensees in financial difficulties, and to increase its prestige in the industry."

LEGAL STATUS ASKED FOR FIGHT PICTURES

Organized effort to remove the law prohibiting the interstate transportation of fight films is the object of a new corporation formed in the District of Columbia.

The Association to Legalize Interstate Transportation of Fight Films, Inc., organized by C. P. Myer and Edward McDearmon of Washington, plans immediate agitation among Congressmen for repeal of the federal statute.

Through a subsidiary, the company participated in a loan of $750,000 to Universal Productions, Inc., in November, 1935, by Standard Capital Company and Charles R. Rogers, the lenders securing an option to purchase control of Universal, and subsequently $300,000 more was loaned to Universal Productions by the Erpi subsidiary, Exhibitors Reliance Corporation, it is shown. In March, 1936, Erpi contracted with Charles R. Rogers and Standard Capital Company to purchase $2,000,000 of debentures to be issued by a company to be organized to acquire control of Universal Pictures Company under the option.

Total advances for motion picture financing by Erpi and subsidiaries to the end of 1935 were $3,571,918, of which $850,401 was then outstanding, it is shown.

The financial relations of the Bell System with William Fox and the Fox companies, the commission charges, "were undertaken to promote friendly relations with these interests which were expanding their properties and actively promoting the new sound motion picture art, to insure the use of Erpi equipment by the Fox companies, and to assure Erpi of rights under any patents that might be acquired by the Fox interests." Under the protection of Erpi, Mr. Fox was enabled to purchase West Coast Theatres in 1928; the following year, the Bell System loaned $15,000,000 to help finance the purchase of Loew's.

Thereafter, the report continues, Fox appeared to be "less cooperative" with Erpi, and the company declined to help him further when his affairs reached a critical condition in 1929. The Bell System personnel was active in the trusteeship which managed his affairs, and Erpi, the Commission says, was largely responsible in the ouster of Fox from control, funds advanced by the Bell System aiding Harley Clarke to acquire control of the Fox companies.

Mr. Clarke was more "cooperative," but after a time Erpi became dissatisfied, and when Mr. Clarke got into difficulties in 1931, J. E. Otterson, president of Erpi, sought the appointment of a friendly management and Sidney Kent was made executive head of Fox Film Corporation.

By these various moves, the commission asserts, "the financial influence of the Bell System in the motion picture industry had become so pervasive by the end of 1932 that the Erpi management initiated plans for a directed reorganization of the motion picture industry.

"Discussions looking to a broad reorganization of the industry were carried on with the Chase National Bank, another large financial factor in the industry. The plans developed called for a 'horizontal' reorganization: The separation of the artistic and promotional activities of the producer from the actual physical operations of studios which were to be operated on a service basis; separate organization of distribution facilities; separate organization of theatre properties.

"The activities of the Erpi management in the years 1932, 1933 and 1934, in connection with the Fox and Loew's properties, the organization and operation of motion picture service studios, motion picture financing, and the Paramount reorganization, were directed toward the effectuation of this plan. The reorganization plans of the Erpi management were not consummated presumably because of a reluctance on the part of the Bell System to support such a program."

Dominant Position Claimed

Nevertheless, the report says, the position of Erpi and the Bell System in the motion picture apparatus supply market has been a dominant one. Over 90 per cent of the sound motion picture production recorded for distribution in this country has been produced on Erpi recording equipment. In the theatre field, the initial advantage was gained during the operation of the interchangeability provisions of license contracts, Erpi having 1,046 equipments installed compared with 95 for competitors at the end of 1928, but thereafter its great advantage waned, although its dominance continued, having 5,319, or 34.38 per cent of the total installations in June, 1935.

Most of Erpi's profits from regular operations were recorded in 1928, 1929 and 1930, when revenues from the film industry were large, totaling $10,361,022 in those three years. The two following years piled up losses, and for 1933-35, inclusive, profits were low, aggregating only $500,532.

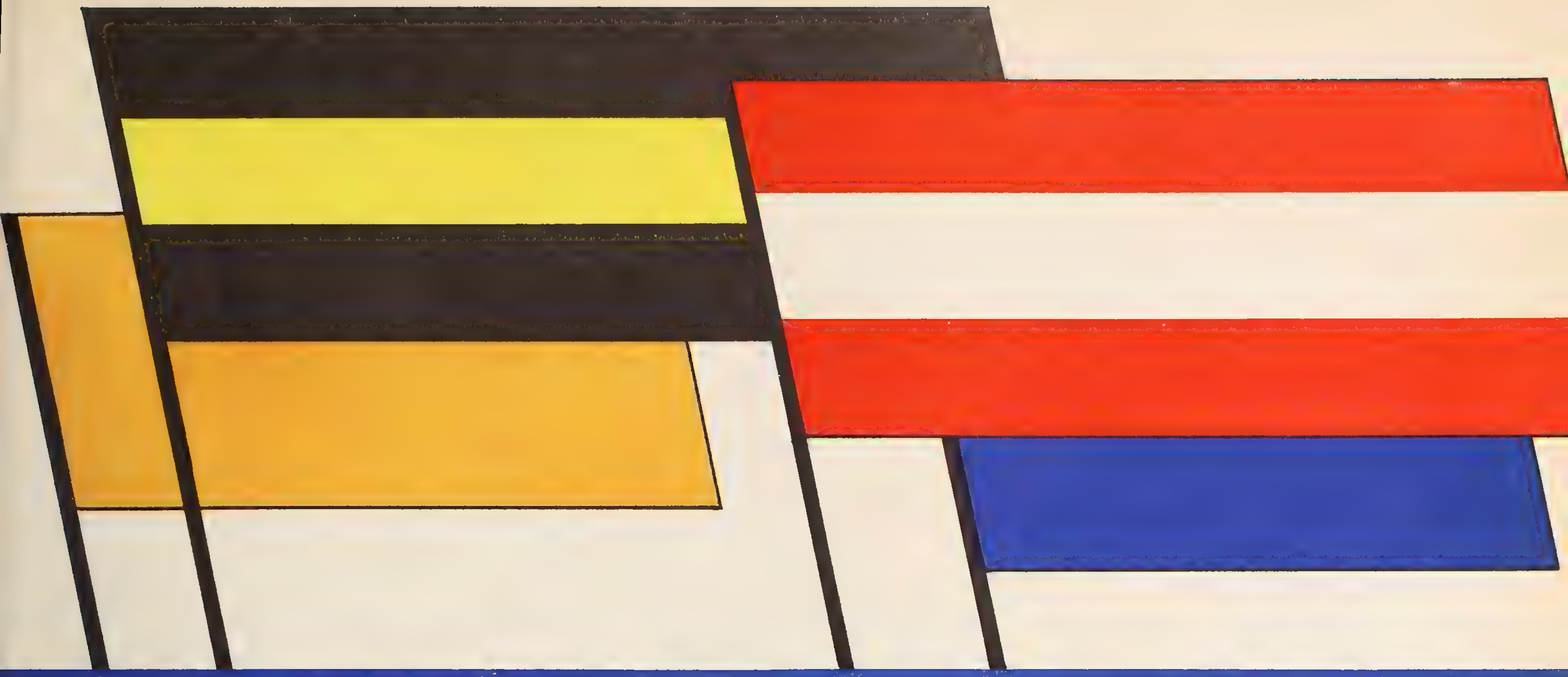
"The indications," the Commission comments, "are that Erpi profits will not again reach the level of the peak years, since revenues from theatre reproducing equipment have remained at around $1,000,000 per year for several years as contrasted with $23,000,000 in 1929; service revenues have declined and this business was operated at a loss in 1935; repair and replacement parts are yielding but a small return; and recording revenues have been at a low level, $341,000 in 1935 as contrasted with $6,097,000 in 1929. The Erpi management, recognizing this decline, has asked for additional fields to exploit, but no significant expansion into new fields has occurred."

Volume on Trade Practices

A 380-page volume of the report is devoted exclusively to the trade practices of the Bell System in its relations with the film industry. In this volume, in great detail, are traced the development of the Telephone Company's license agreements with producers and exhibitors, the administration of those agreements, and the company's financial interest in the motion picture industry.

Through its licensing agreements, it is declared, Erpi achieved dominance in the film industry; its hold on motion pictures was strengthened by its financial operations in which, the commission asserts, "Erpi pursued a policy of avoiding the outward appearance of responsibility for these arrangements, preferring to get into a position where it could control what was done in its interest. This desire to remain in the background is further emphasized by the statement of R. E. Anderson that the acceptance of notes convertible into a controlling stock ownership of Western Studios was designed

(*Continued on page 32*)



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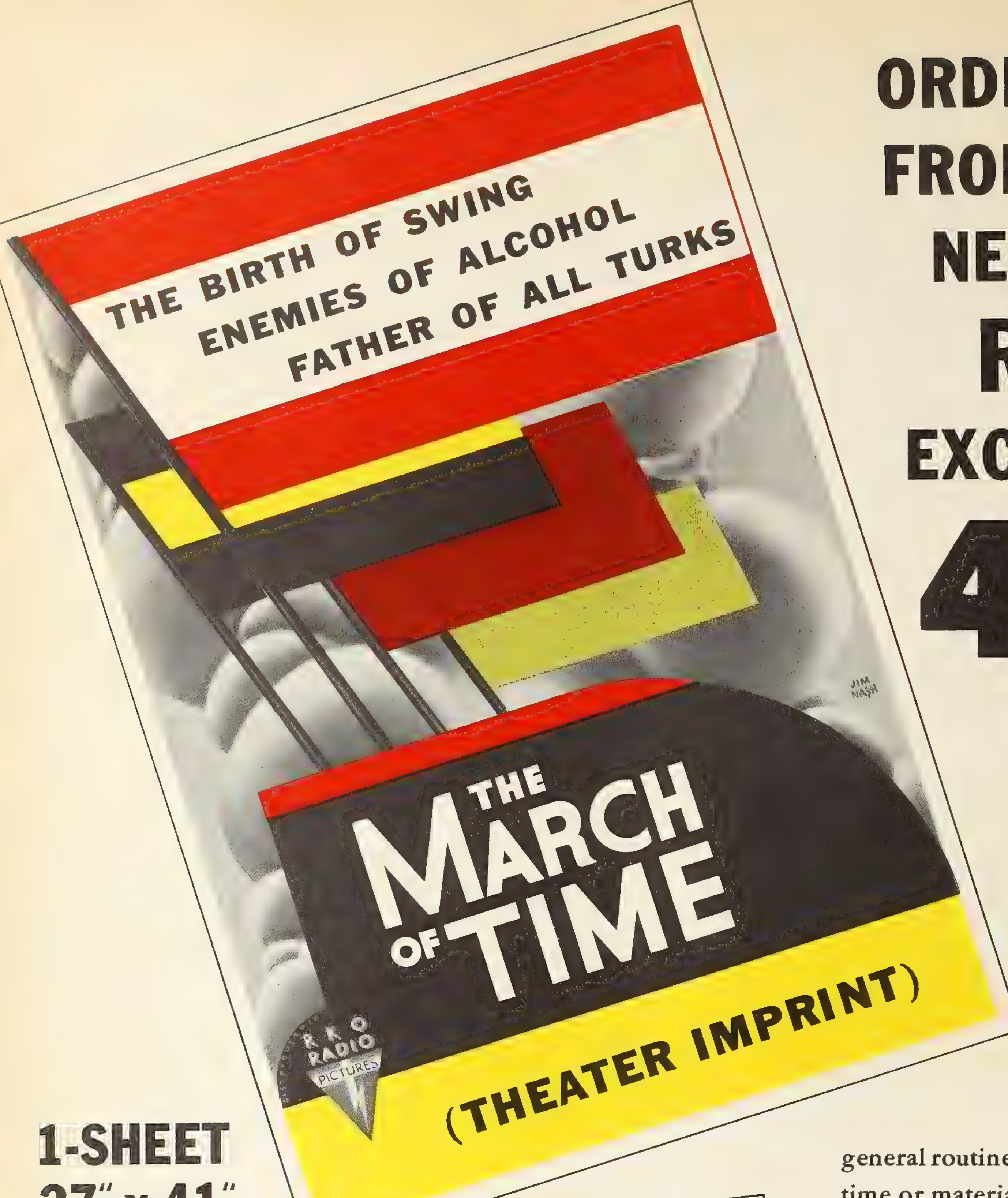

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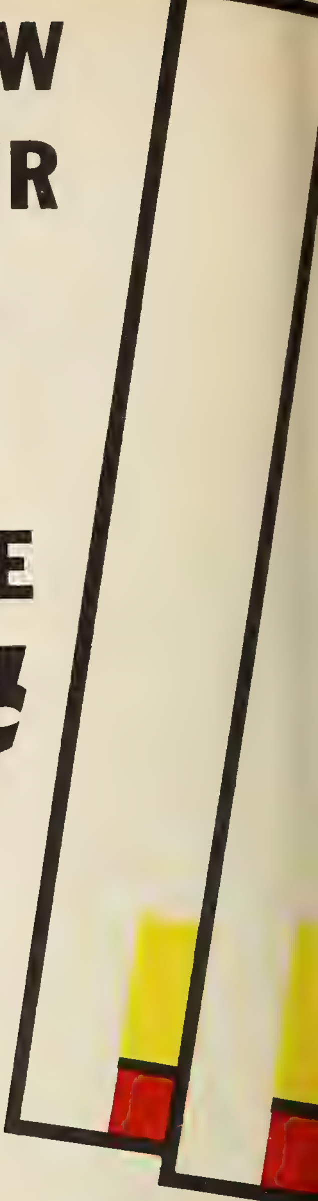
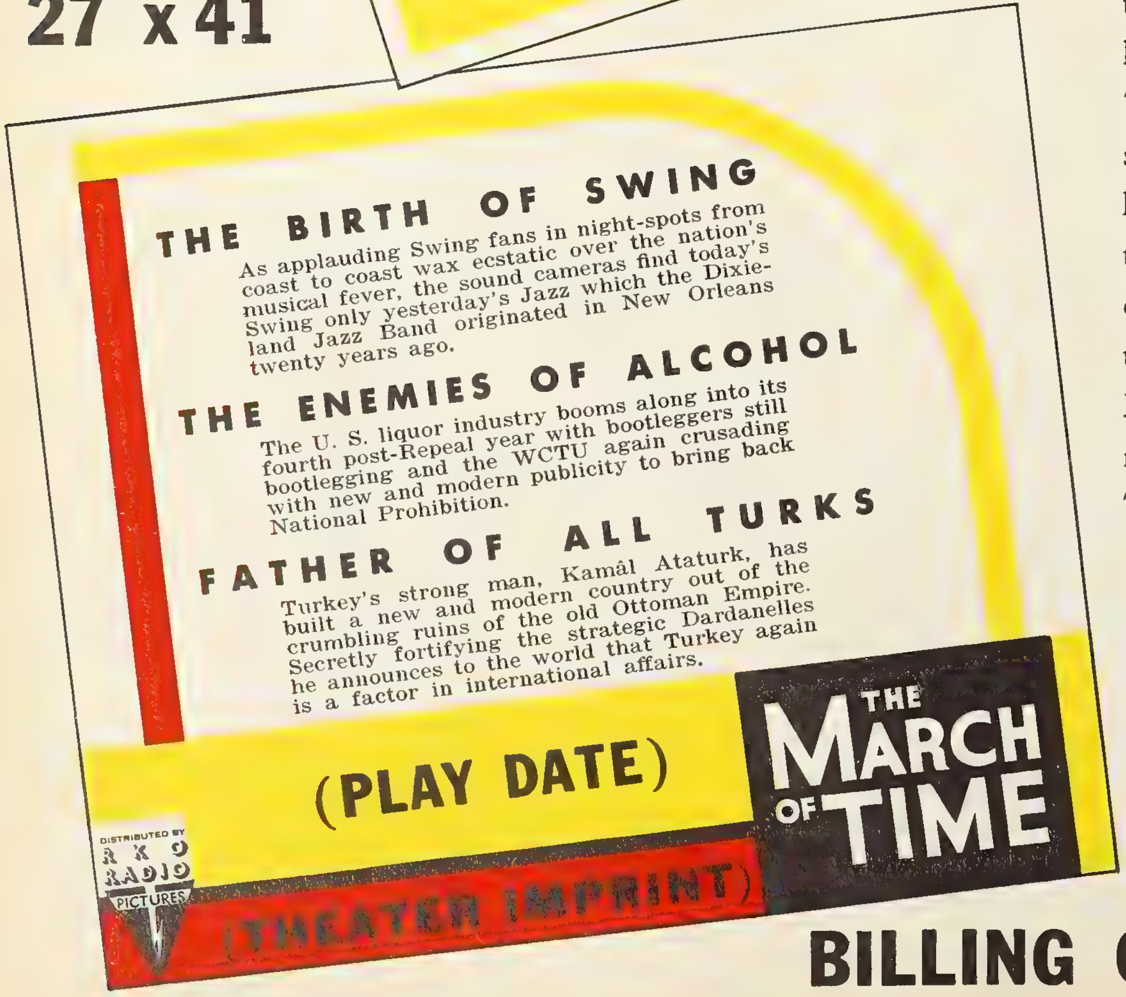


THAT a profitable number of people in each theater's community *want* to see THE MARCH OF TIME, exhibitors admit. But with the pressure of changing programs and the general routine of show business, not near enough time or material is available to capitalize on this keen community interest. THE MARCH OF TIME feels much of this is its own fault. Consequently this new display package has been designed, which even the smallest theater in the smallest town may use effectively with the least possible effort, at the lowest possible cost. Another new and exclusive MARCH OF TIME service.



THE BIRTH OF SWING

As applauding Swing fans in night-spots from coast to coast wax ecstatic over the nation's musical fever, the sound cameras find today's Swing only yesterday's Jazz which the Dixieland Jazz Band originated in New Orleans twenty years ago.

THE ENEMIES OF ALCOHOL

The U. S. liquor industry booms along into its fourth post-Repeal year with bootleggers still bootlegging and the WCTU again crusading with new and modern publicity to bring back National Prohibition.

FATHER OF ALL TURKS

Turkey's strong man, Kamâl Ataturk, has built a new and modern country out of the crumbling ruins of the old Ottoman Empire. Secretly fortifying the strategic Dardanelles he announces to the world that Turkey again is a factor in international affairs.

(PLAY DATE)

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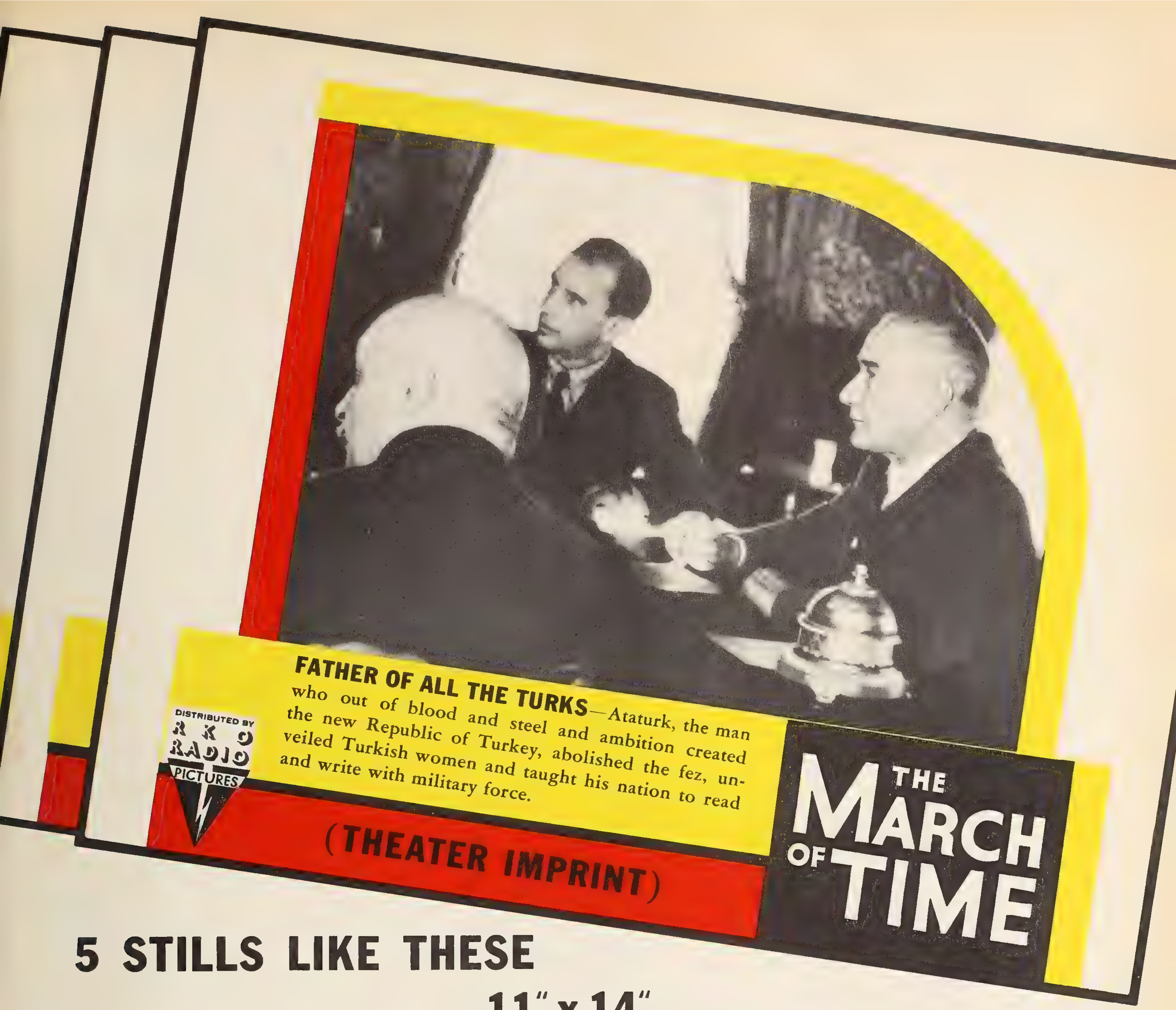

FATHER OF ALL THE TURKS—Ataturk, the man who out of blood and steel and ambition created the new Republic of Turkey, abolished the fez, unveiled Turkish women and taught his nation to read and write with military force.

(THEATER IMPRINT)

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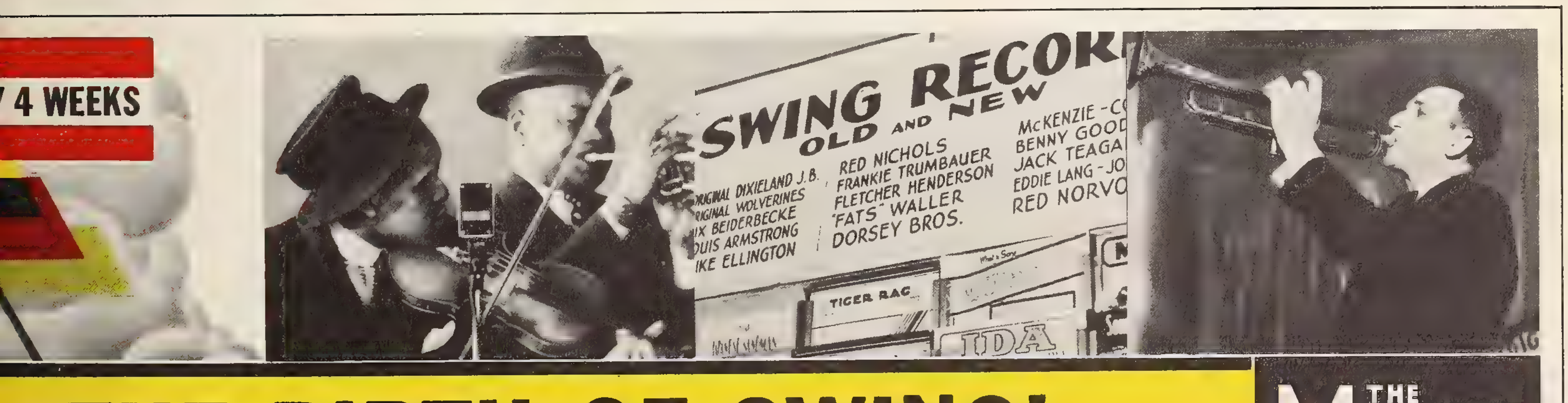

THE BIRTH OF SWING!

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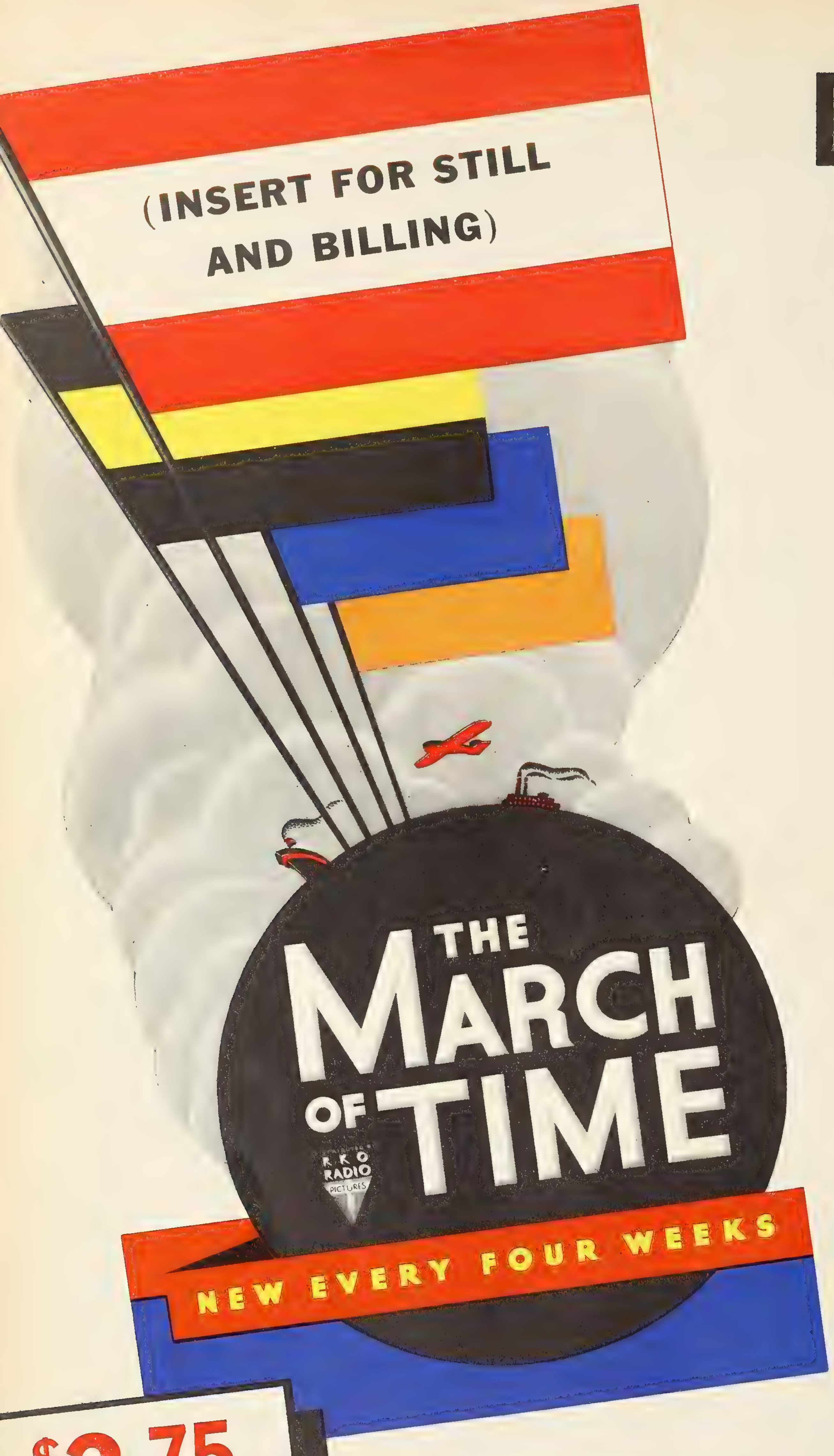

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THE CUTTING ROOM

The Toast of New York

(Radio)

Biographic Drama

The story told is that of Jim Fiske who, during the years following the Civil War, rose from the status of humble New England peddler to a mighty capitalistic power, whose sensational financial speculations and vivid romantic adventures amazed and thrilled the nation. The dramatic and romantic motivations were drawn from Mortimer Josephson's book, "The Robber Barons," and Bouck White's "The Book Of Daniel Drew." The time covers the period from 1861 to the "Black Friday" of 1869.

Edward Arnold is starred in the leading role, and his character is atmospherically similar to the part he played in "Diamond Jim Brady," hail fellow well met, ruthless financial operator, and great lover. Coming to this picture following "John Meade's Woman" and "Come And Get It," Arnold is surrounded by a featured support cast whose name value has acknowledged merit. Included are Jack Oakie, currently in "That Girl from Paris"; Cary Grant, who lifts himself up several notches as a performer in "When You're in Love;" and Frances Farmer, who was with Arnold in "Come and Get It." Additionally the production will present Donald Meek, a promising newcomer named Thelma Leeds, Dudley Clements, Marie Marks, Ginger Connolly, Joseph De Stefani, George Offerman, Jr., Robert McClung, the harmonica playing boy in "On the Avenue," and George Cleveland.

An indication of the potential production class of the film is seen in the teaming of producer Edward A. Small and Rowland V. Lee, director, to bring the story to screen realism. Together they accounted for "The Count of Monte Cristo." Small's latest production venture is "Sea Devils," while Lee's most recent Hollywood efforts are "One Rainy Afternoon" and "The Three Musketeers."

Release date: May 7.

California Straight Ahead

(Universal - Trem Carr)

Drama

Though the story is not without romantic love interest and comedy, the picture is basically a drama. That quality assumes a topical significance inasmuch as it brings cross-country motor trucking into competition with railroads for the business of coast-to-coast freight traffic. Seemingly logically developed, it tells how a young bus driver got into the trucking business. In these initial phases much attention is devoted to romance and comedy, but these elements culminate in tragedy. In the second part, with action drama the keynote, it details a cross-country race between train and truck caravan for big business contracts. The trucks win and now, to establish the story's topical nature, the highways are crowded with massive freight trucks.

The story is by Herman Boxer, who has no previous credits listed. Scott Darling, a collaborator on "Charlie Chan at the Opera" and "Return of Jimmy Valentine," did the screen play. Arthur Lubin, whose 1936 accomplishments include "Yellowstone" and "House of a Thousand Candles," is directing.

John Wayne, forsaking his cowboy roles for the moment, is starred. The girl who shares the romance with him is Louise Latimer. The supporting roster includes a number of standby names, Robert McWade, Theodore von Eltz, Tully Marshall, Emerson Tracy, Harry Allen, LeRoy Mason, Grace Goodall (silent serial star), Olaf Hytten, Monty Vandergrift and Lorin Raker.

Production details, which call for a maximum of thrill action, feature a nitro glycerine blast, and the cross-country truck fleet, is revealed as a self-sustaining unit including everything from a rolling machine shop and commissary to a traveling hospital.

Release date, March 12.

The Devil Is Driving

(Columbia)

Drama

The subject matter of this production deals with a theme that is acutely familiar to almost everyone, the power of wealth and politics to influence officers of the nation's courts. In contrast is a love interest that affects a man's regeneration.

A young lawyer, making use of perjured testimony, succeeds in having a wealthy client acquited of a drunken driving charge. His unscrupulous triumph erects a barrier between him and the girl he loves. As district attorney, he wages a safe driving campaign. Called upon to prosecute, on a similar charge, the man he once before had saved, he apparently is losing the case when, in a dramatic climax, he confesses his past dishonesty and causes the defendant to acknowledge his guilt. Though debarred, he becomes head of the Highway Safety League he organized and finds happiness with the girl.

Richard Dix is featured in the leading role. The girl is Joan Perry. The supporting cast is made up of capable players. Listed are Frank Wilson, Henry Kolker, John Wray, Dora Early, Nana Bryant, Ann Rutherford, Arthur Loft and Ann Howard. Harry Lachman is directing.

While not a major production, the feature is of the sort that lends itself readily to cooperative civic contact. As production detail illustates the manner in which highways are made safe, there undoubtedly will be opportunity for tieups with newspapers, police departments, auto clubs and insurance companies.

Release date: March 26.

Internes Can't Take Money

(Paramount)

Drama

Not as much hospital atmosphere as the title implies is included in the production. Though the leading character is an interne, the fundamental plot is gangster-colored dramatic romance. It is the story of a hospital attache who, in helping a friendless and persecuted girl wins the gratitude of a vicious public enemy and with his assistance succeeds in finding the girl's missing child. It is rigidly tense in the climax; an interne who can't take money is the central figure in a situation where his gangster friend threatens to kill him unless the petty henchman, who knows the secret of the child's whereabouts and whose life depends upon the interne's living, discloses his knowledge.

The story, by Max Brand, upon which the production is based appeared serially in *Cosmopolitan* Magazine. The screen play is by Rian James, noted for his writings about hospitals and whose book, "The White Parade," was produced on the screen. Direction is by Alfred Santell, who made "Winterset."

Joel McCrea and Barbara Stanwyck, together in "Banjo On My Knee"—McCrea also recently in "Come And Get It" and "We Three," Miss Stanwyck in "The Plough and the Stars"—are the leading players. The third important character, Lloyd Nolan, the gangster, was seen in "Texas Rangers" and "Big Brown Eyes." This trio and Stanley Ridges carry the action, while the supporting cast includes Lee Bowman, Barry Macollum, Irving Bacon, Gaylord Pendleton, Pierre Watkin, Charles Lane, Priscilla Lawson, James Bush, Nick Lukats, Anthony Nace and Fay Holden.

A story that seems to include the best elements of both a gangster and hospital tale, it is being given a production treatment wholly in keeping with the theme. Naturally serious, comparatively little comedy is included but in its place there is suspense packed action.

Release date: Indefinite.

Cafe Metropole

(20th Century-Fox)

Romantic Society

Being produced on an elaborate scale to match the smart and modern theme, this story, localed in the Paris of today, narrates the exciting adventures of an American heiress who falls in love with a countryman forced to masquerade as a Russian prince by circumstances over which he has little control. Running companion to the main plot are the stories of a blustering but lovable father, a suave headwaiter, a bewildered but not uncanny Russian emigre, and a harried cashier.

Promising to be lively entertainment the production is of primary commercial interest because of cast assignments. Loretta Young and Tyrone Power, fresh from their first co-starring appearance in the recently previewed "Love Is News," are the romantic leads. Adolphe Menjou, currently in "One in a Million," returns to the type of role, suave headwaiter, in which he has scored some of his best successes. Charles Winninger, seen in "Showboat" and more recently in "Three Smart Girls," will be Miss Young's father. Gregory Ratoff, whose versatility is attested by performances in "The Road to Glory" and "Sing Baby Sing," is the Russian whose identity Power is forced to assume. The cashier is Christian Rub. Name strength does not stop with the leading group. Included also are Bill Robinson, Helen Westley and Georges Renavent.

Based on a story by Gregory Ratoff, with screen play by Jacques Deval, whose plays "Madamoiselle" and "Tovarich," are attracting attention in London and New York, direction is by E. H. Griffith, whose last 20th Century-Fox assignment was "Ladies in Love."

Release date: April 1.

THEATRE MANAGEMENT PLAN CITED

(*Continued from page 26*)

to keep Erpi out of the technical position of holding stock."

"The financing of motion picture productions by Erpi was prompted by a desire on the part of Erpi to achieve certain objectives," the report charges. "These objectives may be summarized as a desire to increase royalties arising from the use of Erpi recording equipment, to lease additional recording equipment, to assist Erpi licensees who were in financial difficulties, to increase Erpi's prestige in the sound motion picture business, and to compete more effectively with recording studios equipped with RCA or with socalled 'bootleg' apparatus."

In financing production, Erpi worked through Exhibitors Reliance Corporation, which had been organized in 1929 to handle deferred payment notes for Western Electric theatre installations. Through Exhibitors Reliance, Erpi financed productions of Educational Pictures, and, through its studios, gave financial assistance to independent producers, including Manhattan Pictures' "Moonlight and Pretzels", "Dodsworth" and some Hecht-MacArthur pictures.

Pictures Produced

Up to the beginning of 1935, Eastern Studios had produced, with Erpi loans, "Take a Chance," "Crime without Passion," "Once in a Blue Moon," "The Scoundrel," "Cuesta Abajo," "El Tango on Broadway," "His Double Life" and two then unnamed Exito Productions pictures, for release through Paramount; "Moonlight and Pretzels," released through Universal; "Gambling," released through Fox; "Social Register," released through Columbia, and "Emperor Jones," released through United Artists.

At the same time, Erpi also had assisted in financing 20 other features and a large number of industrial pictures.

At the close of 1935, Exhibitors Reliance had made total advances of $639,842 to Educational Productions, Inc., $22,527 to Educational Studios, Inc.; $805,572 to Picture Alliance Corporation, $125,000 to Universal Productions, to which Erpi also had advanced $300,000, and $1,978,977 to independent producers, a total of $3,571,918, of which $850,401 was then outstanding. Earned revenues on these advances included $327,399 in interest and $397,851 in royalties, a total of $725,250 of which $355,285 was unpaid.

Forty pages of the report are devoted to a resume of the Erpi-Fox transactions and another 13 pages to Erpi's unfulfilled plan for reorganization of the motion picture industry. With respect to the latter, the Commission says that the exhibitors of the country were perilously close to a new and dangerous situation, since, according to the report:

"In connection with its plans for coordinated theatre operation, Erpi officials, in August, 1934, considered the promotion of a 'management plan' for theatres in towns of less than 4,000 or 5,000 population. There were stated to be 7,785 theatres in towns of less than 4,000 population which were not operating profitably either from the standpoint of the exhibitors, or from the standpoint of Erpi and the motion picture producers who supplied equipment and sound pictures respectively.

"To meet this situation, it was proposed to organize a General Theatre Management Company, ownership to be in the hands of participants, who would be certain producers, Erpi, and general equipment suppliers. This central company would govern the complete operation of the plan on a national basis.

BANK NIGHT LOSER STAGES SIT-DOWN

Robert Harmon, San Jose, Cal., salesman, has instituted a one-man sit-down strike in a Sacramento theatre because he has been trying for two months to win a Bank Night prize. He sleeps in the theatre and orders his meals sent in from a nearby restaurant.

The striker says he has sufficient funds to pay for meals and admissions until March 15th and that he will continue his strike until that time at least.

"Regional management companies, 25 or more in number, were to be organized by individual exhibitors in such districts selected by the central company. The central company would make contracts with its participating owners, the producers and suppliers, specifying the locations at which the participants' business would be handled through the management plan. The central company would in turn contract with the regional companies, authorizing them to make five-year contracts with theatres for the supply of picture programs, equipment and managerial assistance.

Percentage or Flat Fee

"The combined service to theatres was to be paid for by a percentage of the gross receipts of such theatres or an adjustable flat fee, of which the regional company would retain a share for management; the balance would be remitted to the central company, which also would retain a management fee, distributing the balance to the producers and suppliers."

"A plan of this character," the Commission points out, "would have linked the supply of equipment, repairs, parts and service to the distribution of pictures, and, if successful, could be expected to strengthen the position of Erpi and the Bell System in the apparatus field. * * * Erpi, in 1934, was concerned about the future of these activities. The management plan was one proposed method of stabilizing and extending this business. This plan for small town theatres was complementary to the plans for reorganization of the major motion picture companies."

While the plan was never put into effect, the Commission points out, "the significant fact, for purposes of this account, is that the Bell System position growing out of its relations with the motion picture industry has been at times sufficient for responsible officials to value it as sufficient to dominate the conduct of that industry."

Staten Testifies

Francis A. Staten, accountant for the Federal Communications Commission, testified that the American Telephone and Telegraph Company had tried to dominate the motion picture industry. The idea, he said, was to get exclusive rights for the sale and service of film equipment. Mr. Staten said that the telephone company's film operations had been conducted since 1926 mostly through Electrical Research Products, Inc., a subsidiary.

"The position of Erpi and the Bell System in the motion picture apparatus supply market has been a dominant one," he said. "Nearly all (over 90 per cent) of the sound motion picture production recorded for distribution in the United States has been produced on Erpi recording equipment.

"In 1933, it considered its position strong enough to control the motion picture industry."

Prior to 1929, when William Fox cooperated with Erpi, it helped him buy the West Coast Theatres Company and lent him $15,000,000 to buy the voting stock of Loew's Inc., Mr. Staten asserted. When Mr. Fox withdrew his cooperation and became financially embarrassed, he added, Erpi fostered Mr. Fox's ouster and advanced funds to Harley L. Clarke to acquire control. Mr. Clarke later became uncooperative and Erpi's choice, Sidney R. Kent, became executive head of the Fox Film Corporation, Mr. Staten said.

Meanwhile, Special Counsel Samuel Becker who was conducting the special investigation, tendered his resignation to President Roosevelt, who accepted it. Mr. Becker said his work "has reached the stage where I feel I can be released."

Mr. Becker told the President in his letter of resignation that "the investigation will have furnished the essential facts without which a wise communication policy for the federal government cannot be formulated."

Mr. Becker said he would resume practicing law in Wisconsin.

President Roosevelt told Mr. Becker in a letter: "It is a hard job at which you and your associates have been so devotedly working. . . . But it is a job which must be done, with increasing thoroughness if government is to be truly intelligent—if it is to keep abreast of every fact on which intelligent judgment depends."

Commissioner Paul Walker of the FCC said the investigation of the American Telephone and Telegraph Company would be completed by July 1st. He said Mr. Becker's departure "means that the active work on the inquiry is drawing to a close."

Vocafilm Trial Date Set

Trial of the Vocafilm anti-trust action against American Telephone and Telegraph, Western Electric and Electrical Research Products, Inc., has been adjourned in the federal court until April 15 by consent of both sides. Vocafilm is asking $65,000,000 damages.

American Seating Net $241,756

American Seating Company and subsidiaries, for the quarter ended December 31, last, reported net profit of $241,756 after taxes and other charges, equal to $1.19 per share on the 212,875 shares of capital stock.

Presented Souvenir Reel

A souvenir presentation reel containing a record of President Franklin D. Roosevelt's diplomatic visit to the Argentine and Brazil has been presented to President Justo of the Argentine by Paramount. The company's managing director, John B. Nathan, made the presentation in Buenos Aires.

Liberty Now Autotherm

Liberty National Pictures, Inc., has changed its name to Autotherm Corporation of New York. The certificate of change was filed at Dover, Del.

WELL GIRLS, I SEE "ON THE AVENUE" IS HELD OVER IN MILWAUKEE, BALTIMORE, SAN FRANCISCO, SEATTLE, BOSTON, RICHMOND . . .

AND IN DALLAS, MINNEAPOLIS, NEW YORK, ST. LOUIS . . .

DON'T FORGET PITTSBURGH, CLEVELAND, KANSAS CITY...

. . . AND MY HOME TOWN PHILADELPHIA!

SURE! EVEN A NIT-WIT KNOWS THAT "ON THE AVENUE" WOULD BE HELD OVER EVERYWHERE!

DICK POWELL and **MADELEINE CARROLL** in **IRVING BERLIN'S "ON THE AVENUE"** with **ALICE FAYE, RITZ BROTHERS** and **GEORGE BARBIER,** Alan Mowbray, Cora Witherspoon, Stepin Fetchit, Sig Rumann. Directed by Roy Del Ruth. Associate Producer Gene Markey. Screen play by Gene Markey and William Conselman. Music and lyrics by Irving Berlin. Dances staged by Seymour Felix. Darryl F. Zanuck in charge of production

20th CENTURY FOX

THE KEYSTONE OF YOUR FUTURE

P.S.

"ONE IN A MILLION" breaks all-time Kansas City record by holding for 4th first-run week (also in 8th Seattle week!)

"WINGS OF THE MORNING" held over 4th week in Montreal! "LLOYDS" holding over, smashing records everywhere!

NEW BOOKS ON FILMS PASS IN REVIEW

DECENCY IN MOTION PICTURES. —The account of why there is a Production Code. By Martin Quigley. Published by the Macmillan Company, New York. 100 pages, cloth, $1.

Many and important aspects of the evolution of the motion picture, determined by reaction between production, distribution, exhibition and the ultimate consumer at the box office, have been influenced, through the last two decades of the screen drama, by Martin Quigley. This influence and its expressions, some of them more effective than history has recorded, have been unobtrusively exerted and presented. This little book, bound in blue cloth and numbering just a hundred pages, is a document in consistent quietude, but emphatic the while.

One most conspicuous aspect of the performance of Martin Quigley, the author, so well known in the self-contained world of the motion picture, is here again demonstrated, because here again he deals with the most controversial aspect and elements of the contemporary and recently contemporary scene, without raising his voice, without ostensible emotion, and dealing the while with the art and industry which interests him most, with issues which concern him most. His calmness is exciting. Here is not Martin Quigley, the motion picture publisher, nor the churchman, nor the critic, but, simply, Martin Quigley the citizen, the representative of decent America, having his say, empowered by special knowledge and experience. He is, despite all of what might be considered his possible special interests, here just attorney for humanity.

With patience, with forbearance in the face of provocations, in this volume we find the man who was the father of the Production Code which met the largest and most serious of all of the many social and moral problems of the motion picture in its adjustments to society, discussing it impersonally, in terms of basic principle.

In this slim, compact, sharp, volume, Mr. Quigley records the rise of what we may call the "decency problem," and the meeting of it. One might wish that he had told more of what he foresaw of it, of his labors in bringing the Code into being when the screen so sorely needed it and yet, unaware, did not accept it until necessity bore down, and how in time it came to be the salvation of a situation of crisis, when the screen had to be saved from both its friends and its foes—equally dangerous.

Here if ever in an epochal period of adjustment between a great industry and society, was a flaming opportunity to say: "I told you so." He has not done that, and has evidenced no indication of a temptation to do it.

Incidentally, while he has not said so in explicit terms, one discovers, too, that motion pictures are rather more than merchandise to the author. It is to be found that he likes the screen, possibly quite as much as those volumes of the older art of the printed word that line his library shelves up at Islandhearth, and maybe a little bit more than the drama of the stage that he follows so closely.

Turning the pages of the little blue book one discovers on Page 9, an assertion: "The function of art is to ennoble. Art is as much a servant and tool of civilization as science. . . ."

There, one may fancy, will be about where the Younger Criticism will reach out to take issue, and a merry time will be had. The resulting comment will most likely forget that possibly humanity is more important than art. Mr. Quigley, to be sure, has not been unaware, what with certain references in passing to Mr. Joyce and Mr. Hemingway. It would appear that it is Mr. Quigley's opinion that human experience crystallized into a code of decency has tended to do more for the race than what some call "realism" and "art."

In sum, it seems to be Mr. Quigley's opinion that motion pictures ought to be for the people, and that by the forces of the public good they will be, and prosper thereby. —T. R.

MAKING A MOTION PICTURE IN 1848. Henry Lewis' Journal of a Canoe Voyage from the Falls of St. Anthony to St. Louis. Published by the Minnesota Historical Society. 58 pp. $1.

The "motion picture" of titular allusion was a panorama painted by Henry Lewis on canvas for theatrical exhibition as a picture of the Mississippi Valley. In strict definition a moving rather than a motion picture, it measured 1,325 yards long and 4 yards high, being unrolled from one spindle onto another in such manner as to bring contiguous areas successively into spectators' view within a frame comparable in size and shape to the modern motion picture screen.

This device, displayed with profit in the United States and Europe during the middle years of the last century, is described by Bertha L. Heilbron in an introduction to the volume as "ancestor of the modern moving picture." The Lewis panorama was one of several which had the Mississippi Valley as their common subject.

The panoramist's journal of his canoe travels on the Mississippi preparatory to commencement of work on his panorama occupies the major portion of the book, which is copiously documented and pointedly illustrated. The work is of interest historically but has little immediate pertinency to the cinema save as indicative of early yearnings.—*W. R. W.*

MOLLY, BLESS HER! A novel by Frances Marion. Published by Harper & Bros. 320 pp. $2.

Relevant to the motion picture solely on the man-bites-dog theory of news values is the fact that this is a novel written by a scenarist. Relevant to the whole broad business of writing for entertainment purposes is the fact that the scenarist's novel is no better and no worse than most novelists' scenarios. Unlike these, it is flung to the public without benefit of the manifold conditioning ministrations commonly accorded books put to screen use. It is not, therefore, a very good novel, which is not to say that it might not and may not be made into a pretty good picture

Miss Marion's story is about a group of actresses and actors past middle age and unemployed who hire out as housekeeper, butler, chef, parlor maid, gardener and so on to a millionaire whose Long Island estate is the principal scene of action. The housekeeper is named Molly Drexel, her stage fame credited to a play called "Tillie's Bad Dream" and her personality fashioned after that of the late Marie Dressler. The publisher remarks, in a jacket notation, that the character is one that might have been played by Miss Dressler, and the book is dedicated "In Memory of Marie, bless her," but the story is not biographical.

Events which transpire on the country estate are for most part of humorous nature and when continued masquerade as servants becomes impracticable the again unemployed troupers use them as material for a play in which all regain their former prosperity, Molly ultimately marrying the millionaire. (A single mention of the screen notes it as a medium for which the character fashioned to suggest Marie Dressler is declared to be unqualified.)

Miss Marion's long accustomed reliance upon action is no doubt accountable for frequent narrational lapses. She repeatedly assembles her characters, creates a situation and then leaves it up to the reader to assume that such and such happened with this or that result. She dispenses with detail of the kind that a camera provides and she keeps her people doing things without bothering very much about telling why they do them.

The story is, as the publisher has pointed out, one that might have been used by Marie Dressler as a picture. She might have made it a good picture. It's a "B" book.—*W. R. W.*

BLASTING DRAMA
WITH THE DRIVE AND
SOCK THAT SHATTERS RECORDS!

Never have the granite walls of the Big House imprisoned such thundering emotion! . . . A thousand living deaths endured for one hour of revenge . . . punished by the greatest love a man can know!

Victor
McLAGLEN · *Walter* **CONNOLLY**
Peter **LORRE**
in

'NANCY STEELE IS MISSING!'

with
JUNE LANG · ROBERT KENT
SHIRLEY DEANE · JOHN CARRADINE
JANE DARWELL · FRANK CONROY

Directed by George Marshall
Associate Producer Nunnally Johnson. Screen play by Gene Fowler and Hal Long. Based on a story by Charles Francis Coe
Darryl F. Zanuck in Charge of Production

20th CENTURY FOX
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NEW YORK AND OMAHA ATTACK CHANCE GAMES

License Commissioner Calls Practice "Disgraceful"; Omaha Mayor Asks Action

New steps to eliminate chance games from theatres were taken this week in two key centers. In New York after independent exhibitors protested the conduct of chance games by the circuits to the city license commissioner Loew's dropped Bank Night in the city and RKO announced it would abandon the games nationally. In Omaha, Mayor Dan Butler has requested the city council to study the chance games with a view to prohibiting them.

The strongest blows suffered to date by chance games were the RKO announcement and the decision on Wednesday of Loew's, Inc., to abandon the practice in its Greater New York theatres, because "the public is fed up with them."

Charles C. Moskowitz, Loew's circuit executive, announced that the houses "will immediately and permanently" abandon Bank Nights, Screeno and all other audience games. Those theatres having Bank Night money accumulated will "run off" the "bank," distributing monies already promised, and then not resume any games.

"Loew's Theatres," said Mr. Moskowitz, "went into the audience game idea reluctantly. We did it only after most other theatres in our neighborhoods had started the practice. It seemed apparent at the time that the public wanted them."

Loew's admission that the public is turning against the practice is the first to come from any important exhibition interests. Only three weeks ago the company extended the games on an "inter-city" basis throughout Greater New York.

The RKO announcement was made by Nate Blumberg, general manager of the circuit, who said that within the next two weeks Bank Night, screens and similar games would be dropped by all RKO theatres in the country.

As aftermaths of recent police attacks on the games, nine Chicago exhibitors were fined for operating Bank Night and three independent Philadelphia exhibitors have filed suit to restrain the police from interfering in the operation of the giveaways.

Following a protest from attorneys for the Independent Theatre Owners Association, License Commissioner Paul Moss in New York called a meeting at which Melvin Albert of the Independent Theatre Owners Association complained of the manner in which Loew's and RKO were conducting Bank Night and Screeno. He said the games were operated in violation of a recent decision of the state court of appeals, in that patrons had to buy tickets in order to participate. Circuit representatives denied the charge.

Loew's was represented by C. C. Moskowitz and I. Frey, and RKO by William England. The circuit officials told Mr. Moss that their companies would discontinue the games provided the independent exhibitors would do so. Mr. Albert said that he could not talk for the ITOA and that any decision would have to come from Harry Brandt, president of the exhibitor group.

Mr. Moss, commenting on the game situation at the conclusion of the meeting said:

"It is disgraceful. It has become a dog eat dog affair. The idea started with theatres giving away $10. It rapidly grew to $3,500 and pretty soon this will be increased to $5,000. Next they will be giving the theatres away."

The commissioner also said that there had been complaints by a number of children that they had been charged adult prices and because of crowded theatres could not sit in the sections reserved for them.

Says Some Exhibitors Want Ban

Mayor Butler of Omaha, instructing the city council to give further study to chance games, said that some of the theatre men themselves were anxious to drop the plan.

"It looks as though a syndicate having a copyright on Bank Night is getting all the gravy," he said. "Some of the theatre men tell me it is actually hurting their business on all days except Wednesdays, and they would like to get out from under."

City Attorney Seymour Smith's recent ruling that Bank Night is conducted legally in the city blocked an attack on the games which had been started by a group of ministers and declarations by the city fire and police commissioners that fire hazards were being created.

Nine new convictions for violations of the Chicago ordinance prohibiting the conduct of chance games in theatres have been added to the city court records. Municipal Judge Sonsteby levied fines of $15 each against the owners of the Ridge, New Drake, Illington, Elmo, Tiffin, West, Logan, Lawndale and Harvard theatres.

Suits in equity have been instituted by three Philadelphia independent theatre managers naming the mayor, the director of public safety and the superintendent of police in an effort to restrain interference with Bank Night and other chance games. The plaintiffs, Leo Posel and William Stigel of the New Lyric, Abe Rovner and Walter Muller of the Girard and Morris Somerson of the Palm, claim that the games are not in conflict with any city or state law and are a valid method of advertising.

Non-Theatrical Royalties Cut

Electrical Research Products, Inc., has extended the terms of all producer licensee agreements to include non-theatrical release under the regular theatrical royalty charge.

Whitford Drake, executive vice-president of the company, said, in connection with the announcement, "Previously all non-theatrical rights were reserved subject to additional payments but now major companies may avail themselves of this wide market at a saving of millions of dollars."

George Hassell Dies at Work

George Hassell, musical comedy comedian and screen actor for 35 years, died last week in an automobile in which he and four companions were riding from the Twentieth Century-Fox lot in Hollywood to a location near Chatsworth. His companions believed him asleep, but were unable to arouse him when the car reached their destination. Death was due to heart failure. Mr. Hassell was 56 years old.

He entered motion pictures two years ago, after a long career on the legitimate stage when the late Lowell Sherman saw him in a road company of "The Student Prince." Mr. Sherman engaged him for "Night Life of the Gods" and since then the actor appeared in "The Flame Within," "Becky Sharp," "Dressed to Thrill" and "Captain Blood." He was working with Shirley Temple in "Wee Willie Winkle" at the time of his death.

A daughter, Virginia, also of the screen, survives.

Balabans Lose Mother

Mrs. Gussie Balaban Levin, 67, mother of Barney Balaban, president of Paramount, and of John, Harry, David and Elmer Balaban, all of B. and K. Theatres in Chicago, died in Miami, Fla., last Friday following a stroke suffered the week before. Her husband, Max Levin, and all of her sons with the exception of A. J. Balaban, who is in Europe, had been called and were at her bedside when the end came. The body was returned to Chicago for burial.

Graetz Funeral Held

Funeral services were held last week end for Paul Graetz, 47, German actor, who died in Hollywood of heart disease. He was preparing to play a role in Metro-Goldwyn-Mayer's "Countess Walewska." Born in Berlin, Mr. Graetz became a favorite character there. He made 11 pictures in England for British International Pictures, Gaumont British and Warner Brothers and then came to Hollywood in 1936.

Rites Held for James Dever

Funeral services for James Dever, 73-year-old veteran newspaper man, were held in Staten Island, N. Y., this week. Mr. Dever became assignment editor for Fox Movietone News after the sale of the New York *World* to Scripps-Howard, but was forced to retire as a result of permanent injuries received in an automobile accident.

Fred F. Creswell Dead

Fred F. Creswell, 52, salesman for United Artists, died in Atlanta last weekend. Mr. Creswell, former district supervisor for Southern Enterprises, had been with United Artists in north Georgia and eastern Tennessee for the last three years.

The estate of Richard Boleslawski, filed this week in Los Angeles for probate, amounted to $18,675.

Advance Trailer Service, Inc., of New York, has been licensed in Texas with F. F. Bokern of Dallas as resident agent.

ASIDES and INTERLUDES

by JAMES P. CUNNINGHAM

Exhibitors would benefit, the public would benefit, the whole motion picture industry would benefit if all of the newsreels stopped taking pictures of bloated Washington politicians just long enough to have their Capitol Hill news cameramen make the trip to Washington, Georgia, to film one Luke D. Faver, who, instead of going on a tangent of municipal finance, the home and mother, in his campaign for mayor, announced his platform as simply—"I need the money." He was elected by an overwhelming majority, and now this incalculable politician is voting to reduce his own salary. It seems he didn't need quite so much money.

▽

Paramount is making much of the fact that they have discovered a "find" in the person of Martha Rye, taken to Hollywood by them a few months ago from a comparatively obscure New York night club, at the usual fat fee. Miss Raye, however, belittles the company's effort at glamorization, telling the New York American the other day that "she staggered into stardom."

"Hiccoughs, wobbly legs and a flair for publicly insulting strange men put me where I am today," she chortled.

Hiccoughs, wobbly legs and a flair for publicly insulting strange men can also put her where she was yesterday.

▽

Odd McIntyre is out campaigning for "more masculinity and less beauty" in male motion picture stars. "I'm getting fed up with pretty men," he complains, citing "the Robert Taylors and Tyrone Powerses in the movies." He demands "more Wallace Beerys."

And in the next breath McIntyre explodes the Franchot Tone and William Powell fan-nurtured illusions with the charge that both have Adam's apples.

As Dexter Fellows said not long ago, "Woe betide a generation that prefers Clark Gable to Buffalo Bill."

▽

Joseph Ignatius Breen, Production Code Administrator in Hollywood, is on the spot. Following his order to producers that scenes of "unnecessary drinking" are to be hereafter eliminated by him, the Cincinnati TIMES STAR *demands to know "the official qualifications which will enable the arbiter to say at just what point drinking becomes 'unnecessary'"?*

▽

SEX-REARS-ITS-UGLY-HEAD DEPARTMENT

A-Mike Vogel, presently engaged in building up an Easter exploitation section for his Managers' Round Table Club, has in hand the campaign of Frank La Falce, advertising director of Warner Theatres in the Washington zone. Mr. La Falce suggests that the Warner managers employ the stunt of a caged rooster with a banner stating that the theatre can crow about its Easter program. The rooster, of course, does the crowing, but the incentive is a caged hen placed where the rooster can see her, but the passersby can not.

▽

Motion picture people on moneyed Park Avenue in New York now have caterers for their dogs—and let Hollywood with all of its dog mausoleums top that. "Canine Caterers" cart "fresh food daily" to the pooches. A telephone call brings garcon with the menu.

Margaret Sullavan, known privately—very privately—to her family as just plain "Peg," has all too frequently cast aspersions in the direction of the Hollywood which as frequently has tried so hard to warm her cold-shouldering with fame in the movies at large fees. Only the other day a Universal executive unhesitatingly admitted that "her main interest in life is finding fault with Hollywood."

Now Miss Sullavan brings her complaint to the Broadway play, "Stage Door," where, as the star, she soap-boxes that everything in Hollywood is speeded up. "In two years," she cracked, "you're a star; in four years, you're forgotten, and in six years, you're back in Sweden."

▽

Prize Broadway story of the month is John Chapman's tale about the meeting between Peggy Ashcroft, actress, and Noel Coward, actor, during an intermission of Eddie Dowling's new "King Richard II."

Mr. Coward complimented Miss Ashcroft on her fine performance in London of Juliet. She murmured thanks. The lobby buzzer then signaled the end of the intermission and the crowd started moving in to their seats. Mr. Coward clapped an arm across his companion's shoulder and said, "And that goes for your Desdemona, too."

Only it wasn't Miss Ashcroft. She had moved away. It was a strange woman.

▽

Someone asked Mack Gordon the other day to explain his success in writing so many hit songs for motion pictures and the stage. Mr. Gordon professed ignorance, claiming "a tune is like a watermelon—you don't know what you've got until you plug it."

▽

Paramount Pictures in Hollywood is circulating to the press an announcement of the huge grosses Sweden is yielding to the company's "Crusades."

"The Stockholm opening," it is said, "was watched with unusual interest by Hollywood executives eager to observe how Europe would react to an epic so strictly American in theme."

The last we heard, the Crusades were conducted by Europeans 200 years before Christopher Columbus discovered America.

▽

The so called "idiosyncracies" of Hollywood stars, which eventually find expression in their contracts with producers, are mild compared with some of the quirks found in Uncle Sam's contracts with WPA players. Negro Jack Carter, for instance, now playing Mephistopheles in the WPA's Colored "Dr. Faustus," insists on a clause in his contract with the Government which allows him to be absent from the show on any night that Joe Louis is prize-fighting.

▽

Several motion picture stars in Hollywood are equipping their homes with amplifiers so that a cry for help may be heard for more than a mile.

And Ted Cook thinks it would be hot stuff if they would turn on the switch and broadcast some of their domestic dialogue.

▽

AFTER-ALL-THESE-YEARS DEPARTMENT, from a headline in MOTION PICTURE DAILY:

NETWORKS INSISTING UPON
QUALITY IN AIR PROGRAMS

"For 43 year I sella da banan—now I maka da pix." So chortled an extra player engaged the other day in New Orleans by Morrie Ryskind, Universal producer on location down in those parts for atmosphere scenes for his new feature, "New Orleans."

"All day I maka da pix, and I driva my truck," he grinned. "De truck, she is 12-year old, but she run like hell."

The "actor" was selected as a picturesque figure to make a typical New Orleans background. Morrie Ryskind found him at French market, liked his truck, liked him, so asked him to do some work for him.

He worked all day before anybody noticed his name. The name is painted on the side of his truck—it's S. J. Capra.

"I gotta people in Hollywood," he finally confided to Mr. Ryskind.

"Yeah?" Morrie yeahed, making polite conversation.

"Yeah," Mr. Capra said. "His-a name is Capra—like mine. He's my nephew. He'sa Frank Capra. He maka de pix, too. I neva see him. But justa same he's a big moom-picture man."

For those who have forgotten for the moment just how big a "moom-picture man" is Frank Capra, we suggest that they ask the Cohn Brothers at Columbia to show them the books on Mr. Capra's "Mr. Deeds Goes to Town," "It Happened One Night," "Lady for a Lady," and, maybe later, his new "Lost Horizon."

▽

When Spangler Arlington Brugh left the old family homestead in Nebraska for a career in Hollywood, the first attention paid him by the producers, and, eventually, Metro-Goldwyn, was the "suggestion" that he change his name to Robert Taylor. Then and there, the real Robert Taylor, of Pittsburgh, Pa., started heading for a lot of trouble.

For a year the spectre of that new film hero (the Spangler Arlington Brough Robert Taylor) has been haunting Pittsburgh's real Taylor.

Last week, for instance, Pittsburgh Taylor arrived in New York to marry. After the ceremony, he and his bride went to the Waldorf-Astoria Hotel, where Hollywood's Taylor also stops. No sooner had the bridal party registered than the expected flood of telegrams, telephones and mash letters started pouring into their suite.

Pittsburgh Taylor considers Hollywood Taylor a usurper, and is thinking of changing his name to Spangler Arlington Brugh for the sake of anonymity.

▽

Lou Sobol's brief history of California: "From picks to epics in one generation."

▽

Life Magazine **devotes four full pages to a pictorial display extolling the merits of Twentieth Century-Fox's Darryl Francis Zanuck. From this most generous contribution of space one may learn that Mr. Zanuck smokes from 20 to 30 cigars a day, that he is "The Little King" and the "Wahoo Boy" of the Fox studio, that he is a great polo player, and that his next chief delight is practical jokes—"A Zanuck executive must be prepared to find flypaper in his chair, limburger in his ice cream, fall-apart telephones on his desk."**

Wahoo!

STEP RIGHT UP, FOLKS--- HERE COMES JOE IN HIS FIRST BIG SHOW FOR RKO!... A footloose, love-lorn, fall-guy fortune teller who sees all, knows all, and tells too much!... Your past, present and future, all rolled into one big box-office laugh!

"WHEN'S YOUR BIRTHDAY?"

WITH
MARIAN MARSH
FRED KEATING
EDGAR KENNEDY

DIRECTED BY HARRY BEAUMO
A DAVID L. LOEW PRODUCTI

RELEASED THROUGH
RKO-RADIO PICTURES

IN THE BRITISH STUDIOS

by **BRUCE ALLAN**
in London

Bi-Linguals

Bi-lingual production in England, which developed on a considerable scale in the early days of the talkers was abandoned as a general practice some years ago, largely due to the expense of production in England as compared with the Continent. It is being revived, as a basic feature of studio policy, by British Unity Pictures which, with Kurt Bernhardt and Eugene Tuscherer as producers, is making a series of pictures at Ealing.

With the international market in view this company says that it is organized to make a quality picture in both French and English at an average price of £40,000 to £50,000. The first feature, "The Girl in the Taxi," is to cost £45,000.

Starring in the English version are Frances Day and Henri Garat, with support from Lawrence Grossmith, Jean Gillie, Mackenzie Ward, Helen Haye, John Deverell and Ben Field. In the French version Garat will repeat his part opposite Meg Lemonnier, English-born star of the Parisian musical comedy stage, and there is a special starring engagement for Jules Raimu, Comedie Francais celebrity who already has made a reputation through "Les Messieurs de la Sante" and other films, in the foreign language cinemas of England and America. Blanchette Brunoy, Serge Flateau, Blanche de Neige and Charles Deschamps are other French artistes who will come to Ealing.

Kurt Bernhardt, internationally famous through "The Last Journey," is also known for his discovery of Marlene Dietrich and of Danielle Darrieux. His last picture was "The Beloved Vagabond," for Toeplitz.

Tuscherer is a Hungarian who was production chief for the Terra company of Berlin; he found Anna Sten in small parts and cast her for the role in "The Brothers Karamazov," which brought her a Sam Goldwyn contract. In Paris he made "Gold in the Street" with Albert Prejean.

Director of both versions will be Andre Barthomieu, whose "Le Mort Enfruite" is the current hit of Paris.

Ralph Hanbury, managing director of Radio Pictures, Ltd., visits with Anton Walbrook for a moment at the press reception given by Radio when the Viennese star arrived in London after starring in the company's "Michael Strogoff."

Documentary

In the opinion of many critics the British "Documentary" film is the most striking achievement to the credit of British production. A Documentary film is an interest film and something more. It pictures, explains and to some extent dramatizes real life, facts, and it is definitely educational in that it aims always to convey specific information. It is significant because, in pursuing that aim, its producers have developed a technique very far superior to that of a majority of British entertainment films. "Night Mail," picturing the operations of an express letter-carrying train, and "Cover to Cover," illustrating the whole processes of book production, are in some ways the most important films made in England for five years, and John Grierson of the Post Office Film Unit and Paul Rotha of the Strand Film Company are undoubtedly two of the most important figures in the whole British industry.

The interesting things about the Documentary is that, originally a propaganda effort of unusual cleverness, it has forced its way into entertainment programs on sheer merit, and without losing its propaganda character. "Night Mail," for instance, is the more striking advertisement of Post Office efficiency for being first-class entertainment. Forced to make a specific message acceptable, the Documentary producers have developed methods of direction and camera management which ultimately may determine that long overdue British screen idiom.

In "The Way to the Sea," the Strand company is presenting an argument for railway electrification and in the process publicizing the British Navy and the beauties of the Isle of Wight. "The Future's in the Air" pictures the air route to Australia in operation and gives Australia's industries effective publicity while letting the British public see something of such British overseas possessions as lie on the route.

Film dealing with the problem of the Depressed Areas and with Community Land Settlement are on the schedule. It sounds rather dry, but, of interest to America it may be, is the fact that these films, in the perfection of their special technique, are likely to prove as far superior to the run of British productions as anything made in Hollywood does. In comparison with the best American "interests," and particularly in their commentaries and use of sound generally, the British "documentaries" show up more than well. Practically without exception they are made by young men with an indifference, which approaches contempt, for "Elstree" and its ways. Yet "Cover to Cover" had a 10-week West End run, and in 1937 this nominal sub-department of British production may well produce a score of equally significant films.

Finishes "The Frog"

Herbert Wilcox Productions, at Pinewood, shot the final scenes of "The Frog," adaptation of the Ian Hay-Edgar Wallace stage hit, and the next activities of the unit will be directed to the Anna Neagle "Victoria the Great." Simultaneously in work will be the Tullio Carminati-Lilli Palmer "Vienna Sunset."

Final scenes of "The Frog" were spectacular, big cabaret sequences following the staging of a fire at a gramophone factory. Gordon Harker is the main lead.

The premiere of the Wilcox, "This'll Make You Whistle," at the Empire last Friday, created an unusual state of affairs. The stage original, after a Palace season, is playing at Daly's Theatre, about a hundred yards away, and cinema and theatre, both facing on Leicester Square, offered identical program announcements to the passing pleasure-seeker.

Discovering England

Alfred Hitchcock's plans for scenes for "A Shilling for Candles," his new picture for Gaumont-British, are interesting to those who have been arguing, in and out of season, that the real England, and real English men and women, should just now and again be seen in English films.

Says Mr. Hitchcock, about some other British producers, "Their films go out into the world taking an impression that the English live either in cottages or cocktail cabinets, and speak with their lips twisted or a plum in their throats. Totally ignored is that vital stratum of British humanity, the middle class. . . . If we in this country got our education only from films we should

(*Continued on page 46, column 3*)

RUGGED ROMANCE HEWN FROM THE HEART OF THE TIMBERLANDS!

...Fists fly, hearts pound, excitement flames, when a social lion turns into a Northwoods wildcat and tears into a ruthless gang of timber thieves!

GEORGE O'BRIEN

THE SCREEN'S GREATEST OUTDOOR STAR

PARK AVENUE LOGGER

with

BEATRICE ROBERTS

DIRECTED BY DAVID HOWARD

A GEORGE A. HIRLIMAN PRODUCTION

ASSOCIATE PRODUCER
LEONARD GOLDSTEIN

RKO RADIO PICTURES

BRITAIN STANDARDIZES TELEVISION IN MARCONI SYSTEM, REDUCES COSTS

EMI Offers Combined Television and "All-World" Radio Receiver for $420, And Many Other Makers Follow Suit

by BRUCE ALLAN
in London

All future Television transmissions by British Broadcasting Corporation will be by a system of 405 lines interlaced, 50 frames a second, with a synchronizing impulse ratio to picture of 30:70. The Postmaster-General made this news of standardization known in indicating that the Baird system was abandoned, by the British Government, in favor of the EMI system, which answers all the requirements mentioned.

Announcement of the change was followed by big cuts in the prices of television receivers. Electrical Musical Industries, radio-gramophone-television combine controlling the victorious EMI-Marconi system, reduced its standard price from £89:5s to £63 and offered a combined Television receiver and all-world radio receiver for £84 ($420), a reduction from £126. The prices immediately were imitated by General Electric and other makers.

Simultaneously, it was announced that the extra space available at the Alexandra Palace, official transmitting station, by the removal of the Baird apparatus, would permit an extra daily hour of Television, and that Sunday transmissions might be expected in the summer.

Baird Shares Decline

Baird Television, Ltd., hard hit by the decision that a rival system had triumphed after the trial period of dual transmission, held a hurried Board meeting and issued a statement declaring that the official announcement did not imply a monopolistic policy or the final adoption of one system. It also stated that Baird developments would not be checked.

In face of these statements, indicating an intention on the part of Baird to evolve a system answering the new requirements, and despite further reassurance that Baird receivers were capable of taking E.M.I. transmissions, Baird shares fell (deferred ordinary, from 4:6d to 2:3d, preferred ordinary 2:0d to 1:4½d) while E.M.I.'s went up from 24:3d to 26:3d.

See Wide Extension of Range

Indicating a possible wide extension of the range of Television in the future, R. A. Watson Watt, superintendent of the Bawdsey research station of the Air Ministry, said in a paper to the Royal Society that he had discovered three electrified regions in the upper atmosphere, from five to forty miles below the "Heavyside Layer" (which reflects radio short waves back to earth) which similarly deflected the ultra-short Television waves, preventing them from passing into space. B B C experts commented that Mr. Watson's researches explained the previously unaccountable fact that Television sound had been received at Cape Town and Johannesburg, in South Africa, and that sight signals also had been received there and, if a receiver had been available, would have enabled these distant places to receive pictures intended only for the 25 mile circuit served by the Alexandra Palace. Describing the South African results as "freak," Television experts said that the Watson discovery nevertheless indicated that world television transmissions were a definite possibility.

Meanwhile, using the EMI Emitron camera, regarded as the main instrument in that concern's victory over Baird, the BBC carried direct transmission a stage further by televising the England-Ireland amateur boxing contests; the most ambitious "outside broadcast" yet attempted by the Alexandra Palace staff.

REJECTS CHURCH PLEA TO BAR "PASTURES"

Lord Tyrell, president of the British Board of Film Censors, has rejected a request from the Free Presbyterian Church of Scotland to ban "The Green Pastures."

In a letter Lord Tyrrell describes the film as reverent in tone.

"We shall be attacked for having passed it, and we should have been attacked if it had not been passed," he commented.

Dixey Product Called Likely to Become Available Shortly After Flotation of Company by the Independent Groups

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Dixey Production

The Independent Exhibitors Distribution Company (the Dixey plan) will be active at a very early date as a cooperative production and distributing organization, announcements this week indicating that personnel is being lined up and plans made in all departments and that product is likely to be available to exhibitors very shortly after the public flotation of the company in a week or two.

The most important announcement on the personnel side was that A. George Smith had joined the board as director in charge of production. Mr. Smith was managing director of Goldwyn, Ltd., in London before the fusion with Metro. Later he controlled PDC here, and for some years he has been one of the most prominent of independent producers, with a reputation for close costing and accurate planning which is a great deal more unusual here than in Hollywood. His choice is an indication that IEDC intends to base its production on anti-waste principles.

Negotiating with Pascal

Also added to the Board is J. H. Iles, owner of the two big amusement parks, Bellevue, Manchester, and Dreamland, Margate, and backer of the Joe Rock enterprises. Tied in with his appointment is a contract with Rock Studios for floor space and service for I.E.D.C. productions.

Already announced to have an option on the Rock production, "The Edge of the World," and to have contracted with Ludovico Toeplitz for films to be made in the Mussolini studio in Rome, IEDC is currently negotiating with Gabriel Pascal, who recently announced the production of George Bernard Shaw's "Pygmalion" and has a number of American celebrities in his future plans, and with Otto Klement, who is likely to be associated with Alfred Zeisler in a new production unit. It also has acquired the English version of "Courier de Sud," in which airman Mollison will appear as the aviator hero.

Altogether, an official statement says, the "Dixey Scheme" is assured of forty pictures in two years, including six "supers," from contracts at present being negotiated, all of which stipulate for economical production.

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Exhibitors' Visit to U. S.

The visit of British exhibitors to the United States last summer was so much enjoyed by those participating that it is being repeated this summer, again under the supervision of the London and Home Counties branch of the Cinematograph Exhibitors Association, though Arthur Taylor, the secretary, will not be able to make the journey. The party sails on the *Queen Mary* on May 19th and returns on the *Normandie* on June 21st, and the itinerary, as last year, includes a Hollywood tour.

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Gets G-B Dates

Two pictures produced by British International Pictures, studio wing of the John Maxwell organization, Associated British Pictures, have been booked as first features at the New Gallery, Regent Street, G-B "West End" house. They are "The Dominant Sex" and "Aren't Men Beasts," and the schedule is that the second follows the first in two weeks.

Though BIP pictures have been used as supports in G-B theatres, it is many years since a feature from Elstree was the main attraction at any of the G-B show houses. The booking is regarded in the trade as an instance of the effectiveness of the Maxwell influence in G-B affairs, and the continuance of drastic economy in various departments of the Gaumont business is ascribed to the same cause.

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Producing Jointly

Associated British also made an interesting announcement on the production side, saying that it had entered into an arrangement with British National Films to produce jointly with that company a series of pictures for distribution by Wardour Films, renting subsidiary of A.B.P. The first will be "Interval for Romance," with Arthur Tracy, and it is understood six pictures are planned.

British National, established by John Corfield with the backing of Lady Yule and J. A. Rank, previously released through General Film Distributors. Mr. Rank recently disposed of his holdings.

British National at the same time has disposed of its holdings in Pinewood Studios, it is understood, to J. A. Rank, and Mr. Corfield has resigned from the Pinewood board. It is expected that the BN films for Wardour will therefore be made at the BIP studio at Elstree.

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May Accept Commission

A modification of the views of the Cinematograph Exhibitors' Association in regard to the Films Commission, suggested by the Moyne Committee to administer a new Flms Act, is pointed out in a report of the General Purposes Committee to the CEA General Council.

The General Purposes Committee says that it is "a reasonable assumption that cooperation of the KRS (distributors) will not be forthcoming" for the CEA suggestion of a compulsory arbitration court, and that, in view of this

(*Continued on page 46, column 1*)

INDUSTRY OPPOSES CONGRESSIONAL BILL BARRING ALIEN ACTORS IN U.S.

Only 61 of 534 Contract Players Are Foreigners Admitted under Visas or Quotas, House Hearing Is Told

by FRANCIS L. BURT
in Washington

The major presentation of the motion picture industry on the Dickstein alien actor bill was submitted last week before the House Immigration Committee in Washington by Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America, who said that existing laws give adequate protection to American actors and artists and in no way limit artistic and earning opportunities for native talent. Representative Samuel Dickstein is chairman of the committee, which heard stage and music representatives this week.

The attorney's opposition to the bill was supported by Joseph H. Seidelman, general foreign manager for Columbia, who followed him on the witness stand, and by statements made in Hollywood by Samuel Goldwyn, Walter Wanger, and others. Industry opposition also was expressed at the first hearing last week by Edward Kuykendall, president of the Motion Picture Theatre Owners of America.

Mr. Hess pointed out that of 534 contract players employed by eight of the largest studios, only 61 were foreigners admitted under visas or quotas, and asserted that of the 22,000 extras employed in 1936 it is believed 90 per cent were American citizens.

"It would be a foul aspersion upon American motion picture producers to charge that they deliberately discriminated or that they at present discriminate in giving employment in favor of foreign born actors against native born actors," he told the committee. "No such charge would emanate from any responsible quarter. No one should be permitted to utter such a charge without being compelled immediately to substantiate it with proof. Such a charge would be wholly baseless and libelous.

"It is fitting to assume that those persons born abroad who were employed and are employed as actors and artists in American motion pictures, and especially those who achieved great success and distinction therein, were fitted therefor, just as it is fair to assume that the persons born abroad who were employed and achieved distinction in other pursuits, vocations and professions were fitted for the employment they received in the United States by those who employed them."

Leading Position Cited

However, Mr. Hess continued, there are certain basic principles underlying the employment of foreign talent in American pictures.

"American motion picture producers have aimed at the successful development of motion pictures to give to the American public and the people of the world the best that the world affords in motion picture entertainment," he explained. "For that purpose they continually seek to achieve the successful commercial utilization of developments in the art of motion pictures here and abroad, and to bring to the American studios the best motion picture actors and artists, directors, writers, and technicians that the world affords.

SCREEN ACTORS' GUILD, BRITISH EQUITY AGREE

An agreement has been reached between the British Actors' Equity Association and the Screen Actors' Guild of America governing the conditions under which members of either organization may work in the territory governed by the other, according to a report from London. Primary conditions are that visiting artists must join the association of the country in which they are working and respect the terms laid down by that association. A. M. Wall, secretary of the British group, said that "serious action" would be taken against any visiting artists in England who do not conform with the agreement.

"For some time this country has enjoyed supremacy in the production of motion pictures distributed throughout the world. Today in most countries into which motion pictures are imported American motion pictures by far exceed the number of motion pictures of any other country.

"It has been estimated that from 30 to 40 per cent of the total gross revenues from the distribution of American motion pictures are derived from foreign countries. Nearly every American motion picture made at the important studios in Hollywood is made for showings in other countries of the world, in addition to the United States, and every such motion picture in fact receives distribution throughout the world."

So great a hold has the American picture achieved in foreign markets that some governments have become disturbed and have endeavored to develop native production, employing artistic and technical talent from Hollywood for that purpose, Mr. Hess said.

This competition may in time prove serious, he indicated, and it is necessary, therefore, to continue to develop new talent and new personalities and to insure authenticity of atmosphere and locale in pictures dealing with foreign subjects, as well as to insure proper pronunciation in "dubbing."

Handicaps Seen

"No one will be misled in contending that because 61 foreign actors are employed in the production of American motion pictures an equal number of American actors are thereby deprived of opportunities of being employed in the motion pictures in which such foreign actors and artists appear," he said. "In the light of ordinary observation and common experience, such a contention would be palpably fallacious.

"In view of what has been here advanced concerning the necessity of maintaining worldwide distribution of American motion pictures and the necessity for employing some foreign actors for the production of the best and most appealing motion pictures and to assure worldwide distribution, it is believed to be already evident that it is precisely the employment of such foreign actors which makes possible opportunities for a host of American actors to develop their art in motion pictures, and moreover gives employment to many Americans engaged in the many other vocations, professions and crafts which together must join their efforts for the production of successful motion pictures."

No Discrimination Against American Players but Dickstein Bill Would Handicap Producers, Committee Hears

Under the bill, it would be impossible for the producers to get much of the talent that becomes available, Mr. Hess pointed out. It would, for instance, be impossible to get an American actor to go to some of the foreign countries from which a producer might wish to import talent. Other considerations, he said, also would tend to handicap the producers.

As a result there would be a falling off of revenues from foreign distribution which would make impossible the present large expenditures for individual pictures which producers figure will return a profit from foreign sales, and the American market would be invaded with pictures made abroad in the English language with foreign entertainment personalities, he said.

Most important was this: "Increased restrictive measures by foreign governments against American motion pictures would be given encouragement and retaliatory measures by such governments might be expected. It would no longer be possible for American producers in combatting such proposed foreign legislation to show that some foreign actors from the countries proposing such legislation appear in motion pictures brought into such country from America."

"American producers," the attorney concluded, "might be compelled both in an attempt to maintain their markets and by the 'quota' laws of other countries to make numbers of motion pictures abroad at foreign studios with foreign talent not obtainable in the United States, thus narrowing opportunities for American actors and artists, and depriving other persons of an opportunity to earn a livelihood in the vocations and crafts employed in American productions."

Foreign Picture Given

A more detailed picture of the export situation was given the committee by Mr. Seidelman who represented all producers who ship films abroad.

Mr. Seidelman asserted that from 60 to 95 per cent of all films produced in this country are exported, and so powerful has become our dominance of the world situation that in no country, except Russia and Germany, is the number of American films exceeded by foreign or other language pictures. Some countries, he added, are 100 per cent American, so far as pictures are concerned.

"Were it not for the revenue derived from this foreign market," he explained, "the producers would be forced to curtail the cost of their product, resulting in a dropping in the quality of the films, and as a consequence, no doubt, loss of many patrons of motion pictures in this country as well.

"By placing a ban against artists, important or unimportant, from nations friendly or unfriendly indiscriminately, the American producer will surely be the first to feel the axe of retaliation and in a very short time embargoes will be placed against the importation of American films."

An effort by Jean Hersholt to explain his feeling toward the bill as one of the aliens who would have been shut out if it had been law

(*Continued on following page, column 1*)

Industry Opposes Alien Actor Ban

(Continued from preceding page)

when he came to Hollywood in 1912 was cut short by Mr. Dickstein after the actor had declared that his success was due to an opportunity to develop his art in the United States and that his pictures have increased the business of his company 200 per cent.

Favored by Equity

Appearing in favor of the bill, Charles Henry Freeman, New York concert manager who said that he did not represent any organization, was given nearly two hours to voice his criticism of those who opposed the measure. He discussed chiefly the "Metropolitan clique" which he charged held the fate of any aspiring opera star in its hands.

Actors' Equity favors the bill but is well able to look after its own interests, Mr. Dickstein was told by Frank Gillmore, president of Equity. The organization will approve the measure if minor amendments such as a provision permitting the entry of entire companies are added, he said. The Equity official added that only 46 aliens out of a total of 2,000 actors would be affected by the measure.

Similarly, the American Federation of Musicians will favor the bill if instrumental soloists and orchestra conductors are excepted. General Samuel T. Ansell, attorney for the organization said, however, that even with this amendment his clients would have small interest in the bill.

The measure was called "ridiculous" in a statement by Samuel Goldwyn in Hollywood. The director said that foreign governments are subsidizing their own film industries by placing stringent quota laws against American-made pictures.

"Now," he said, "this Dickstein bill would add an American menace to American-made films. The advent of foreign talent to Hollywood has been one of the biggest boons toward building up the American film industry. We must not forget that American motion pictures have great markets in every other part of the world."

Walter Wanger, in a telegram to Representative Charles Kramer of California, urged defeat of the bill "to save the jobs of thousands of Americans who would not have their jobs if the relatively few foreign stars in Hollywood were forced to make their pictures outside this country."

The producer said he had made a very careful survey of the American industry in Europe last summer, conferring with the heads of several governments.

"The passing of a bill such as the Dickstein proposal," the telegram read, "will be felt not only in eliminating the international stars, which in itself is un-American and inexcusable, but in giving these other countries a justified attitude that the American film is nationalistic and self-seeking and should be curbed in its international influence. The ambition of every foreign country is to spend any amount of money in order to have a film industry comparable to the American. At a time like this, when the industry means so much more to American goodwill throughout the world, it seems inconceivable that anything as reactionary and narrow-minded as the intolerable Dickstein bill could be contemplated by the American people."

Film Board Election

The annual meeting of the San Francisco Film Board of Trade was held last week and resulted in the election of officers, as follows: President, George A. Smith, Paramount; vice-president, Charles Muehlman, Warners; secretary-treasurer, George Ballentine, Fox. These, with the addition of D. J. McInery, United Artists, and Barney Rose, Universal, also comprise the board.

Governor Bars Film Of Spanish Revolution

Governor George H. Earle last Saturday ordered the picture, "Spain in Flames," barred from Pennsylvania, according to the Associated Press. "This picture is pure communistic propaganda, dressed as a plea for democracy," the governor is reported to have said after seeing it at a private showing. Governor Earle's action upheld the State Board of Censors, which earlier declined to approve the picture.

"Probably the worst thing about the film is that it definitely asks for and encourages recruiting of men of military experience for the government army. The inference cannot be evaded that the government of Spain would like trained American veterans to enlist in her army," the governor is quoted.

Expect Call of Paramount Stock

The calling in of all of Paramount's outstanding six per cent debentures and the placing of the company's common stock on a dividend basis for this year is expected in financial quarters as a direct result of the issuance by the company of $15,000,000 of new 3¼ per cent convertible debentures for exchange, it was revealed late last week.

Financial sources estimate that approximately one-third of the outstanding $22,500,000 of six per cent debentures due in 1955 will be presented by holders for exchange on a bond-for-bond basis for the new 3¼ per cent debentures, due in 1947 and convertible into common stock of the company at $33 1/3. The remaining one-third of the new debentures, or $7,500,000 of six per cent debentures still, it is estimated, would be outstanding on March 9 when the exchange right expires. This procedure ultimately would result in fully retiring the six per cent debentures whether the volume of exchange is greater or less than that estimated. The six per cent debentures are callable by the company at par plus accrued interest at any time on reasonable notice.

Placing the company's common on a dividend basis is looked for in order to make the conversion of the new debentures into common attractive. This is regarded as particularly likely in view of the fact that the new debentures are convertible into common at $33 1/3, whereas the common is now selling at slightly more than $26.

The new debentures are also callable by the company at par and accrued interest at any time with notice. Their ultimate conversion and retirement would effect annual interest savings of $1,350,000 for the company. An interest saving of approximately $635,000 is made possible immediately.

Paramount's net for the last quarter of 1936 is estimated in Wall Street at approximately $4,000,000.

If the Wall Street reports are accurate, a 1936 profit of approximately $6,000,000 is indicated for Paramount, taking into account certain year-end adjustments. Profit for the first three-quarters amounted to approximately $2,250,000. The 1936 figures, however, reflect the benefit of a special inventory reserve of $2,500,000 set up out of 1935 earnings.

Duals Entering Chicago Loop

Reopening of the McVickers theatre this week in the Loop section of Chicago brings double features downtown for the first time since the practice became general in the city. Up until a year ago the theatre had been operated for some years by Jones, Linick and Schaeffer and prior to that it had been a leading Balaban and Katz unit. The theatre was closed in 1936 because of a shortage of pictures and the lease was returned to the Chicago Board of Education, which has control of the property. Last week the Comet Amusement Company, B. and K. affiliate, signed a 30-year lease with rental for that period totalling near $2,000,000.

Operation of the theatre will be by John Jones of the J. L. and S. organization, which will run the house in partnership with Balaban and Katz. The B. and K. circuit will supply the product through their various deals with major distributors. It is reported that the pictures to play the house will be spot booked and no contracts for a certain group will be made. This arrangement gives the house a choice of product from all companies.

The theatre is scheduled to run pictures in the last week of the "A" release period, which makes the films available immediately after they have appeared in B. and K. Marbro, Tivoli and Uptown.

Up until the present time the Jones, Linick and Schaeffer circuit has been one of the chief competitors of Balaban and Katz. With the exception of the RKO Palace, their State Lake has been the only opposing first run house to compete with the six Loop theatres of B. and K. On May 1, however, B. and K. take over control of the State Lake, which they purchased some months ago along with the State Lake Building.

New Educational Plan Approved

Approval by the Chancellor of Delaware of a plan for the reclassification of the stock of Educational Pictures, Inc., has been announced at Wilmington. The plan had been previously approved at a meeting in Wilmington on February 8 by stockholders representing more than 78 per cent of the preferred and 83 per cent of the common stock of the company.

An amendment to the certificate of incorporation has been approved to provide for a revised capital structure consisting of 150,000 shares of 60 cent dividend cumulative convertible preferred stock, $5 par value, and 500,000 shares of $1 par value common stock. The plan provides for the sale of the issue of new preferred stock to obtain funds to pay the company's present indebtedness and for adequate working capital to meet current business requirements. The plan also makes provision for the exchange of the company's old 8 per cent cumulative preferred stock, $100 par value, now outstanding in the amount of 17,946 shares, for new common stock.

You bet it's HOT!

HOT IN SCRANTON with 2nd day $470 better than first, and 3rd day $520 bigger!

HOT IN BOSTON with the biggest take in weeks!

HOT IN ATLANTA where 2nd day's receipts were more than $500 better than first!

HOT IN WORCESTER where 2nd day's business almost doubled first, and 3rd day bigger than second!

HOT IN NEW HAVEN where it topped every picture of last six months but one!

HOT IN BRIDGEPORT where it beat the last opening by $700!

HOT IN HARRISBURG with second day doubling opening business!

HOT IN PROVIDENCE with phenomenal week-end opening—and still climbing daily!

"YOU ONLY LIVE ONCE"

starring

SYLVIA SIDNEY · HENRY FONDA

with Barton MacLane · Jean Dixon · William Gargan

Chas. (CHIC) Sale · *Directed by* **FRITZ "FURY" LANG**

Original story by Gene Towne and Graham Baker

A
WALTER WANGER
PRODUCTION

Released thru
UNITED ARTISTS

STANDARD TELEVISION

(Continued from page 42)

situation, "your Committee would not view with apprehension a Films Commission, provided it consisted of persons having a practical knowledge of the film trade."

This declaration modifies the previous CEA declaration in its official comment on the Moyne Act, to the Board of Trade, that "we are emphatically opposed to a Films Commission, invested with executive powers, composed of people entirely independent of the film trade," so far as this statement was preliminary to the CEA's plea for an arbitration court. In indicating that it will accept a Films Commission, of trade complexion, the CEA has come nearly into line with the Film Group of the FBI, which accepted the principle of a Films Commission if it included trade members, though the Film Group did not suggest, as the CEA appears to do, that all the members of the Commission should be members of the industry.

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Duty paid on imported film, during the past twelve months, amounted to £178,000, says an official statement.

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Coronation Newsreels

British Movietone News, which recently announced plans for an exclusive Technicolor version of the Coronation celebrations, now proposes to fly negatives and prints of the newsreel to New York, the first by the airship *Hindenburg,* due in New York on May 14, and the second by plane. If Col. Lindbergh's transatlantic air service is operating at that date he may carry the films, but it is stated that Amy Mollison and Beryl Markham also have volunteered for the trip.

Sir Gordon Craig, general manager of British Movietone, plans to fly with the prints. He said that while both color and black and white negatives will be on the *Hindenburg,* the prints of both versions will reach New York twenty-four hours earlier by plane.

The newsreel companies are pooling resources in order that a completely adequate Coronation film may be delivered to the theatres as soon as possible. In conference with the General Purposes Committee of the CEA, special delivery plans have been worked out, employing air, rail and road, to supply a greater number of theatres in a shorter space of time than ever before.

Official cooperation is assured, due to the realization that a Coronation film in the cinemas on the evening of the same day will help to relieve street congestion. From the exhibitors' point of view, immediate exhibition of the film is seen as the only effective safeguard against a big slump, in Coronation Week, at the box-offices of all places of entertainment.

▽

Suffering Animals

On February 11th Sir Robert Gower, M.P., formally presented in the House of Commons the "Cinematograph Films (Animals) Bill," the object of which is "to prohibit the production or exhibition of films depicting suffering to animals, or in the production of which suffering may have been caused to animals." The measure was read a first time.

Sir Robert is chairman of the Royal Society for the Prevention of Cruelty to Animals. The Bill is supported by a number of Members of all parties. It represents the views of a considerable section of the British public, which has adversely commented on many American "nature" and other films. Newspaper rumors attaching to a recent Hollywood super-picture have tended to inflame this opinion.

Capital and Provincial News Theatres, controlled by Norman J. Hulbert, is using substandard (16mm) film for local news items at its theatres in Liverpool, Portsmouth, Southampton and Brighton. Supplementing the national news reel material, these subjects are shown by an Ensign projector with a special lens arrangement giving adequate enlargement for the standard screen.

▽

Asks Closings in Epidemics

The Worsley, Lancashire, education committee is to make representations to the Government departments concerned in the closing of schools during influenza epidemics, suggesting that it shall be illegal for children of school age to attend theatres while schools are so closed.

▽

Associated Cuts Salaries

Associated British Film Distributors has instituted drastic salary reductions throughout the company. The cuts include the salaries of company executives, and apply to everyone from Basil Dean down to the salesmen.

In some cases the wage reductions amounted to as much as 20 per cent.

The executives of the Associated Talking Pictures studio at Ealing also were affected by salary reductions.

Register Promotes Finke

Harry Finke, manager of the Chicago branch of General Register, has been promoted to vice-president and named a director of the company. Percy Phillipson, president, is now in New York from England.

Schwerin Quits Interstate

Charles Schwerin, general manager of Interstate Checking Service since the company was organized a year ago, tendered his resignation this week. Indications are the post will not be filled.

More Brandt Theatres

The Brandt theatre circuit in New York will begin the operation of one theatre in Brooklyn and one in Manhattan shortly and construction on two new houses in the city is expected to get under way at once.

Crosby Appeals on Tax

Bing Crosby has filed an appeal to the Board of Tax Appeals in Washington to redetermine an income tax deficiency of $128,524 assessed for 1933 and 1934, it was revealed this week.

Columbia Has Philippine Office

Columbia Pictures has opened a new branch office in Luzon, Manila, Philippine Islands. Edmund Goldman, formerly of the company's Shanghai office, will be branch manager.

Dissolve Radio Firm

The Radio Corporation of Oklahoma, a Delaware Corporation, has been dissolved according to the secretary of state at Dover, Del.

Activities In British Studios

(Continued from page 40)

know more of the life of a middle-class American than we do of the English people who fill the trams and trains at rush hours."

This is gratifying chiefly in that it comes from a British producer. The plea for a little of the real life of this country on the screen is an old one. It was very vigorously expressed recently, on behalf of American film patrons, by Alistair Cooke, film critic of British Broadcasting Corporation. Commenting on Mr. Cooke's utterances in *Fame,* the writer suggested that the best business policy for British producers would be to "concentrate on stories offering America that intimate glimpse of the British scenes for which, obviously, it is pining."

It is good news that so imaginative a director as Hitchcock is of a like mind, and interesting to learn that he intends, in "A Shilling for Candles," to show the British workman as he is, to depict a minor court of justice as it functions with unpaid Justices of the Peace, to show the English countryside as it appears to those who never have ridden in a high-powered car.

"Hitch's" picture, incidentally, is the only one in immediate prospect at Shepherd's Bush. The other active G-B unit is in South Africa on "King Solomon's Mines." At the Gainsborough studio at Islington, the Hulbert-Courtneidge "Take My Tip" is finished and "Okay for Sound," under Marcel Varnel's direction, is the only activity.

Rock and Roy

Joe Beck's next production, at his enlarged plant at Elstree, will be "Rhythm Racketeers," with Harry Roy and his Band. Mrs. Harry Roy, who was the Princess Pearl of Sarawak, has the chief woman part. The musical adaptation of an original story by Bob Lively and Betty Laidlaw is being done by James Seymour, known in Hollywood from "King of Burlesque" and other hits, and special dance numbers are being arranged by Larry Ceballos. Lerner, Goodheart and Hoffman are writing the songs.

Itemized

Capitol Films is to make "Mr. Pickwick," a version of Dickens' "Pickwick Papers." Walter Forde will direct.

Bernard Mainwaring is to direct "Member of the Jury" for Fox-British at Wembley, from a novel by John Millward, of the *Daily Mail.*

Aileen Marson has been added to the cast of the Robert T. Kane, "Four Dark Hours," at Denham.

Albert Parker is making "The £5 Man" for Fox-British at Wembley.

Form Producing Company

Lewis A. French and Jed Buell have formed Blackstone Productions in Hollywood to produce six features for summer release.

We Want CANTOR!
We Want CANTOR!

And that's why he's back again in his Greatest Picture!

THE POPEYED MATADOR

Here he is! With all the thrills and tunes of his great bull-fighting musical romance! Eddie loses his heart to the gorgeous Goldwyn Girls . . . while the bull loses his mind over the most side-splitting torero that ever stepped into an arena!...Revel in the glittering, gay fiesta with its sweeping, breathless beauty! Hear radio's greatest musicomedian sing and gag as only HE can!

SAMUEL GOLDWYN presents

Eddie CANTOR

in

"THE KID FROM SPAIN"

with

LYDA ROBERTI · ROBERT YOUNG

TOBY WING • JOHN MILJAN • NOAH BEERY

SIDNEY FRANKLIN *(America's greatest matador)*

and the

GORGEOUS GOLDWYN GIRLS

Released thru **UNITED ARTISTS**

National Release Date May 4th

TRADE PRACTICE ACTION NOW UP TO COMPANIES

The responsibility for further action on the Motion Picture Theatre Owners of America trade practice program rests with the seven distribution companies which committed themselves to supporting it, Ed Kuykendall, president of the exhibitor organization, said in New York this week in commenting on the failure of the distributors thus far to authorize branch managers to participate in the setting up of the local conciliation boards through which the exhibitor organization hopes that seven-tenths of its trade practice program might be realized.

The MPTOA convention will be asked to adopt a new policy on the program, Mr. Kuykendall indicated.

It was disclosed last week that a majority of the companies which replied to the MPTOA program have definite objections to taking any immediate action on the local boards.

Dinner Meeting Held By AMPA Committee

The committee on advertising awards of the Associated Motion Picture Advertisers were to meet at dinner Thursday in the Hotel Edison, New York, to complete plans for the annual awards of the organization.

Vincent Trotta, art director for Paramount, is chairman of the committee and associated with him are S. Barret McCormick, director of publicity and advertising of RKO; S. Charles Einfeld, director of publicity and advertising of Warner Brothers; John C. Flinn of *Variety;* Paul Gulick, publicity director for Universal; Al Selig, advertising director of Gaumont British; Hyatt Dabb, publicity and advertising director of Columbia; Paul Benjamin of National Screen Service; Milton Weiss of MGM; Tess Michaels of United Artists; Herbert Berg of Paramount, and Al Sherman, of Columbia.

National Decency Legion Classifies Nine New Pictures

Of nine new pictures reviewed and classified by the National Legion of Decency during the current week seven were approved for general patronage and two were listed as unobjectionable for adults, as follows:

Class A, Unobjectionable for General Patronage: "Borderland," "The Devil Diamond," "Ein Falscher Fuffziger" (German), "Land Beyond the Law," "Naszut Felaron" (Hungarian), "Sea Devils," "Wings of the Morning." Class A-2, Unobjectionable for Adults: "Her Husband's Secretary," "The Last of Mrs. Cheyney."

Consolidated Case Heard

Argument was heard recently before the state supreme court at Dover, Del., in the case of Consolidated Films, Inc., in which the question of stocks and dividends payable were main issues. Decision was reserved and the court adjourned until March 19.

'AD' MEN INVITED TO MPTOA CONVENTION

Cleveland Exhibitors Reelect Schwartz; New Organization Formed at Kansas City, Kan.

The first "round table" discussion between exhibitors and the advertising heads of all the large companies to increase box office receipts is in the making, for the annual convention of the Motion Picture Theatre Owners of America, from March 16th to 18th, at the Biltmore hotel in Miami.

A discussion of new and potential ideas in advertising and exploitation of motion pictures, the use of advertising accessories, press sheets, lobby displays, theatre fronts, mailing, newspaper space and the new media of film advertising on the air will comprise the basis of discussion in which the following advertising men have been invited to participate: Hyatt Daab, Columbia; Silas Seadler, Metro-Goldwyn-Mayer; Robert M. Gillman, Paramount; S. Barret McCormick, RKO Radio; Charles E. McCarthy, Twentieth Century-Fox; Paul Gulick, Universal; Monroe Greenthal, United Artists, and S. Charles Einfeld, Warner Brothers.

While the MPTOA was rounding out its convention program, organized exhibitors elsewhere this week—

Met and reelected officers, in Ohio;

Agreed to cooperate on legislative matters, in Connecticut;

Criticized distributors for score charges, in New York;

Owners formed a new organization, in Kansas City, Kan.

George Baker, of the Electric theatre, was elected to head the Kansas City, Kansas, Theatres Operators Association, which has just been formed. Charles Vaughan, of the Art, is vice-president, and Fred Meyn, of the Pershing, is secretary-treasurer.

The group includes twelve theatres. In addition to those mentioned, they are the Fox Granada, W. D. Fulton's State, Ed Burgan's Gauntier, Tenth Street, and Home; W. D. Fite's Kansas, Harry Horrocks's Midway, R. R. Biechele's Osage, and A. L. Dare's Rosedale. Exhibitors operating the colored houses in Kansas City, Kan., also have been invited to join.

Cleveland Owners Elect

Ernest Schwartz was unanimously elected president of the Cleveland Motion Picture Theatre Owners Association for the third consecutive term, at the annual meeting last Thursday. The entire slate was reelected, as follows: Albert E. Ptak, vice-president; John D. Kalafat, treasurer, and G. W. Erdmann, secretary.

The Cleveland exhibitors also elected the following directors for one year: Henry Greenberger, P. E. Essick, Frank Porozinski, L. G. Baldwin, Frank Gross and Morris Berkowitz.

Besides M. Schwartz' third term as president, this is Mr. Kalafat's sixth year as treasurer and Mr. Erdmann's 11th year as secretary.

The organization voted to show the Shirley Temple Red Cross film during the Red Cross membership drive at every local independent theatre.

In Connecticut, the competitive Allied Theatres of Conecticut and the Motion Picture Theatre Owners of Connecticut cast aside their organizational differences to meet on common ground for attacking anti-film legislation. Allied appointed a special legislative committee, consisting of Maurice Bailey, Dr. J. B. Fishman and Ralph Pasho, to meet with the Connecticut MPTO's committee on legislation, consisting of Irving Jacocks, Edward Levy, Arthur Lockwood, Samuel Weiss and Edwin Raffile. Both groups will meet Thursday at the Hotel Bond, New Haven, preceding the first hearing by the State Judiciary Committee of bills affecting motion pictures.

The Independent Theatre Owners Association, in New York, named Leon Rosenblatt, Abram Cohen and S. Traversi as a committee to raise a special fund for New York exhibitors who may have to apply for loans to pay increased wages for projectionists under the new setup provided in the merger of Allied and Local 306 unions. At the same time the organization has set out to force the large distributors to state their position on score charges.

MPTOA to Hear Colonel Byoir

Announcement was made Tuesday by the MPTOA of the acceptance by Colonel Carl Byoir of an invitation to address the Miami delegates. Colonel Byoir is considered one of the outstanding public relations counselors.

The MPTOA convention program this week neared completion with the determination to set aside the second day for a discussion of improved theatre management and ways and means of increasing attendance at theatres, in connection with the round-table to be held with the distributors' advertising directors.

Also added to the program this week were the following discussions:

"Winning New Patrons," by Roy L. Smart, Wilby-Kincey Management Company, Charlotte, North Carolina.

"Value of a Theatre to the Community," by M. A. Lightman, Malco Theatres, Memphis, Tenn.

"Value of Mailing Lists and Rural Advertising," by Brownie Akers, Griffith Amusement Company, Oklahoma City, Okla.

"College Town Theatre Operation," by Stanley Sumner, University Theatre, Cambridge, Mass.

"Theatre Operation in England," by Percy Phillipson, President, Automaticket, Ltd., London.

"Box Office Values and Booking Problems," by Morgan A. Walsh, San Francisco.

"Theatre Insurance and Accident Prevention," by Henry Anderson, insurance department, Paramount Theatres, New York.

Additional talks are being arranged.

Committee Chairmen

Committees which will meet with exhibitors and later report to the convention include the following, with their chairmen:

Resolutions: Chairamn, Edward G. Levy, New Haven, Conn.

Music Tax: Charles W. Picquet, Pinehurst, N. C.

Unfair Trade Practices: O. C. Lam, Rome, Ga.

Radio and Non-Theatrical Competition: John C. Stapel, Columbia, Mo.

Entertainment Values: Morgan A. Walsh, San Francisco, Cal.

Public Relations and Community Affairs: M. A. Lightman, Memphis, Tenn.

Conciliation and Arbitration: Lewen Pizor, Philadelphia, Pa.

Labor Relations: Fred Wehrenberg, St. Louis, Mo.

Legislation and Taxation: Roy L. Walker, Lampasas, Texas.

Box Office Champions for January

AFTER THE THIN MAN MGM

ONE IN A MILLION 20th Century-Fox

SING ME A LOVE SONG First National

After the Thin Man: Produced by Hunt Stromberg. Directed by W. S. Van Dyke. Screen play by Frances Goodrich and Albert Hackett. From the story by Dashiell Hammett. Art director, Cedric Gibbons. Photographed by Oliver T. Marsh. Film editor, Robert J. Kern. Assistant director, Charles Dorian. Cast: William Powell, Myrna Loy, James Stewart, Elissa Landi, Joseph Calleia, Jessie Ralph, Alan Marshall, Teddy Hart. Released December 25, 1936.

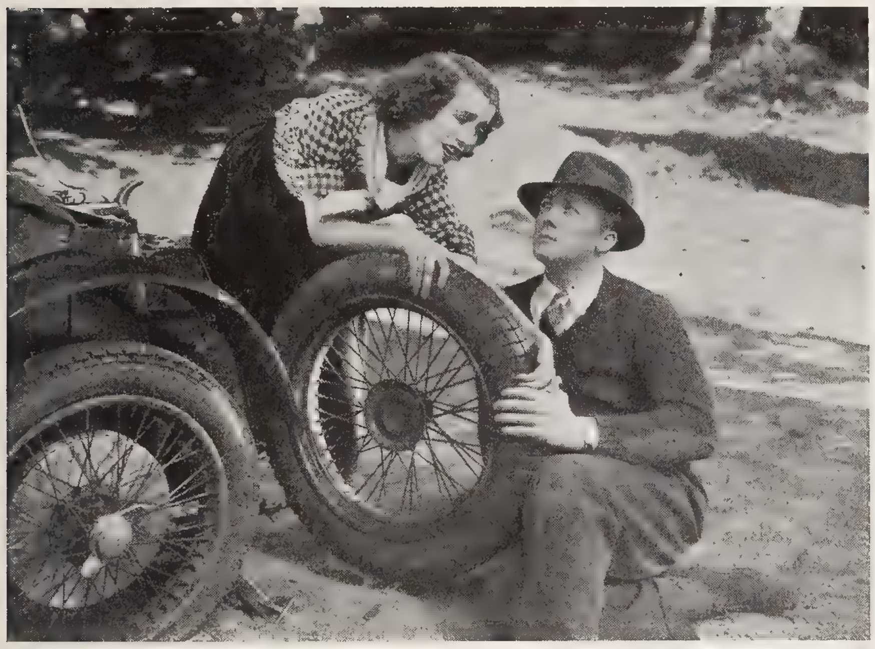
The Plainsman: Produced and directed by Cecil B. DeMille. Assistant director, Richard Harlan. Associate director, Arthur Rosson. Based upon data from stories by Courtney Ryler Cooper and Frank J. Wilstach. Screen play by Waldemar Young, Harold Lamb and Lynn Riggs. Film editor, Anne Bauchens. Art directors, Hans Dreier and Roland Anderson. Photographed by Victor Milner and George Robinson. Cast: Gary Cooper, Jean Arthur, James Ellison, Charles Bickford, Helen Burgess, Porter Hall, Paul Harvey, Victor Varconi, John Miljan, Frank McGlynn, Sr., Granville Bates, Frank Albertson, Purnell Pratt, Fred Kohler, Sr., Pat Moriarty, Charles Judels, Harry Woods, Anthony Quinn, Francis McDonald, George Ernest, George MacQuarrie, George Hayes, Fuzzy Knight. Released January 1, 1937.

College Holiday: Produced by Harland Thompson. Directed by Frank Tuttle. Assistant director, Joseph Lefert. Screen play, J. P. McEvoy, Harlan Ware, Henry Meyers and Jay Gorney. Photographed by Theodor Sparkuhl and William C. Mellor. Cast: Jack Benny, George Burns, Gracie Allen, Mary Boland, Martha Raye, Ben Blue, Marsha Hunt, Leif Erikson, Eleanore Whitney, Johnny Downs, Etienne Giradot. Released December 25, 1936.

One in a Million: Darryl F. Zanuck in charge of production. Associate producer, Raymond Griffith. Directed by Sidney Lanfield. Story and screen play by Leonard Praskins and Mark Kelly. Photographed by Edward Cronjager. Art direction, Mark-Lee Kirk. Assistant director, William Forsyth. Film editor, Robert Simpson. Cast: Sonja Henie, Adolphe Menjou, Don Ameche, Ned Sparks, Jean Hersholt, Ritz Brothers, Arline Judge, Borrah

THE PLAINSMAN Paramount

COLLEGE HOLIDAY Paramount



THAT GIRL FROM PARIS RKO Radio

THREE SMART GIRLS Universal

Minevitch, Dixie Dunbar, Leah Ray, Shirley Deane, Montagu Love, Albert Conti, Julius Tannen, June Gale, Lillian Porter, Helen Ericson, Diane Cook, Bonnie Bannon, June Wilkins, Clarice Sherry, Pauline Craig. Released January 1, 1937.

Sing Me a Love Sing: Directed by Raymond Enright. Assistant director, Lee Katz. Screen play by Sig Herzig and Jerry Wald. Original story by Harry Sauber. Photographed by Arthur Todd. Film editor, Thomas Pratt. Art director, Anton Grot. Cast: James Melton, Patricia Ellis, Hugh Herbert, Zasu Pitts, Allen Jenkins, Nat Pendleton, Ann Sheridan, Walter Catlett, Hobart Cavanaugh, Charles Halton, Charles Richman, Dennis Moore, Georgia Caine, Granville Bates, George Guhl, Adrian Rosley, George Sorel, Linda Perry, Robert Emmett O'Connor, Harry Hollingsworth. Released January 9, 1937.

That Girl from Paris: A Pandro S. Berman production. Directed by Leigh Jason. Screen play by P. J. Wolfson and Dorothy Yost. Adaptation by Joseph A. Fields. Based on a story by Jane Murfin. Music by Arthur Schwartz. Lyrics by Edward Heyman. Photographed by J. Roy Hunt. Art director, Van Nest Polgase. Edited by William Morgan. Cast: Lily Pons, Jack Oakie, Gene Raymond, Herman Bing, Mischa Auer, Frank Jenks, Lucille Ball, Patricia Wilder, Vinton Haworth, Gregory Gaye, Willard Robertson, Rafaela Ottiano, Ferdinand Gottschalk. Released January 22, 1937.

Three Smart Girls: Executive producer, Charles R. Rogers. Associate producer, Joseph Pasternak. Directed by Henry Koster. Original story and screen play by Adele Comandini. Music by Bronislaw Kaper and W. Jurman. Lyrics by Gus Kahn. Art supervision by John Harkrider. Associate director, Jack Otterson. Photographed by Joseph Valentine. Cast: Binnie Barnes, Alice Brady, Ray Milland, Charles Winninger, Mischa Auer, Nan Grey, Barbara Read, Deanna Durbin, Ernest Cossart, Hobart Cavanaugh, John King, Lucille Watson, Nella Walker. Released December 20, 1936.

Films Maintain Discipline For Workhouse Inmates

Know They Can't Attend Shows If They Misbehave

by E. H. MAYER
in Cincinnati

Motion pictures are playing a part in application of the credo of A. M. Sauer, superintendent of the Cincinnati Workhouse, that individuals in places of detention can be helped to respect themselves by being treated with respect. Inmates of the institution, which was a federal prison as well as workhouse when it opened in 1869, never are called prisoners or convicts; they're patrons when the motion picture show starts.

The screen programs are being provided through the suggestion and continuous cooperation of Joe Goetz, assistant divisional manager of RKO Midwest. These showings are conducted on Friday afternoons—as part of the inmates' recreation period—in the dining hall, on the front wall of which a screen has been painted. Local exchanges supply the film gratis. The projection apparatus is encased in a fire-resistive container.

The showings in the Cincinnati Workhouse are proving to be much more than entertainment. Not only do they exert a highly constructive influence because of the content of the pictures, but they also have become the medium of restoring discipline. When an inmate becomes refractory, he is reminded that a continuance of his misbehavior will deprive him of attending the next "picture show." This usually has the effect of causing him to "snap out of it."

Although Mae West and Shirley Temple are the favorites at the institution, preferences frequently are expressed for gangster, crook and mystery pictures, and they are shown. On these occasions the inmates openly discuss and criticize the action and technique of the central characters, and here Superintendent Sauer "comes into the picture." He is quick to capitalize an opportunity to point out that the criminal cannot get away with it, at least not for long. His remarks are not in the way of a "lecture," but rather on the order of a man-to-man conversation, and the inmates accept the object lessons in the proper spirit.

This writer has observed the inmates during the showing of a picture. They lose themselves in the story. Their emotional reactions are keen and spontaneous. They often unknowingly register aloud their approval, resentment or sympathy, and are as ready to discuss the content and ending of a "parlor picture" with a love theme as the more virile type of story.

"Lynton" Testimony To Be Heard in West

A stipulation authorizing the taking of testimony at the Metro-Goldwyn-Mayer studios, beginning March 1, in the accounting and damage action of Edward Sheldon and Margaret Ayer Barnes against MGM, has been signed by attorneys for the principals involved. The accounting testimony is an aftermath of the recent decision which held that the plaintiffs' book, "Dishonored Lady," had been plagiarized by the motion picture, "Letty Lynton." The plaintiffs' estimate the damage at more than $1,000,000. Special Master Gordon Auchincloss will hear the testimony.

38 of 1,400 Pictures Cut by Boston Censors

Approximately 1,400 motion picture features, shorts and special features were approved by the Boston Department of Public Safety, under provisions of the Massachusetts Lord's Day laws during 1936. Only 38, or less than three per cent, were cut and most of these eliminations were minor ones.

Nuovo Mondo Pictures Company Reorganized

Nuovo Mondo Motion Pictures, Inc., has been reorganized with additional capital. This organization has an exclusive contract for the next five years with Unione Nazionale Esportazione Pellicole, Rome, Italy, for the distribution of Italian pictures in this country.

Asher Acquires General Franchise in New England

Harry Asher, president of the newly formed Popular Pictures in Boston, has acquired the New England franchise of General Pictures for the next five years.

Showing Safety Reel

A two-reel sound picture, produced by the Pennsylvania State Department of Revenue, will be exhibited in all schools throughout the state in an effort to teach traffic safety. The $22,000 spent on the production and distribution of the film is being met with revenue from a new five-cent charge to garages for safety inspection stickers.

RCA Grants Licenses

Consolidated Film Industries and the DeLuxe Laboratory have obtained RCA licenses to manufacture and market improved non-slip printers for processing high fidelity sound tracks, according to Edwin M. Hartley, RCA Photophone executive.

Columbia Buys Radio Series

Columbia has purchased the motion picture rights to "Community Sing," radio program heard weekly over the national Columbia Broadcasting System network, and will produce a series of short subjects using the program as the background.

Edward Hudson, formerly with Paramount in Portland, has been named Oregon manager for Grand National.

Paul Gulick Interviewed On WINS Program

Paul Gulick, publicity manager for Universal, was interviewed by Chamberlin Brown on WINS last week. Mr. Gulick reviewed the roster of new stars developed by the new Universal and predicted success for the forthcoming releases of his company. Asked whether, in his opinion, the screen has hurt stage plays, Mr. Gulick said:

"I suppose they did at first. But to my mind, the real pity is that the stage and screen try to be so much alike, whereas they are not really alike at all. Authors write plays now with both eyes on the movies, and pictures try vainly to reproduce the values of the stage, ever since sound came into pictures. If both would go about their own business, both would be better off."

Upholds Handbill Law

The right of cities to pass and enforce anti-handbill ordinances was upheld by the Indiana supreme court this week in refusing an injunction to an East Chicago, Ill., retail store. The decision, which was of interest to exhibitors who use handbills extensively, said: "Handbills and advertising matter, when thrown loosely about, may become waste matter. The statutes authorize cities to prevent the deposit of any unwholesome substance on private or public property."

Plan Publicity Union

The American Advertising Guild, recently organized in New York, is seeking to increase its membership through the formation of an amusement unit and the inclusion in the group of all those active in publicity work. The publicity membership would not be limited to any one field, but would include films, the legitimate theatre, radio and the like. The guild plans to seek an affiliation with the American Federation of Labor.

Gebber Completes Staff

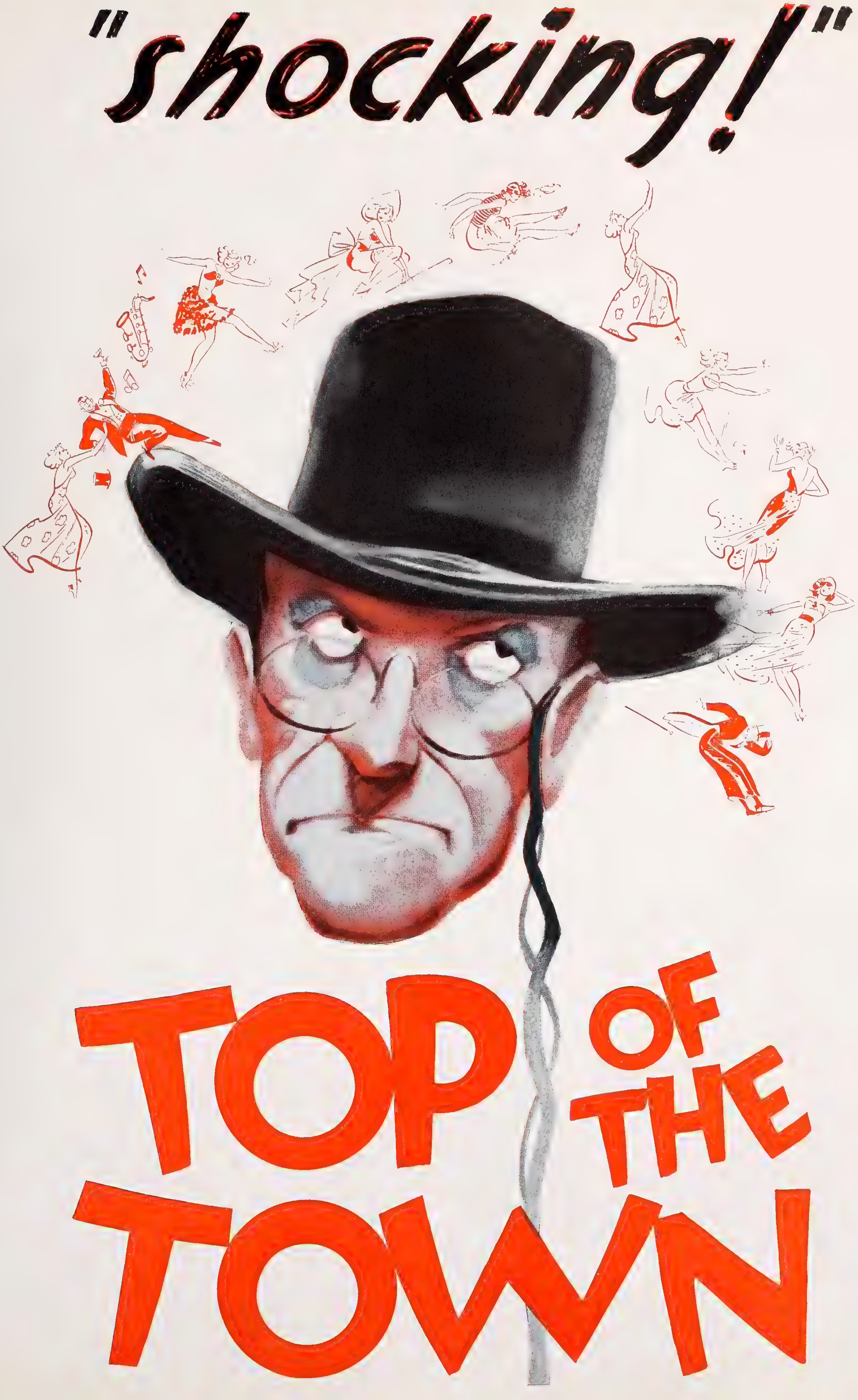
Executives of Hollywood Studios, Inc., Hollywood, have been appointed by Maurice Gebber, president. They are: Lloyd H. Clifton, vice president; Oscar F. Horn, studio attorney; Louis Felix, secretary-treasurer; Ray Kleinburger, director of public relations; John F. Meehan, studio manager; Dick Hunt, publicity; Harry Jolson, casting director, and Joseph Diskay, musical director.

Will Replace Hawkins

Mrs. Beatrice Kaufman, eastern story editor for Samuel Goldwyn with headquarters in New York, will fill in the place which becomes vacant with the resignation of William W. Hawkins, Jr., her assistant. Mr. Hawkins becomes eastern story editor for Columbia, succeeding William C. Lengel, recently resigned.

Schulberg Appoints Fisher

B. P. Schulberg has appointed James B. Fisher as head of his newly organized story department in Hollywood in anticipation of an increase in production activities. Mr. Fisher resigned from the Radio story department to accept the post. He will also act as special contact man between the Schulberg company and the Motion Picture Producers and Distributors of America, Inc.


"shocking!"
TOP OF THE TOWN

The New Universal, which gave you "My Man Godfrey" and "Three Smart Girls", again comes through with another world-wide winner, "Top of the Town"

SHOWMEN'S REVIEWS

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public

The Lost Horizon

(Columbia)

Dramatic Spectacle

On the screen of the appropriately chosen Four Star theatre in Los Angeles behind doors barred to all save accredited representatives of the press, Columbia Pictures corporation on the afternoon of February 19th submitted this $2,000,000 collaboration of Director Frank Capra and Scenarist Robert Riskin—their first since "Mr. Deeds Goes to Town"—and none called the cost excessive.

Almost simultaneously, due to time difference, socialites, statesmen, financiers, film executives, visiting royalty and professional entertainers of screen, stage and radio were witnessing the world premiere of the picture at the Lincoln theatre on Miami Beach—whence the production moved overnight into the Miami Mayfair on a two-a-day schedule—and here, amid ceremonies typical of a Hollywood first night, the price was again pronounced commensurate.

Comment flowing inland from both coasts displays singular unanimity on vital points. Daring appears again and again as descriptive of the Capra-Riskin departure from their precedential "Mr. Deeds" and "It Happened One Night." Bold, enterprising, resourceful, spectacular, imaginative, stimulating and inspiring are words juxtaposed to such as masterly, triumphant and consummate in encomiums from all quarters. Heard, too, is speculation in the vein of Edwin Schallert, who asks, in the Los Angeles *Times:*

"How far will it go in the realm of popularity? Will it be for the few or the masses? Who knows?" To which he replies in his next paragraph, "Indeed, this amazing dream creation may prove in perfect tune with the public consciousness of the moment. For it is well established that the James Hilton novel enjoyed the widest sort of favor."

The picture is a strange amalgamation of vigorous realism and idyllic spiritual and romantic illusion. Continually bearing evidence of it producers' courage in essaying something extremely new and different, the show is exceptionally well presented. Leaving no doubt that much money, patience and thought were poured into its manufacture, it is exceptionally well acted, directed and staged. The mechanical embellishments, dramatic photography and musical accompaniment add impressively to the film's unorthodox entertainment quality. To bring reason and order to its conflicting contrasts—that the story may come within the ken of ordinary folk as well as those appreciative of the less prosaic values in life—Frank Capra's direction technique avoids routine lanes.

Dynamic in its realism, yet actually a fantasy, Columbia embarked on a genuine adventure when it started the picture. The best brains in the studio were occupied with it for almost a year. Motion Picture Herald anticipated the film in a pictorial preview published May 30, 1936. The company's faith in its undertaking places a great responsibility upon the shoulders of the exhibitor who must sell the show to the public. As the studio dared to do something new, so must showmen be prepared to depart from formula exploitation treatment.

The time of the story is the present. Revolution breaks out in inner China. A little group of civilized people, Robert Conway, British consul, Lovett, a fossil collector, George, Robert's brother, law alluding Barnard and wanton Gloria board a plane. Believing they are being flown to safety, they discover they are flying into an interior that lies beyond any horizon. The plane crashes and natives find the victims. Then, for them, physical and mental time stops.

They are led into Shangri La, a seeming Garden of Eden where there is no sin and peace and contentment reign.

The picture is not a dream. It is not told in retrospect. It is the chronicle of a strange, romantic, dramatic, mental and spiritual adventure. Sold simply as that, it is not beyond the bounds of reason to anticipate its fantastic embellishment will be understood and appreciated.

Reviewed at the press preview given by the studio in the Four Star theatre, Los Angeles.

Gus McCarthy

Produced and distributed by Columbia. A Frank Capra production. Screen play by Robert Riskin from the novel of like title by James Hilton. Art director, Stephen Goosson. Musical director, Max Steiner. Voices, the Hall Johnson Choir. Costumes by Ernst Dryden. Photographed by Joseph Walker. Technical adviser, Harrison Forman. Music score, Dimitri Tiomkin. Film editor, Gene Havlick. P. C. A. Certificate No. 2061. Release date, to be determined. Running time, 130 minutes. Adult audience classification.

CAST

Robert Conway	Ronald Colman
Sondra	Jane Wyatt
Lovett	Edward Everett Horton
George Conway	John Howard
Barnard	Thomas Mitchell
Maria	Margo
Gloria	Isabel Jewell
Chang	H. B. Warner
High Lama	Sam Jaffe
Prime Minister	David Torrence
Lord Gainsford	Hugh Buckler
Talu	Val Durand
Fenner	Milton Owen
Bandit Leader	Willie Fung
Bandit Leader	Victor Wong
Englishman	John Burton
Englishman	John Miltern
Englishman	John T. Murray
Englishman	Dennis D'Auburn
Leader of Porters	Noble Johnson
Montaigne	John Tettener
Pottery Maker	Matthew Carlton
Candle Maker	Joe Herrera
Missionary	Margaret McWade
Missionary	Ruth Robinson
Missionary	Carl Stockdale
Missionary	Wyrley Birch
Servant	Richard Masters
Servant	Alex Shoulder
Servant	G. Kalili

Michael Strogoff

(Radio)

Drama

Save as it introduces an alien vein of comedy, this re-relating of the epic adventures of Jules Verne's Michael Strogoff, courier of the Tsar, sticks closely to the melodramatic theme and spirit of the novel. Basically the show is thrill action entertainment, through which run continuous threads of romance and drama, and incidents of intrigue, cruelty, sacrifice, despair. The film is extremely well done. The spectacular displays of military might and ferocity are sometimes awe-inspiring in character. The quality of personal performances is of superior caliber. Those of Akim Tamiroff, Anton Walbrook, Fay Bainter, Margot Grahame and Elizabeth Allen are particularly impressive. In their peciliar way the comedy antics of Eric Blore and Edward Brophy are uniquely effective in provoking laughter to abate the tension of the stark drama in which the principals are involved.

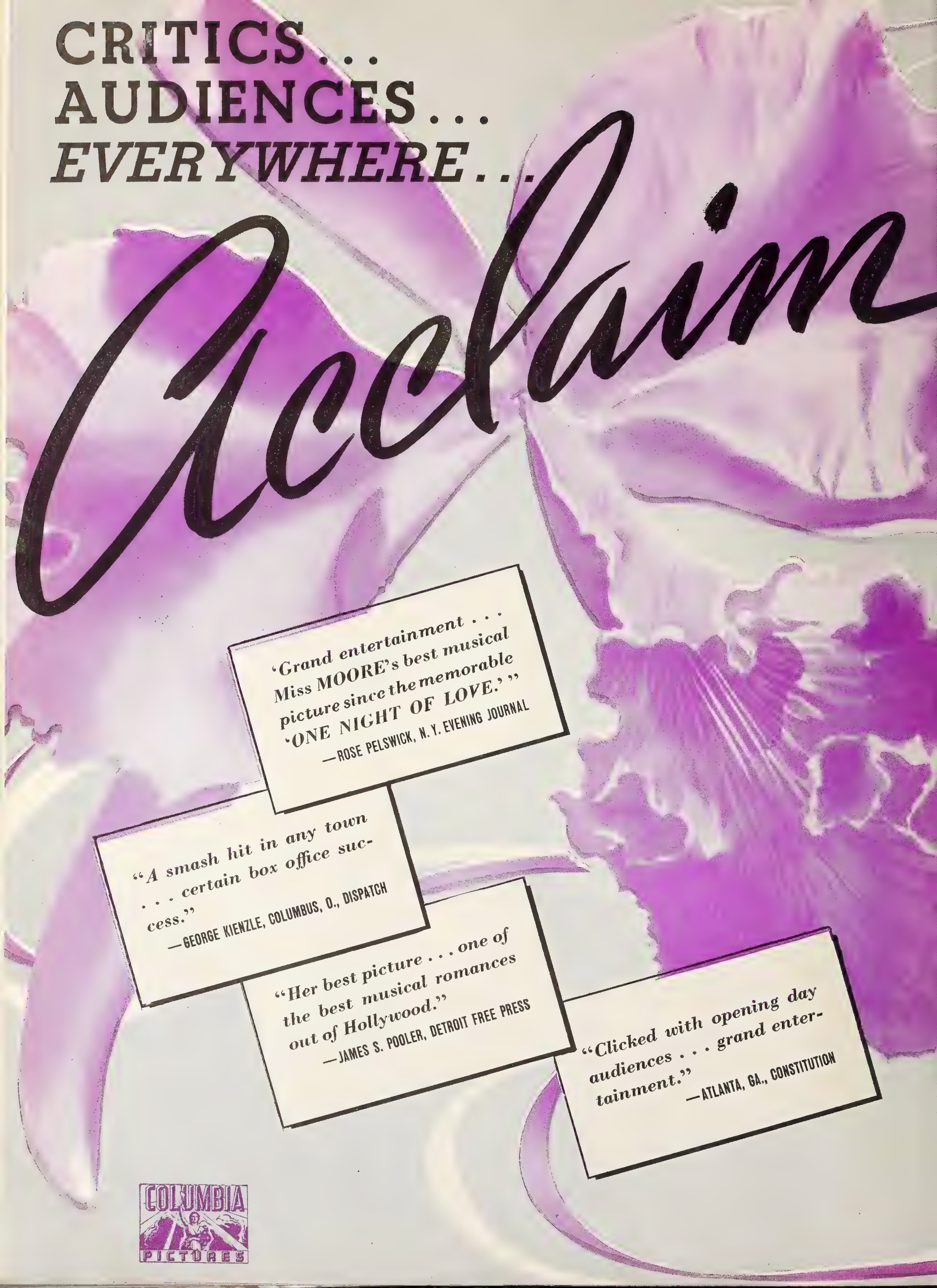
As Radio has brought the story to the screen under the production guidance of Pandro S. Berman and direction of George Nicholls, Jr., an honest attempt has been made to give it appeal to the greatest number of theatregoers. While preserving the grim quality of the original the producers have demonstrated recognition of the varied demands of modern-minded audiences by including a comedy contract never envisioned by M. Verne. Students of literature may be inclined to look askance at the departure, but judging from the manner in which the preview audience accepted it the majority of regular picture followers should not be inclined to be overly critical.

Tartar hordes, led by traitor Ogareff, ravaging and destroying as they sweep out of Siberia, stir the Tsar of Russia to action. Michael Strogoff is chosen as courier to make a perilous journey from St. Petersberg to Irkutsk, carrying to The Grand Duke plans by which the fury of the invading host may be stayed.

On his dangerous mission he is compelled to combat the intriguing wiles of an alluring spy, Zangarra, who betrays him into the hands of Ogareff only to repent of her treachery. He meets, helps and falls in love with Nadia, refugee. Compelled to deny his own mother so that the secret of his identity might be preserved, he is made captive by Ogareff to become the victim of horrible torture. A Russian army routed by the savage foe, Strogoff is freed and with Nadia makes his way to Irkutsk. But Ogareff, learning the secret of Strogoff's mission, has preceded him to pose before the Grand Duke as the Tsar's courier. With demoniacal fury, Ogareff plans to massacre all the Russians, but Strogoff arrives in time to halt the vicious plot. Victor in a bloody hand-to-hand battle with the traitor. extracting full revenge upon Ogareff for having caused his mother's death, Strogoff leads the Russian armies to victory. His reward is honor from the Tsar and the hand of Nadia in marriage.

Attaining the status of a good thrill action melodrama, the production is one in which the adult intelligentsia will find much to admire in the quality of acting and production technique, one to give the gallery gods plenty of opportunity to cheer and hiss. Under proper presentation, and means for showmanship exploitation

(*Continued on page 58*)



CRITICS...
AUDIENCES...
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Acclaim

'Grand entertainment ... Miss MOORE's best musical picture since the memorable 'ONE NIGHT OF LOVE.' "
—ROSE PELSWICK, N. Y. EVENING JOURNAL

"A smash hit in any town ... certain box office success."
—GEORGE KIENZLE, COLUMBUS, O., DISPATCH

"Her best picture ... one of the best musical romances out of Hollywood."
—JAMES S. POOLER, DETROIT FREE PRESS

"Clicked with opening day audiences ... grand entertainment."
—ATLANTA, GA., CONSTITUTION

COLUMBIA PICTURES

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"'WHEN YOU'RE IN LOVE' is the hi-de-high spot of GRACE MOORE'S cinema career."
—ROBERT GARLAND, N. Y. AMERICAN

"One of the season's bright spots . . . joyous, dramatic, syncopated."
—EILEEN CREELMAN, N. Y. SUN

"The picture charms, touches, amuses . . . It is perfect in its field . . . all of which adds up to 'excellent'."
—ARCHER WINSTEN, N. Y. POST

"Thoroughly enjoyable entertainment."
—KATE CAMERON, N. Y. DAILY NEWS

"Bright and amusing . . . Miss MOORE'S venture into 'swing' with 'Minnie the Moocher' is delightful."
—HOWARD BARNES, N. Y. HERALD TRIBUNE

"Delightful concoction of mirth and music . . . gems of entertainment."
—AL WEITSCHAT, DETROIT NEWS

are by no means limited, it appears that "Michael Strogoff" has the stuff for both first and subsequent-run houses.

Previewed in the Pantages theatre, Hollywood. Reactions of the audience indicated that the film is a good possibility as a money maker.

NOTE: *Big conflict spectacle sequences were taken from a film produced in Europe a year or more ago and in which Anton Walbrook was also the star. The expert manner in which they have been made to coincide with the material made locally precludes possibility of detection by any others than only the keenest lay minds.*—G. M.

Produced and distributed by RKO Radio. A Pandro S. Berman production. Directed by George Nicholls, Jr. Associate producr, Joseph Ermolieff. Motion Picture Rights assigned by Society Jules Verne. Screen play by Mortimer Offner, Anthony Veiller and Anne Morrison Chapin. Musical director, Nathaniel Shilkert. Photographed by Joseph H. August. Special effects by Vernon Walker. Art director, Van Nest Polglase. Associate, Perry Ferguson. Orchestral arrangement by Maurice de Packh. Costumes by Walter Plunkett. Set dressing by Darrell Silvers. Recorded by George D. Ellis. Edited by Frederic Knudtson. P. C. A. Certificate No. 2914. Running time, when seen in Hollywood, 85 minutes. Release date, March 5, 1937. Adult audience classification.

CAST

Michael Strogoff	Anton Walbrook
Nadia	Elizabeth Allan
Ogareff	Akim Tamiroff
Zangarra	Margot Grahame
Strogoff's mother	Fay Bainter
Blount	Eric Blore
Packer	Edward Brophy
Vasiley	Paul Guilfoyle
Grand duke	William Stack
Tsar	Paul Harvey
Innkeeper	Michael Visaroff

The Great Barrier

(G-B)

Drama

This is one of the most ambitious films to the credit of British enterprise and definitely proof that an understanding of the needs of the international, and particularly the American, market is growing in England. It is a story packed full of action, a vivid picture of an historical pioneering episode, with a rich range of beautiful scenic backgrounds. Picturing the construction of the Canadian Pacific Railway, it is worthy of comparison with the screen epics in which American companies have shown the conquest of a continent. Speedy, peppy in dialogue, spectacularly in the super class, it has plenty to offer to American audiences. That seventy-five per cent of it was shot in Canada is an asset in itself.

Selling talk ought to be easy for the exhibitor. The slow progress of the railroad from coast to coast, in face of dissension and financial crises in the board-room and sterner opposition from swamp and mountain at railhead, is history seen in the making. Famous characters like James J. Hill play their part (it is represented that a road was blasted through the Rockies to avoid linking the line with Hill's) and there is a reproduction of a meeting with the Canadian Prime Minister at which the latter gives an unofficial "go ahead" to the harassed directors. The real drama, all the same, lies in the wilds. Pictures of the railhead settlement filled with unpaid and rioting workmen, while a pioneer party seeks a pass through the Rockies, provide plenty of popular thrills, but there is deeper drama in the sight of a locomotive sinking, with the newly-laid track, into a morass which bars the plotted route.

Hickey, a gambler, and his friend Steve, a remittance man, go to the railhead of the C. P. R., looking for easy money. Sequel to a saloon rough-house is that they are sentenced to thirty days of compulsory labour with the construction gang. Hickey, in love with the gang-boss's daughter, finds work more stimulating than gaming; Steve gets into the clutches of a saloon harpy and quarrels with his friend.

In Montreal, the railway company is in difficulties. The line encounters hundreds of miles of swamp and strong efforts are made to merge the enterprise with that of James J. Hill and carry the railroad onto American soil. In a last effort to maintain the original plan, it is decided to try to find a pass through the Rockies. The pioneering party is headed by Major "Hell's Bells" Rogers and Hickey and Steve are both in it. Terrible hardships, desertions, and accidents reduce the party until only the Major and Hickey survive to light the beacon which tells them at the railhead that the pass has been found.

The story is deftly blended with the historical episodes and owes a lot of its effectiveness to Richard Arlen and J. Farrell MacDonald.

Press shown at the Tivoli before a royal premiere at the Gaumont Haymarket, it made them sit up and take notice. All comment rated it a real audience picture.

BRUCE ALLAN.

Produced and distributed by Gaumont-British. Directed by Milton Rosmer. P. C. A. certificate to be assigned. **Release date (tentative), April 3.** Running time, 100 minutes. General audience classification.

CAST

Hickey	Richard Arlen
Mary	Antoinette Cellier
Steve	Barry Mackay
Lou	Lili Palmer
Bates	Jock McKay
Moody	Roy Emerton
Joe the Ganger	Ben Weldon
Major Rogers	J. Farrell MacDonald

Prisoners

(Amkino)

Doctrinal Drama

This contribution to the library of Russian governmentally sponsored films depicting life as purportedly lived in the USSR appears to have as its major and practically sole purpose the glorification of the G.P.U., represented as a benevolent organization immensely effective in rehabilitation of criminals by kindness. The picture differs from most of its predecessors in that it offers less of story and more of doctrine. It is proportionately ineffective as entertainment and therefore, in seemingly logical consequence, as propaganda.

The story, if it may be so described, deals with the G.P.U. officers' handling of convicts in the building of the White Sea Canal. Half a dozen players portray convict types and the case histories of their conversion to the G.P.U. points of view by oral suasion and declamatory eloquence occupy most of the running time. A man and a woman whose resistance to regulation is outstandingly stubborn are vocally violent, but nothing physically important comes of it. They, too, yield to the rhetorical urging of their jailers and turn out to be leaders in their work as they have been leaders in crime.

There is no sustained love interest, and occasional situations that threaten to develop plot complications are resolved into nothingness by assiduous application of argumentative dialogue. There are the usual intrinsically interesting scenic shots and vivid personality portraits. The technical aspects of the production are typical of films from this source.

Reviewed at the Cameo theatre, New York, which specializes in this kind of material and is patronized by the type of audience for which it is designed, the applause for this production was less than usually forthright. — WILLIAM R. WEAVER.

Produced by Mosfilm, Moscow, U.S.S.R. Distributed in North and South America by Amkino corporation. Adapted from the play, "Aristocrats," by its author, N. F. Pogodin. Directed by Evgeny Cherviakov. Musical score by U. A. Shaporin. No P.C.A. certificate. Release date, Feb. 18. Running time, 93 minutes. General audience classification.

CAST

Official of the G. P. U.	A. I. Chaban Honored Artist of the Republic
Gromov, Director of the Prison Camp	B. G. Dobronravov Honored Artist of the Republic
Kostia, the "Captain"	M. F. Astangov Honored Artist of the Republic
Max, "the embezzler"	M. M. Yanshin Honored Artist of the Republic
Engineer Sadovsky, "saboteur"	B. P. Tamarin
Engincer Botkin, "saboteur"	G. M. Michurin
Sasha, "the forger"	P. A. Olenev
"Lemon"	K. G. Nazarenko
Sonia	V. D. Yanukova
Margarita Ivanovna	N. M. Ermakovitch
Sadowsky's Mother	M. M. Goricheva

I Promise to Pay

(Columbia)

Melodrama

In melodramatic manner the vicious workings of the small loan shark racket are exposed. While the show includes a love interest that provokes sympathy, it does not contain much romance as that term is popularly understood, and it is practically devoid of any tension-easing comedy. Yet in its mood, the picture is well done. Story content, acting and direction are above average, and because a definite topical significance attaches itself to the motivation, it affords exploitation possibilities not commonly found.

To the key of intelligently grounded dialogue, the film moves to a series of carefully contrived dramatic situations in which effort is made to show what happens to a borrower when he is unable to repay a loan on time; the brutal terrorism which loan sharks practice upon fearful victims and the manner in which one victim courageously collaborated with the authorities to break up the racket. As production and directorial technique elects to concentrate on drama which has considerable human interest, the story might have been ripped out of newspaper headlines in any community where the loan business has been investigated and the unethical workings have been revealed to the public.

Unable to repay loan shark Leo Carrillo a small sum borrowed to give his wife, Helen Mack, and children a country vacation, Chester Morris is set upon by thugs and beaten. Desperately endeavoring to escape further tortures, he steals company funds to repay the loan. His plight brought to the attention of the police, Morris still menaced by Carrillo's thugs, cooperates with the authorities. Though shot by mobsters, Morris goes before the grand jury to identify photographs of Carrillo and his strong arm men.

Previewed in the Los Angeles Paramount theatre. The downtown metropolitan audience paid more attention to the film than such patronage sometimes accords more pretentiously produced pictures.—G. M.

Produced and distributed by Columbia. Directed by D. Ross Lederman. Original screen play, Mary C. McCall, Jr. and Lionel Houser. Assistant director, Morey Lightfoot. Photographed by Lucien Ballard. Sound engineer, Edward Bernds. Film editor, James Sweeney. Art director, Stephen Goosson. Musical director, Morris Stoloff. Special effects, Harold Palmer. Associate producer, Myles Connolly. P. C. A. Certificate No. 2820. Running time, when seen in Hollywood, 65 minutes. Release date, February 15, 1937. General audience classification.

CAST

Eddie Lang	Chester Morris
Richard Farra	Leo Carrillo
Mary Lang	Helen Mack
Mr. Curtis	Thomas Mitchell
Captain Hall	Thurston Hall
Al	John Gallaudet
Judy	Patsy O'Connor
B. G. Wilson	Wallis Clark
Bill Seaver	James Flavin
Reardon	Edward Keane
Fats	Harry Woods
Fancyface	Henry Brandon
Whitehat	Marc Lawrence

The Last of Mrs. Cheyney

(MGM - Weingarten)

Comedy

The cast features three currently popular players. The support includes quite a batch of favorably regarded performers. Settings, dressings and general production atmosphere are in the most approved 1937 modes. So far, so good. But the story is archaic and apt to be considered by many as moth eaten. It deals with characters and situations to which the public has been apathetic in previous similarly premised screen subjects. In the light of today's standards, "The Last of Mrs. Cheyney" is a windy dialogued, semi-farcical comedy with English background.

Paradoxically, the show is a mingling of brilliance and stodginess. It depicts what happens when an American feminine Raffles, masquerading as blue blood and aided by a collection of super-crooks, sets out to loot the jewels of British aristocracy of the pre-War era. In true

HELD OVER AT THE ROXY

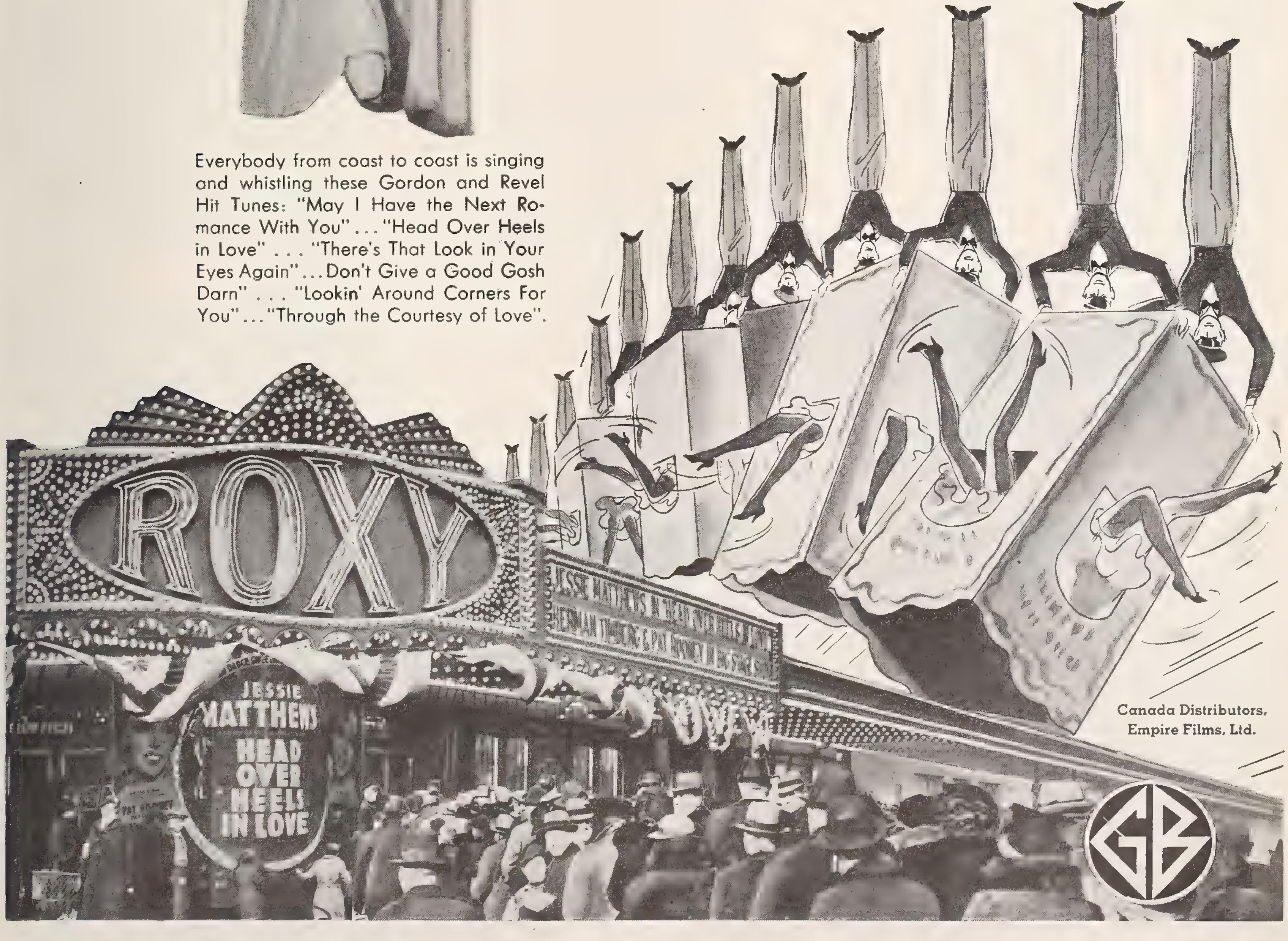
Managers—Cashiers—Ushers—Doormen—and even the Press Agent—were shoved Head Over Heels—and loved it—by the crowds pushing their way in to see the lovely

Jessie
MATTHEWS

In her newest and best dance-sing musical

"HEAD OVER HEELS in LOVE"

Everybody from coast to coast is singing and whistling these Gordon and Revel Hit Tunes: "May I Have the Next Romance With You" . . . "Head Over Heels in Love" . . . "There's That Look in Your Eyes Again" . . . Don't Give a Good Gosh Darn" . . . "Lookin' Around Corners For You" . . . "Through the Courtesy of Love".


ROXY
JESSIE MATTHEWS IN HEAD OVER HEELS IN LOVE
HERMAN TIMBERG & PAT ROONEY IN BIG STAGE SHOW
JESSIE MATTHEWS
HEAD OVER HEELS IN LOVE

Canada Distributors, Empire Films, Ltd.

GB

story book fashion, it has the American sharpshooter herself taken in romantically by a scion of British nobility who is more suave and debonair than the smartest representative of Park Avenue. When the denouement is reached, not even the disappointed members of her gang or the members of the set she planned to fleece are mad. Contrariwise the boy and girl seem to be very glad that they will be able to spend their time in happy romance.

Very much as originally conceived by Frederick Lonsdale and presented on the screen and stage of a less modern-minded world, the show is one which to a great extent must depend upon the pulling power of names to excite much public attention. A glance at the production credits should be sufficient to show whom and what to sell.

Previewed in the Village theatre, Westwood, where the previous night almost the same kind of audience was honestly enthusiastic about "Love Is News," Mrs. Cheyney's adventures were watched with only mild interest.—G. M.

Produced and distributed by Metro-Goldwyn-Mayer. Produced by Lawrence Weingarten. Screen play by Leon Gordon, Samson Raphaelson and Monckton Hoffe. From the play by Frederick Lonsdale. Directed by Richard Boleslawski. Musical score by Dr. William Axt. Recording director, Douglas Shearer. Art director, Cedric Gibbons. Associates, Joseph Wright, Edwin B. Willis. Gowns by Adrian. Photographed by George Folsey. Film editor, Frank Sullivan. Assistant director, Eddie Woehler. P. C. A. Certificate No. 3508. Running time, when seen in Hollywood, 95 minutes. Release date, February 19, 1937. General audience classification.

CAST

Fay Cheyney	Joan Crawford
Charles	William Powell
Arthur	Robert Montgomery
Lord Kelton	Frank Morgan
Duchess	Jessie Ralph
Willie	Nigel Bruce
Joan	Colleen Clare
Kitty	Benita Hume
Cousin John	Ralph Forbes
Maria	Aileen Pringle
William	Melville Cooper
Ames	Leonard Carey
Anna	Sara Haden
Inspector Witherspoon	Lumsden Hare
George	Wallis Clark
Purser	Barnett Parker

Don't Tell the Wife

(RKO Radio)

Urban Comedy

What goes on behind the scenes while dealers in fraudulent securities mulct the public and the devices by use of which operators of these shadey enterprises conduct their nefarious manipulations in attempted circumvention of the law are matters dealt with lucidly if incidentally in this brisk and plausible comedy. Not less but rather more explicit because unlabored are points made with reference to the technique and viewpoint of the get-rich-quick school of confidence men. And more effective because counterweighted with these substantial elements is the appeal of comedy material admirably phrased and intelligently enacted.

Prominent members of a large cast are Lynne Overman and Una Merkel as the young married people who sustain the love interest, Guy Kibbee as the oldster who brings them into ultimate agreement on matters of principle, Thurston Hall, Guinn Williams, William Damarest and Harry Tyler as confidence men associated with Overman in the sale of what they believe to be worthless gold mine stock. They handle adroitly the lively but plausible dialogue and their performances are evenly balanced and convincing. The plot is conventional only in its consummation and the semblance of realism is preserved by confident direction.

The story is about Steve Dorset, retired confidence man, whose former confederates persuade him to join them in one more gold mine stock selling enterprise which, they argue, will escape prosecution, if the mails are not used, because the mine in which shares are to be sold really exists. He deceives his wife as to the legitimacy of the enterprise by employing as company president a presumably stupid individual whose name, Winthrop, she confuses with that of a capitalist whom she respects. Stock is sold by telephone and money rolls in, but Winthrop writes a letter promising a ten point rise within a fortnight and this brings government inspectors on the scene. Many complications follow, but Winthrop discovers that the gold mine really contains gold in quantity and the ending is the happy one.

Reviewed at the Palace theatre, New York, where it was billed with "Lloyds of London," the picture elicited audible approval.—W.R.W.

Produced and distributed by RKO-Radio. Produced by Robert Sisk. Directed by Christy Cabanne. Screen play by Nat Perrin from the play, "Once Over Lightly," by George Holland. Art director, Van Nest Polglase. Film edtior, Jack Hively. Photographed by Harry Wilde. P.C.A. certificate No. 2081. Release date, March 12. Running time, 62 minutes. General audience classification.

CAST

Malcolm Winthrop	Guy Kibbee
Nancy Dorset	Una Merkel
Steve Dorset	Lynne Overman
Major Manning	Thurston Hall
Cupid	Guinn Williams
Larry Tucker	William Damarest
Ann Howell	Lucille Ball
Mike Callahan	Harry Tyler
Sergeant Mallory	Frank M. Thomas
Martin	Harry Jans
Warden	George Irving
Customer's Man	Alan Curtis
Smith	Donald Kerr
Rooney	Bill Jackie
Hagar	Bradley Page
Charwoman	Aggie Herring
Signpainter	Barney Furey
Nancy's Maid	Hattie McDaniel
Sam Taylor	Cy Jenks
Joe Hoskins	Charlie West

Let's Make a Million

(Paramount)

Comedy

This little comedy has almost as many exploitation angles as it has characters. It may be offered as a soldier bonus comedy, an American Legion story, a small town romance, a tale of the oil country, an exposition of fraudulent stock sales technique, a homespun account of life and love among the common people or a character portrayal by Edward Everett Horton, this last being the most accurate and comprehensive description. Mr. Horton dominates practically every scene save those in which Margaret Seddon and Margaret McWade, the "pixilated sisters" of "Mr. Deeds Goes to Town," carry forward the characterizations achieved in that film.

Mr. Horton is cast as Harrison Gentry, small town merchant, war veteran, American Legion treasurer and henpecked bachelor nephew of maiden aunts with whom he lives. He receives $1,100 bonus money and much advice as to how he should spend it instead of as planned, financing a long deferred marriage and honeymoon. Promoters of fraudulent oil stocks victimize him and, through his example, his friends of the Legion. When their deception is exposed he is accused of conspiring with them. Recovering a portion of the money, he risks it in further diggings for oil, which is found in time to save him from physical or legal punishment for his operations. He is called hero and marries the girl.

Treatment is humorous throughout. Charlotte Wynters plays the girl in the case with understanding. Supporting players graphically depict a large number of small town types. The manifestly comic intent softens the effect of two or three somewhat remarkable plot coincidences. Mr. Horton's performance is on a par with his best.

Reviewed at Loew's Ziegfeld theatre, New York, where it ran with "Camille," it elicited chuckles indicative of amused approval, emotional rebound or both.—W. R. W.

Produced by Harold Hurley. Distributed by Paramount. Directed by Ray McCarey. Story by Lawrence Pohle and Thomas Ahearne. Screen play by Robert Yost and Manuel Seff. Photographed by Karl Strauss. P. C. A. certificate No. 2677. Release date, December 18. Running time, 60 minutes. General audience classification.

CAST

Harrison Gentry	Edward Everett Horton
Caroline	Charlotte Wynters
Spencer	Porter Hall
Sam Smith	J. M. Kerrigan
Aunt Martha	Margaret Sedden
Aunt Lucy	Margaret McWade
(The Pixilated Sisters)	
Gilbert	Purnell Pratt
Jerry	Irving Bacon
Peter Winton	Ivan Miller

The Devil's Playground

(Columbia)

Comedy-Drama

The names of Richard Dix, Dolores Del Rio and Chester Morris afford substantial marquee material for exploitation of "The Devil's Playground." Use of naval vessels in its production is another mentionable circumstance. That the picture shows what happens inside a sunken submarine, how modern equipment facilitates escape and how divers effect rescue when such equipment becomes fouled, may be set forth as a special reason for seeing the picture. The story is more or less familiar and the performances of the principal players are of the kind best described as characteristic.

Messrs. Dix and Morris are presented as pals in the naval service separated early in the picture by reassignments. Miss Del Rio is presented as a dime-a-dance girl who marries Dix to obtain the security his savings and present shore assignment as service diving instructor will afford her. He is ordered to brief sea duty immediately after their wedding and his friend, unexpectedly arriving in port, passes a week's leave in dalliance with the girl he does not know is his friend's bride. Dix, returning, discovers them in an embrace and thrashes his friend, failing to realize his wife's guilt. His friend boards a submarine which sinks and Dix refuses to go to his rescue until he learns of his bride's falsity. Then he saves his friend any they resume their former relationship, the girl returning to the dance hall to seek new companionship.

Reviewed at the Globe theatre, New York, where the picture was exhibited without eliciting manifest praise or blame.—W.R.W.

Produced and distributed by Columbia. Directed by Erle C. Kenton. Assistant director, Cliff Vroughton. Story by Norman Springer. Screen play by Liam O'Flaherty, Jerome Chodorov and Dalton Trumba. Film editor, Viola Lawrence. Photographed by Lucien Ballard. P.C.A. certificate No. 2033. January 24. Running time, 74 minutes. Adult audience classification.

CAST

Jack Dorgan	Richard Dix
Carmen	Dolores Del Rio
Robert Mason	Chester Morris
Red Anderson	George McKay
Jones	John Gallaudet
Submarine Commander	Pierre Watkins
Sidecar Wilson	Ward Bond
Reilly	Don Rowan
Romano	Francis McDonald
Salvage Boat Commander	Stanley Andrews

Love is News

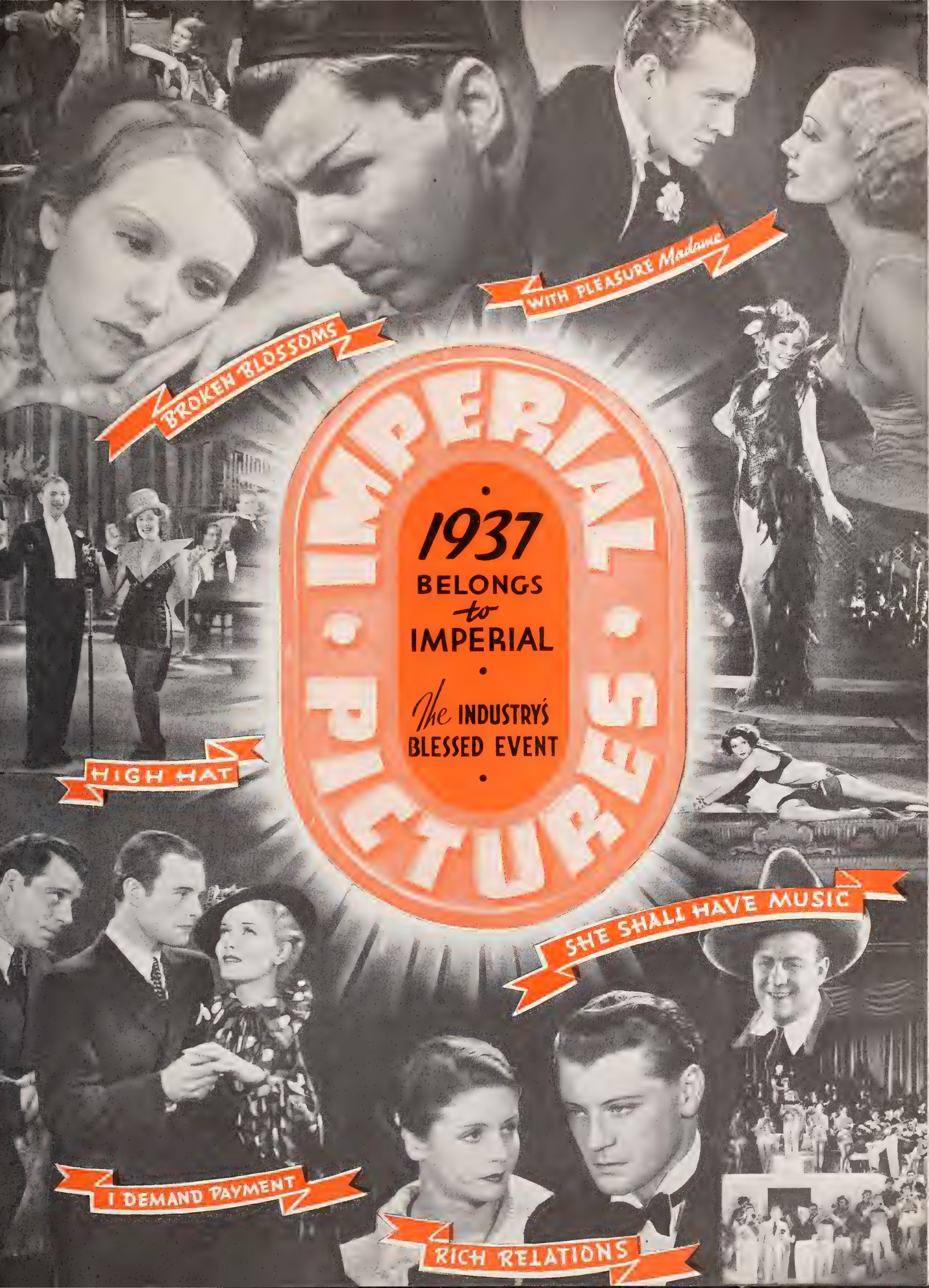
(20th Century-Fox)

Comedy, Romance, Drama

A smartly clever readaptation of the rich girl-newspaper reporter idea, topically titled "Love Is News" looks like desirable amusement for any kind of audience. Analysis of the story content and action, dialogue, characterizations and situations and the name value of the leading and support players shows exploitation quality that really should inspire showmen to go out and do things.

Essentially, the show is comedy romance drama that assumes a farce identity, sometimes slapstick. The most attractive thing, however, realizing that it has been given the benefit of good production and staging, is that it is different from similarly envisioned predecessors, one of those features that rollicks along, surprising incidents popping up with pleasing irregularity. There's no waiting for something comic to happen, the comedy occasionally coming before the audience is ready for it, with the laughter engendered by one situation hanging over to drown out the effect of what happens next.

The plot is simple but provacative. Loretta Young, rich girl, hates publicity; consequently she decorates the headlines continually. By a ruse, reporter Tyrone Power, who is always in editor Don Ameche's dog house, tricks her into a story that she preferred to keep secret. It's a scoop, but it's nothing to the scoop all the other newspapers have when Miss Young announces to the other reporters that she's endowing Power with $1,000,000 and is going to marry


WITH PLEASURE Madame
BROKEN BLOSSOMS
IMPERIAL PICTURES
1937
BELONGS
to
IMPERIAL
The INDUSTRY'S
BLESSED EVENT
HIGH HAT
SHE SHALL HAVE MUSIC
I DEMAND PAYMENT
RICH RELATIONS

him. Mr. Power naturally is chagrined by this affront to his professional abilities, nor is his lot made any the lighter by the rantings of the city editor. His pleas to Miss Young for mercy only result in his being tossed into more hot water, incidents and sequences permitting the supporting cast to add to the merriment. Finally, when Power has been hauled over the coals until his hide is blistered, the girl relents and marries him.

Gay and airy stuff, assuring the maximum amount of amusement for the most varied patronage, the picture's tempo, dialogue and action are rapid fire. Spontaneously human and always wholesome, the film is of the character that automatically appeals to young folk and to the more mature.

Previewed in the Village theatre, Westwood. The storm-drenched Saturday night audience forgot all about rain and floods while the film was on the screen.—G. M.

Produced and distributed by Twentieth Century-Fox. Associate producers, Earl Carroll and Harold Wilson. Directed by Tay Garnett. Story by William Lipman and Frederick Stephani. Screen play by Harry Tugend and Jack Yellen. Musical direction by David Buttolph. Photographed by Ernest Palmer. P. C. A. Certificate No. 2957. Running time, when seen in Hollywood, 75 minutes. Release date, February 26, 1937. General audience classification.

CAST

Steve Leyton	Tyrone Power
Tony Gateson	Loretta Young
Martin J. Canavan	Don Ameche
Judge Hart	Slim Summerville
Cyrus Jeffrey	Dudley Digges
Eddie Johnson	Walter Catlett
Louis Wescott	Pauline Moore
Mrs. Flaherty	Jane Darwell
Penrod	Stepin Fetchit
Count Andre de Guyon	George Sanders
Egbert Eggleston	Elisha Cook, Jr.
A. G. Findlay	Frank Conroy
Kenyon	Paul Stanton
Joe Brady	Charles Williams
Logan	Julius Tannen
Mike Allegretti	George Humbert
J. D. Jones	Frederick Burton
Bevins	Charles Coleman
Alvord	Paul McVey
Tessie	Carol Tevis
Officer	Ed Deering

Picador Porky

(Vitaphone)

Looney Tune Cartoon

The likeable pig invades a Mexican town and with the aid of two stooges and his usual trickery tries his hardest to win the prize as the champion bullfighter. Porkey is awarded the prize money, but wisdom being the better part of valor the pig turns the money over to the bull and swiftly takes his leave of the town. Music plays an important part in these "Looney Tunes" and the arrangement for this is particularly good. Running time, 8 minutes.

Knee Action

(Columbia)

Comedy

Andy Clyde in this subject is an inventor of sorts. His first attempt results in a washing machine and when that does more than is expected of it Clyde converts it into a dish washer. The failure of the inventions, however, is due in great part to the activities of little Rudolph, whom Clyde inherited when he married Rudolph's mother, Florabelle. Being the apple of his mother's eye, Rudolph can do no wrong but nevertheless manages to upset the Clyde apple cart sufficiently to send Clyde packing to a quiet place in the country to rest. Vivien Oakland plays Florabelle, and Tommy Bonds is Rudolph. Running time, 17 minutes.

Dexterity

(MGM)

Excellent Pete Smith Short

A marvelous display of expert skill and superhuman confidence is the matter for presentation in this Pete Smith specialty short. Charles Carrer displays his excellent juggling technique. Harry Jackson does his exceptional stuff of axe swinging and whip snapping with the aid of his son and daughter as trusting subjects. Vyrl Jackson demonstrates the talent that has earned him the reputation of being the world's horseshoe pitching champion. Much of the credit for this thrilling act must go to Mrs. Jackson who allows her husband among other stunts to hurl the iron shoes at a paper bag placed upon her pretty head and thus demonstrates for the ladies in the audience the acme of conjugal trust. Paul Sydell and his highly trained canines perform a set of tricks that will be the envy of all pooch owners who have the hardest time even getting their pets to sit up and beg. The entire composition, excitingly edited and breezily presented by the exuberant Mr. Smith, is first rate film fare for any audience. Running time, nine minutes.

Dick Tracy

(Republic)

Action Serial

An action-packed serial, the subject gives promise in the first two chapters of being one of the best bets in its sphere of entertainment in recent years. Produced by Nat Levine, the story is based on the widely popular cartoon strip of the same name. Deviating from the original in a few details, with Tracy a G-man instead of a metropolitan cop, it retains the episodic flavor of the cartoon with something added. The two initial chapters have such interest arousing scenes as the attempted destruction of San Francisco's new Bay bridge by employing sound waves, the introduction in a mysterious and dramatic fashion of the Lame One, sinister character and the brains behind the spider gang, and Tracy's escape from the power plant hideout of the gang. Ralph Byrd as Dick Tracy is likeable and quick of action. Others in the cast are Kay Hughes, Smiley Burnette, Lee Van Atta, John Picorri, Carleton Young, Fred Hamilton and Frances X. Bushman. Direction is by Ray Taylor and Alan James. Running time, 15 chapters of approximately 20 minutes each.

Community Sing, No. 1

(Columbia)

Words and Music

The first of a new series, this subject takes its cue from the radio program of the same name. With Wendell Hall leading and with the lyrics superimposed on the film, the audience is invited to join in the singing. Billy Jones and Ernie Hare do a song, as does little Jolly, the 10-year-old singing star. The songs are all of the type particularly suited to group singing. Andy Sanella and his orchestra do the playing. Running time, 10 minutes.

Paramount Pictorial, No. 6

(Paramount)

Informative

Items included in this latest edition of the Paramount Pictorial group are carefully selected and interestingly presented. Factors of entertainment value number some fine shots of a mountain lion cornered up a tree, eye-filling colored shots of twilight shadows falling over land and sea, and an expert demonstration of the fine art of skiing by that past master of the sport, Hans Schneider. Alois Havrilla, David Ross and Stan Lomax lend their radio-educated vocal chords for narrative purposes. Running time, 10 minutes.

Screen Snapshots No. 5

(Columbia)

Of Interest

In this number of the "Snapshots" series, always of interest, are shots from the movie fathers-and-sons barbecue, which was held on a ranch on the outskirts of Hollywood. The dedication of the new Del Mar fair grounds has Bing Crosby, its sponsor, and Governor Merriam officiating. Fredric March receives a giant postcard, which contains the signatures of all the citizenry of Racine, Wisconsin. At the Domino Club a party is held to entertain former screen favorites, and Anita Stewart is shown getting material for her photographic album. Running time, 10 minutes.

The Paneless Window Washer

(Paramount)

Popeye Routine

Adopting a new profession that will do justice to his by now fabled prowess, Popeye, the ever popular proponent of the spinach diet, this time is a window washer, and what kind of window washer he is will serve as material for many a chuckle and hearty guffaw. Competition is offered our hero in the rugged and equally determined form of a rival window cleaner. The contest wherein the two boys alternately perform their special cleaning tricks and pummel each other from floor to floor is comic business in the best Popeye tradition. Of course, the moral support of the faithful Olive Oyl and the more important aid of Popeye's favorite vegetable dish clinch the argument for him. Running time, seven minutes.

Gold-Quest of the Ages

(Columbia)

Interesting

This subject presents in an entertaining manner some of the highlights of mankind's quest for gold. Done in color, the subject opens with a meeting of Marie Antoinette and Cardinal Rouan with a Dr. Caliastro, alchemist, who fraudulently claimed a way of making gold by chemical means. The doctor convinced his visitors of his magic and they saw in it a short cut to end the state of bankruptcy existing in France, but subsequent tests proved the method false. When gold was discovered in California cities sprang up over night. The camera roams around one or two of these former cities, now ghost towns, whose populace rapidly dwindled when the gold petered out. Other aspects of gold, mining, smelting also are shown. Narration is by Robert Sherwood. Running time, 10 minutes.

Torture Money

(MGM)

Gripping

Packing the dramatic punch of a full sized feature into its twenty minutes of running time, this subject presents a gripping and rapidly paced expose of the accident racket to fleece insurance companies. A young reporter works his way into the confidence of the racketeers. Selected as the next victim for the "accident," the investigator is forced to undergo the experience of being beaten and bruised to make the frameup seem real. He is still able to tip off the police. The whole tale is vividly told; the grim atmosphere of the plottings excellently produced. The brutal subject matter does not make the short entirely satisfactory material for the Junior Matinee. Running time, 20 minutes.

In Old Wyoming

(Paramount)

Song Presentation

Presenting the scenic background that inspired the song of the title, this collection of expertly photographed and colored shots of wild and beautiful western country is a subject that will improve any program. Pictorial effects of animal life in striking natural setting, glimpses of wide mountain ranges and expansive sky, picturesque cowboys in the saddle herding steers and horses or sitting around camp fires singing their songs of the hills, are combined into a pleasing bit of arresting visual entertainment. The one slight drawback is the overdone treatment of the song's refrain by an orchestra and male chorus. Robert C. Bruce is responsible for the unusually fine camera and coloring work. Running time, nine minutes.

USED IN NINE OF

"1936's BEST TEN"

ALL but one of the ten pictures chosen in the *Film Daily's* 1936 critics' poll were made on Eastman Super X Panchromatic Negative. Unquestionably this famous film contributes substantially to the artistry and entertainment value of every production in which it is used. Eastman Kodak Company, Rochester, N. Y. (J. E. Brulatour, Inc., Distributors, Fort Lee, New York, Chicago, Hollywood.)

EASTMAN *SUPER X*

PANCHROMATIC NEGATIVE

THEATRE RECEIPTS

The total of theatre receipts for the calendar week ended February 20, 1937, from 105 theatres in 18 major cities of the country was $1,159,295, a decrease of $10,036 from the total of the preceding week ended February 13, 1937, when 103 theatres in 18 large cities of the country aggregated $1,169,331.

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Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Boston							
Boston	3,246	35c-75c	“Condemned Row” (Radio) (on stage: Olsen and Johnson)	19,500	“Join the Marines” (Republic) (on stage: Leon Errol and Louise Beavers)	21,000	High 12-5 “Smartest Girl in Town” 43,500 (on stage: Eddie Cantor) (6 days) Low 6-13 “The Harvester” and “Abdul the Damned” 4,000
Fenway	1,382	30c-50c	“Black Legion” (W.B.) and “The Holy Terror” (20th Cent.-Fox)	5,000	“Maid of Salem” (Para.) and “Bulldog Drummond Escapes” (Para.)	7,000	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 8,000 Low 7-20-35 “Don't Bet on Blondes” and “Ladies Crave Excitement” 2,500
Keith's Memorial	2,907	25c-65c	“You Only Live Once” (U.A.)	12,500	“The Plough and the Stars” (Radio) (2nd week)	15,500	High 2-29 “Follow the Fleet” 37,000 Low 8-17-35 “Jalna” 5,500
Loew's Orpheum.	2,970	35c-65c	“Beloved Enemy” (U.A.) and “Women of Glamour” (Col.)	16,000	“After the Thin Man” (MGM) (2nd week)	16,500	High 11-16-35 “Mutiny on the Bounty” 25,000 Low 6-27 “Sins of Man” and “Half Angel” 9,000
Loew's State	3,557	35c-65c	“Beloved Enemy” (U.A.) and “Women of Glamour” (Col.)	13,000	“After the Thin Man” (MGM) (2nd week)	14,000	High 11-16-35 “Mutiny on the Bounty” 24,500 Low 7-6-35 “Sanders of the River” and “Unknown Woman’ 7,500
Metropolitan	4,332	35c-75c	“Stolen Holiday” (F.N.) (on stage: Eddie Duchin and Orch.)	26,000	“Lloyds of London” (20th Cent.-Fox) (on stage: Belle Baker and Stepin Fetchit)	31,000	High 4-6-35 “Private Worlds” 56,000 (plus stage show) Low 7-20-35 “Men Without Names” 14,000
Paramount	1,793	25c-50c	“Black Legion” (W.B.) and “The Holy Terror” (20th Cent.-Fox)	8,000	“Maid of Salem” (Para.) and “Bulldog Drummond Escapes” (Para.)	11,000	High 3-14 “The Story of Louis Pasteur” and “The Voice of Bugle Ann” 15,000 Low 7-20-35 “Don't Bet on Blondes” and “Ladies Crave Excitement” 4,000
Buffalo							
Buffalo	3,489	30c-50c	“We're on the Jury” (Radio) (on stage: Rudy Vallee's unit)	21,000	“Stolen Holiday” (F.N.)	11,000	High 1-9-37 “After the Thin Man” 27,200 Low 7-27-35 “Broadway Gondolier” 6,600
Century	3,000	25c	“The Holy Terror” (20th Cent.-Fox) and “Charlie Chan at the Opera” (20th Cent.-Fox)	12,000	“Rainbow on the River” (Radio) and “Without Orders” (Radio) (2nd week)	10,000	High 1-20-37 “The Holy Terror and “Charlie Chan at the Opera 12,000 Low 8-3-35 “Mad Love” and “Dog of Flanders” 3,800
Great Lakes	3,000	25c-40c	“That Girl from Paris” (Radio)	9,000	“God's Country and the Woman” (W. B.)	9,700	High 9-5 “The Gorgeous Hussy” 23,500 Low 4-11 “Three Godfathers” and “Her Master's Voice” 4,900
Hippodrome	2,500	25c-40c	“Man of the People” (MGM) and “Under Your Spell” (20th Cent.-Fox)	7,500	“One in a Million” (20th Cent.-Fox)	8,200	High 2-9-35 “David Copperfield” 17,200 Low 4-11 “Timothy's Quest” and “My Marriage” 3,800
Lafayette	3,300	25c	“Man of Affairs” (GB) and “Love Letters of a Star” (Univ.)	6,000	“North of Nome” (Col.) and “Lady from Nowhere” (Col.)	8,300	High 1-12-35 “Broadway Bill” 17,100 Low 10-31 “The President's Mystery” and “Sitting on the Moon” 3,800
Chicago							
Apollo	1,400	35c-75c	“Sing Me a Love Song” (F.N.) (6 days)	6,500	“Rembrandt” (U.A.) (2nd week)	6,500	High 9-12 “Girls' Dormitory 11,000 Low 5-25-35 “The Devil Is a Woman” 1,000
Chicago	4,000	35c-75c	“Stolen Holiday” (F.N.) (plus stage show)	28,500	“Champagne Waltz” (Para.) (on stage: Veloz and Yolanda) (2nd week)	35,500	High 1-9-37 “The Plainsman” 57,500 Low 11-28 “Go West, Young Man” 23,000
Garrick	900	35c-75c	“Champagne Waltz” (Para.)	5,800	“After the Thin Man” (MGM) (2nd week)	6,800	High 11-3 “Sing, Baby, Sing” 10,300 Low 5-4-35 “One New York Night” 3,000
Oriental	3,490	35c-55c	“Man of the People” (MGM) (on stage: Benny Davis and revue)	17,300	“More Than a Secretary” (Col.) (plus vaudeville revue)	19,300	High 1-9-37 “Sinner Take All” 25,800 (on stage: Mills Brothers) Low 9-21-35 “Man on the Flying Trapeze” 13,400
Palace	2,509	35c-75c	‘Sea Devils” (Radio) (on stage: Ken Murray and revue)	25,500	“The Plough and the Stars” (Radio) (on stage: Ritz Brothers and revue)	26,400	High 9-12 “Swing Time” (plus stage show) 35,600 Low 4-11 “Love Before Breakfast” 6,000
Roosevelt	1,591	35c-75c	“You Only Live Once” (U.A.)	9,200	“Black Legion” (W.B.)	10,000	High 1-5-35 “Forsaking All Others” 27,000 Low 11-23-35 “O'Shaughnessy's Boy” 7,000
State-Lake	2,776	20c-40c	“She's Dangerous” (Univ.) (on stage: Duncan Sisters and revue)	17,500	“Lady from Nowhere” (Col.) (plus stage show)	16,600	High 9-12 “The Iron Man” 20,100 Low 7-20-35 “Alias Mary Dow” 8,000
United Artists	1,700	35c-75c	“Camille” (MGM) (3rd week)	16,000	“Camille” (MGM) (2nd week)	18,800	High 1-9-37 “After the Thin Man” 35,700 Low 4-13-35 “Vanessa: Her Love Story” 10,000
Cleveland							
Allen	3,330	30c-42c	“We Who Are About to Die” (Radio)	6,000	“The Holy Terror” (20th Cent.-Fox)	6,000	High 1-9-37 “Charlie Chan at the Opera” 9,300 Low 6-22-35 “The Daring Young Man” 1,300
Hippodrome	3,800	30c-42c	“On the Avenue” (20th Cent.-Fox)	16,500	“Stolen Holiday” (F.N.) (6 days)	10,000	High 9-21-35 “Top Hat” 27,500 Low 8-24-35 “Dante's Inferno” 5,250
RKO Palace	3,100	30c-60c	“The Great O'Malley” (W.B.) (on stage: Ritz Brothers)	23,000	“God's Country and the Woman” (W.B.) (stage: Benny Fields and Revue)	20,000	High 4-6-35 “Transient Lady” 39,000 Low 6-8-35 “Break of Hearts” 5,500
State	3,400	30c-42c	“Rembrandt” (U.A.)	8,500	“Champagne Waltz” (Para.)	13,000	High 4-18 “Petticoat Fever” 40,500 (on stage: Jack Benny and Mary Livingston) Low 3-16-35 “Folies Bergere” 6,000
Stillman	1,900	30c-42c	“Under Cover of Night” (MGM)	4,000	“The Plainsman” (Para.) (2nd week)	6,000	High 1-16-37 “After the Thin Man” 12,000 Low 5-9-36 “Too Many Parents” 2,000
Denver							
Aladdin	1,500	25c-50c	“One in a Million” (20th Cent. Fox)	5,000	“Man of Affairs” (GB)	4,000	High 11-14 “The Gay Desperado” 6,000 Low 6-22-35 “Nell Gwyn” and “My Heart Is Calling” 600
Broadway	1,500	25c-40c	“Three Smart Girls” (Univ.)	4,000	“Three Smart Girls” (Univ.)	4,500	High 5-16 “The Great Ziegfeld” 8,000 (50c-$1.36) Low 12-28-35 “Unfinished Symphony” 300
Denham	1,500	25c-40c	“A Doctor's Diary” (Para.)	5,500	“Champagne Waltz” (Para.) (2nd week)	5,500	High 2-29 “Klondike Annie” 13,000 Low 8-24-35 “Without Regret” 1,750
Denver	2,500	25c-50c	“Lloyds of London” (20th Cent.- (Fox) (plus stage band)	12,000	“One in a Million” (20th Cent.-Fox) (plus stage band)	13,000	High 11-16-35 “Mutiny on the Bounty” 15,000 Low 12-28-35 “Here Comes the Band” 1,500
Orpheum	2,600	25c-40c	“Condemned Row” (Radio) and “Mama Steps Out” (MGM)	6,000	“We're on the Jury” (Radio) and “Under Cover of Night” (MGM)	6,500	High 1-9-37 “After the Thin Man” 17,000 Low 12-28-35 “The Perfect Gentleman” 2,000
Paramount	2,000	25c-40c	“The Devil's Playground” (Col.) and “Dodge City Trail” (Col.)	3,000	“The Woman Alone” (GB) and “Counterfeit Lady” (Col.)	2,500	High 5-11-35 “Bride of Frankenstein” 7,000 Low 11-30-35 “Bad Boy” 800

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Hollywood							
Chinese	2,500	30c-55c	"On the Avenue" (20th Cent.-Fox).. and "Under Cover of Night" (MGM)	13,356	"You Only Live Once" (U.A.) and "Dangerous Number" (MGM)	10,113	High 2-22 "Modern Times".............. 26,000 Low 5-4-35 "West Point of the Air"..... 4,900
Pantages	3,000	30c-65c	"Sea Devils" (Radio) and.......... "Criminal Lawyer" (Radio)	8,500	"White Hunter" (20th Cent.-Fox).. and "We're on the Jury" (Radio)	5,900	High 9-12 "My Man Godfrey" and "Yellowstone" 21,000 Low 4-13-35 "Mister Dynamite" and "Great God Gold" 2,500
W. B. Hollywood	3,000	30c-65c	"God's Country and the Woman".. (W.B.) and "Two Wise Maids" (Republic)	12,000	"Sing Me a Love Song" (F.N.) and "Once a Doctor" (F.N.)	11,200	High 11-14 "Cain and Mabel" and.... "The Case of the Black Cat" 19,500 Low 6-27 "The Big Noise"................ 4,000
Indianapolis							
Apollo	1,100	25c-40c	"Lloyds of London" (20th Cent.-Fox)	4,000	"Lloyds of London" (20th Cent.-Fox)	6,500	High 9-12 "My Man Godfrey"........... 8,000 Low 6-27 "Sins of Man".................. 1,600
Circle	2,800	25c-40c	"We're on the Jury" (Radio) and "Outcast" (Para.)	3,000	"You Only Live Once" (U.A.) and "Bulldog Drummond Escapes" (Para.)	5,000	High 10-10 "Anthony Adverse".......... 10,000 Low 3-16-35 "Transient Lady"........... 2,000
Loew's	2,800	25c-40c	"Dangerous Number" (MGM) and. "Devil's Playground" (Col.)	6,000	"Women of Glamour" (Col.) and.. "Under Cover of Night" (MGM)	4,500	High 1-2-37 "After the Thin Man"...... 16,000 Low 4-6-35 "Casino Murder Case"....... 2,750
Lyric	2,000	25c-40c	"Breezing Home" (Univ.).......... (on stage: Mitchell and Durant)	10,300	"The Great O'Malley" (W.B.).... (plus Major Bowes' Girl Revue)	12,000	High 9-12 "Pepper"...................... 14,000 (on stage: Major Bowes' Amateurs) Low 2-7-35 "Murder of Dr. Harrigan".. 5,700
Kansas City							
Mainstreet	3,100	25c-40c	"Stolen Holiday" (F.N.)...........	6,500	"God's Country and the Woman" (W. B.)	7,800	High 11-23-35 "Case of the Lucky Legs" 22,000 Low 1-12-35 "I Sell Anything".......... 2,000
Midland	4,000	25c-40c	"Women of Glamour" (Col.) and.. "Dangerous Number" (MGM)	9,000	"More Than a Secretary" (Col.).. and "Devil's Playground" (Col.)	9,500	High 1-2-37 "After the Thin Man"...... 26,300 Low 9-14-35 "Bonnie Scotland".......... 6,000
Newman	1,900	25c-40c	"Black Legion" (W.B.)............	6,500	"A Doctor's Diary" (Para.).........	6,800	High 5-25-35 "Goin' to Town"............ 14,000 Low 5-18-35 "Dinky"..................... 3,000
Tower	2,090	25c-35c	"Woman Wise" (20th Cent.-Fox).. (plus stage show)	7,400	"A Smart Blonde" (W. B.)......... (plus stage show)	6,900	High 1-18 "Magnificent Obsession"...... 14,500 Low 3-14 "Lady of Secrets".............. 5,000
Uptown	2,000	25c-40c	"One in a Million" (20th Cent.-Fox)	5,500	"Lloyds of London"................. (20th Cent.-Fox) (2nd week)	4,500	High 9-7-35 "Steamboat Round the Bend" 11,000 Low 7-27-35 "Black Sheep"............... 2,100
Los Angeles							
Carthay	1,518	50c-$1.50	"The Good Earth" (MGM)........ (3rd week)	17,500	"The Good Earth" (MGM)........ (2nd week)	17,300	....
Four Star	900	30c-55c	"Wings of Morning" (20th Cent.-.. Fox)	5,778	"Men Are Not Gods" (U.A.)......	5,325	High 1-2-37 "Rembrandt" (6 days)...... 9,113 Low 12-17-35 "Return of Peter Grimm" 2,400
Hillstreet	2,700	30c-65c	"Sea Devils" (Radio) and.......... "Criminal Lawyer" (Radio)	10,000	"White Hunter" (20th Cent.-Fox) and "We're on the Jury" (Radio)	7,000	High 9-12 "My Man Godfrey" and "Yellowstone" 24,000 Low 11-2-35 "Three Kids and a Queen" 2,800
Loew's State	2,500	30c-55c	"On the Avenue" (20th Cent.-Fox) and "Under Cover of Night" (MGM)	15,611	"You Only Live Once" (U.A.) and "Dangerous Number" (MGM)	14,043	High 1-9-37 "After the Thin Man" and "Woman Wise" 25,900 Low 10-26-35 "Way Down East"......... 6,200
Paramount	3,595	30c-55c	"Clarence" (Para.) and............ "Devil's Playground" (Col.) (plus stage show)	12,500	"Champagne Waltz" (Para.)....... (plus stage show)	21,500	High 1-9-37 "College Holiday"........... 35,000 Low 6-27 "Case Against Mrs. Ames".... 9,126
W. B. Downtown	3,400	30c-65c	"God's Country and the Woman".. (W.B.) and "Two Wise Maids" (Republic)	14,000	"Sing Me a Love Song" (F.N.) and "Once a Doctor" (F.N.)	10,000	High 11-14 "Cain and Mabel" and "The Case of the Black Cat" 20,000 Low 6-27 "The Big Noise"................ 3,800
Minneapolis							
Century	1,600	25c-40c	"Lloyds of London" (20th Cent.-Fox)	5,300	"A Doctor's Diary" (Para.)........	5,000	High 1-16-37 "Three Smart Girls"....... (2nd week) 9,000 Low 1-30-37 "Camille" 3,000
Minnesota	4,000	25c-55c	"On the Avenue" (20th Cent.-Fox)	12,000	"Lloyds of London" (20th Cent.-Fox)	13,000	High 1-4 "The Bride Comes Home"...... 31,326 Low 12-26 "White Hunter"............. 6,000
RKO Orpheum	2,900	25c-40c	"Black Legion" (W.B.)............	4,000	"Stolen Holiday" (F.N.)........... (plus stage show) (35c-55c)	15,000	High 9-21-35 "Top Hat".................. 18,000 Low 6-13 "The Golden Arrow"........... 3,000
State	2,400	25c-40c	"Charlie Chan at the Opera" (20th.. Cent.-Fox) and "Mind Your Own Business" (Para.)	5,000	"Can This Be Dixie" (20th Cent.-Fox) and "Sinner Take All" (MGM)	3,000	High 9-19 "Sing, Baby Sing"............ 8,000 Low 1-30-37 "King of Hockey" and "Career Woman" 2,500
World	400	25c-35c	"Three Smart Girls" (Univ.)...... (7th week)	2,000	"Three Smart Girls" (Univ.)..... (6th week)	2,000	High 9-5 "Secret Agent"................ 6,000 Low 9-19 "The Private Life of Louis XIV" 1,900
Montreal							
Capitol	2,547	25c-60c	"Stolen Holiday" (F.N.) and....... "Racing Lady" (Radio)	10,500	"God's Country and the Woman".. (W.B.) and "Mind Your Own Business" (Para.)	9,500	High 2-9-35 "Lives of a Bengal Lancer" 15,500 Low 12-26 "A Midsummer Night's Dream" 6,500
His Majesty's	1,700	25c-50c	"Wings of the Morning"........... (20th Cent.-Fox) (3rd week)	3,500	"Wings of the Morning" .... (20th Cent.-Fox) (2nd week)	6,000	High 10-17 "Nine Days a Queen" and "Two's Company" 9,000 Low 6-2-34 "All Quiet on the Western Front" 3,000
Loew's	3,115	25c-60c	"Mad Holiday" (MGM) and....... "The Great O'Malley" (W.B.) (plus stage show)	11,000	"Once a Doctor" (F.N.) and........ "One Way Passage" (W.B.) (re-issue) (plus stage show)	10,000	High 9-26 "Public Enemy's Wife" (John Boles on stage) 15,000 Low 6-15-35 "Mark of Vampire" and "Baby Face Harrington" 5,500
Palace	2,600	25c-65c	"After the Thin Man" (MGM).... (2nd week)	8,000	"After the Thin Man" (MGM).... (1st week)	13,500	High 12-7-35 "Mutiny on the Bounty".. 15,000 Low 12-26 "Old Hutch" and "Mister Cinderella" 7,500
Princess	2,272	25c-65c	"More Than a Secretary" (Col.).... and "Legion of Terror" (Col.)	7,500	"Winterset" (Radio) and.......... "Rainbow on the River" (Radio)	7,500	High 2-22 "Modern Times" and "Guard That Girl" 12,500 Low 12-28-35 "Remember Last Night?" and "East of Java" 3,000
New York							
Astor	1,142	55c-$2.20	"The Good Earth" (MGM)......... (3rd week)	23,000	"The Good Earth" (MGM) .... (2nd wek)	23,100	....
Capitol	4,700	25c-85c	"Camille" (MGM) .... (6 days-4th week)	20,000	"Camille" (MGM) .... (3rd week)	35,000	High 1-5-35 "Forsaking All Others"..... 87,000 Low 5-30 "Three Wise Guys"............ 7,000
Criterion	1,700	25c-75c	"Great Guy" (Grand National)..... (7th week)	5,000	"Great Guy" (Grand National).... (6th week)	8,500	....
Paramount	3,700	25c-85c	"Champagne Waltz" (Para.)....... (plus stage show) (2nd week)	39,000	"Champagne Waltz" (Para.)...... (plus stage show) (1st week)	48,000	High 1-19-35 "Lives of a Bengal Lancer" 65,300 Low 12-21-35 "Millions in the Air"...... 10,000
Rialto	594	25c-55c	"A Doctor's Diary" (Para.)........	7,500	"We're on the Jury" (Radio)......	7,000	....
Rivoli	2,200	25c-99c	"You Only Live Once" (U.A.)..... (3rd week)	15,000	"You Only Live Once" (U.A.).... (2nd week)	22,000	High 2-15 "Modern Times"............... 65,000 Low 6-29-35 "Nell Gwyn"................. 8,100
RKO Music Hall	5,954	40c-$1.65	"On the Avenue" (20th Cent.-Fox). (plus stage show) (2nd week)	85,000	"On the Avenue" (20th Cent.-Fox) (plus stage revue) (1st week)	88,000	High 9-7-35 "Top Hat"...................131,200 Low 12-19 "More Than a Secretary".... 45,000
Roxy	6,200	25c-75c	"Head Over Heels in Love" (GB).. (plus stage show)	45,300	"Three Smart Girls" (Univ.)...... (on stage: Borrah Minevitch and Rasçals) (3rd week)	35,000	High 1-9-37 "One in a Million".......... (8 days) 80,000 Low 4-20-35 "My Heart Is Calling"..... 17,500
Strand	3,000	40c-99c	"Green Light" (F.N.)...............	27,000	"Stolen Holiday" (F.N.)............ (2nd week)	14,500	High 5-11 "The G Men"................... 60,138 Low 4-4-36 "Snowed Under"............. 6,100

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross
			Picture	Gross	Picture	Gross	(Tabulation covers period from January, 1935) (Dates are 1936 unless otherwise specified)
Oklahoma City							
Capitol	1,200	10c-41c	"The Plough and the Stars" (Radio)	1,500	"Winterset" (Radio)	2,600	High 8-29 "Girls' Dormitory" 3,900 Low 5-9 "Big Brown Eyes" 1,300
Criterion	1,700	10c-55c	"Lloyds of London" (20th Cent.-Fox)	5,000	"Stolen Holiday" (F.N.)	3,500	High 9-14-35 "Steamboat Round the Bend" 10,000 Low 11-12-35 "The Case of the Lucky Legs" 2,500
Liberty	1,500	10c-35c	"The Case of the Black Cat" (F.N.) (plus vaudeville) (4 days) (10c-40c) "Dancing Pirate" (Radio) and "The Plot Thickens" (Radio) (3 days)	2,400 600	"Jailbreak" (W.B.) and "Ticket to Paradise" (Republic) (4 days) "Along Came Love" (Para.) and "Conflict" (Univ.) (3 days)	2,000 900	High 1-19-35 "Gentlemen Are Born" and "Crime Doctor" 4,200 Low 10-26-35 "Little Big Shot" and "I Live for Love" 1,500
Midwest	1,500	10c-55c	"God's Country and the Woman" (W.B.)	3,700	"You Only Live Once" (U.A.)	3,900	High 1-2-37 "After the Thin Man" 8,800 Low 8-24-35 "The Farmer Takes a Wife" 1,800
Omaha							
Brandeis	1,200	25c-40c	"Condemned Row" (Radio) and "We're on the Jury" (Radio)	3,600	"Stolen Holiday" (F.N.) and "Devil's Playground" (Col.)	5,700	High 9-14-35 "Top Hat" 9,500 Low 6-6 "Dancing Pirate" and "Murder on the Bridle Path" 2,600
Omaha	2,200	25c-40c	"Three Smart Girls" (Univ.) and "Dangerous Number" (MGM)	7,400	"The Holy Terror" (20th Cent.-Fox) and "Charlie Chan at the Opera" (20th Cent.-Fox)	7,600	High 7-11 "San Francisco" and "The First Baby" 11,600 Low 10-5-35 "Dante's Inferno" and "She Gets Her Man" 3,600
Orpheum	3,000	25c-40c	"Lloyds of London" (20th Cent.-Fox) and "Career Woman" (20th Cent.-Fox)	9,300	"Great Guy" (Grand National) (plus stage show) (35c-55c)	14,500	High 2-29 "Exclusive Story" (on stage: Ted Lewis) 21,150 Low 12-28-35 "Mister Hobo" and "Three Kids and a Queen" 5,800
Philadelphia							
Aldine	1,400	40c-65c	"You Only Live Once" (U.A.) (2nd week)	4,500	"You Only Live Once" (U.A.) (1st week)	9,700	High 1-9-37 "Beloved Enemy" 21,000 Low 1-26-35 "The Runaway Queen" 2,200
Boyd	2,400	40c-55c	"Lloyds of London" (20th Cent.-Fox) (11 days)	23,000	"Champagne Waltz" (Para.) (5 days-2nd week)	7,000	High 1-4 "A Tale of Two Cities" 30,000 Low 8-17-35 "Jalna" 6,000
Earle	2,000	25c-55c	"The Great O'Malley" (W.B.) (plus stage show)	14,000	"Bulldog Drummond Escapes" (Para.) (on stage: Duncan Sisters and Revue)	12,500	High 1-4 "Miss Pacific Fleet" 22,090 Low 10-5-35 "I Live for Love" 9,500
Fox	3,000	40c-65c	"The Plough and the Stars" (Radio) (plus stage show)	14,500	"More Than a Secretary" (Col.) (on stage: Ina Ray Hutton and Band)	16,000	High 5-9 "Under Two Flags" 31,000 Low 9-28-35 "Redheads on Parade" 7,500
Karlton	1,000	25c-40c	"More Than a Secretary" (Col.)	2,500	"Men Are Not Gods" (U.A.) (9 days)	3,700	High 10-5-35 "Top Hat" 6,300 Low 6-1-35 "Dinky" 1,200
Keith's	2,000	30c-50c	"Champagne Waltz" (Para.)	2,800	"Stolen Holiday" (F.N.)	3,100	High 4-13-35 "Roberta" 5,800 Low 1-2-35 "The Right to Live" 900
Stanley	3,700	40c-55c	"On the Avenue" (20th Cent.-Fox) (2nd week)	13,000	"On the Avenue" (20th Cent.-Fox) (1st week)	18,500	High 12-5 "Born to Dance" 33,500 Low 5-11-35 "Stolen Harmony" 4,000
Stanton	1,700	30c-50c	"Man of the People" (MGM)	5,300	"Black Legion" (W. B.) (2nd week)	7,000	High 1-11 "Riffraff" 10,000 Low 3-23-35 "Captain Hurricane" 1,800
Portland, Ore.							
Blue Mouse	1,700	30c-40c	"Theodora Goes Wild" (Col.) (6th week) and "Lady from Nowhere" (Col.) (2nd week)	2,500	"Theodora Goes Wild" (Col.) (5th week) and "Lady from Nowhere" (Col.) (1st week)	2,500	High 6-17-35 "Life Begins at Forty" 2,700 Low 6-22-35 "My Heart Is Calling" 1,400
Broadway	1,912	30c-40c	"The Last of Mrs. Cheyney" (MGM) and "Dangerous Number" (MGM)	6,000	"Mama Steps Out" (MGM) and "Man of the People" (MGM)	6,300	High 5-16 "The Singing Kid" 8,500 Low 7-27-35 "Calm Yourself" and "Chinatown Squad" 4,000
Mayfair	1,700	30c-40c	"Condemned Row" (Radio) and "Let's Make a Million" (Para.)	4,000	"Bulldog Drummond Escapes" (Para.) and "Join the Marines" (Republic)	3,500	High 1-25 "A Midsummer Night's Dream" 12,000 Low 1-19-35 "Behold My Wife" and "Defense Rests" 1,600
Orpheum	1,700	30c-40c	"That Girl from Paris" (Radio) and "Crack-Up" (20th Cent.-Fox)	6,000	"Winterset" (Radio) and "More Than a Secretary" (Col.) (2nd week)	6,000	High 9-28-35 "She Married Her Boss" 9,500 Low 11-23-35 "To Beat the Band" and "Wanderer of the Wasteland" 4,000
Paramount	3,008	30c-40c	"One in a Million" (20th Cent.-Fox) (3rd week) and "Woman in Distress" (Col.)	8,900	"One in a Million" (20th Cent.-Fox) and Counterfeit Lady" (Col.) (2nd wek)	8,700	High 4-20-35 "Private Worlds" 11,500 Low 5-2 "The Witness Chair" and "Big Brown Eyes" 5,000
United Artists	945	30c-40c	"Green Light" (F.N.)	7.000	"The Luckiest Girl in the World" (Univ.)	5,000	High 10-17 "Dodsworth" 9,500 Low 6-8-35 "Age of Indiscretion" 4,000
San Francisco							
Embassy	1,400	15c-40c	"Now and Forever" (Para.) and "Horse Feathers" (Para.) (15c-35c)	3,200	"Forbidden Adventure" (Roadshow Att.) (2nd week)	4,200	High 11-14 "Gambling with Souls" 7,500 Low 12-7-35 "Two Sinners" and "$1,000 a Minute" 2,000
Fox	5,651	15c-75c	"Maid of Salem" (Para.) and "The Holy Terror" (20th Cent.-Fox)	19,000	"The Great O'Malley" (W.B.) and "Dangerous Number" (MGM)	16,200	High 1-16-37 "After the Thin Man" "King of Hockey" 29,000 Low 11-30-35 "To Beat the Band" and "Freckles" 4,000
Golden Gate	2,800	15c-55c	"We're on the Jury" (Radio) (on stage: Ethel Waters and revue)	20,500	"Criminal Lawyer" (Radio) (plus vaudeville)	16,300	High 8-15 "The Last Outlaw" (on stage: Eddie Cantor) 34,000 Low 5-23 "Dancing Pirate" 9,000
Orpheum	2,440	15c-40c	"More Than a Secretary" (Col.) and "The Mighty Treve" (Univ.) (2nd week)	7,200	"More Than a Secretary" (Col.) and "The Mighty Treve" (Univ.) (1st week)	10,200	High 1-2-37 "Pennies from Heaven" and "You Can't Get Away With It" 17,200 Low 10-26-35 "King Solomon of Broadway" and "Fighting Youth" 4,800
Paramount	2,670	15c-75c	"On the Avenue" (20th Cent.-Fox) and "The Woman Alone" (GB) (2nd week)	13,400	"Champagne Waltz" (Para.) and "Career Woman" (20th Cent.-Fox) (2nd week)	12,600	High 7-11 "San Francisco" 23,000 Low 3-2-35 "Living on Velvet" and "All the King's Horses" 8,500
St. Francis	1,470	15c-40c	"After the Thin Man" (MGM) and "Hats Off" (Grand National) (4th week)	4,800	"After the Thin Man" (MGM) and "Hats Off" (Grand National) (3rd week)	5,600	High 8-1 "San Francisco" 12,400 Low 12-12 "Polo Joe" and "Can This Be Dixie?" 4,400
United Artists	1,200	15c-65c	"Beloved Enemy" (U.A.)	7,600	"Garden of Allah" (U.A.) (4th week)	4,200	High 10-26-35 "Barbary Coast" 15,000 Low 12-28-35 "Mimi" 2,500
Warfield	2,700	15c-75c	"Lloyds of London" (20th Cent.-Fox) (3rd week) and "Off to the Races" (20th Cent.	12,500	"Lloyds of London" (20th Cent.-Fox) and "Off to the Races" (20th Cent.-Fox) (2nd week)	14,000	High 10-5-35 "I Live My Life" 35,000 Low 12-5 "Polo Joe" and "Can This Be Dixie?" 12,000
Seattle							
Blue Mouse	950	25c-55c	"Stolen Holiday" (F.N.) and "Under Cover of Night" (MGM)	3,200	"Winterset" (Radio) and "Woman Wise" (20th Cent.-Fox)	3,850	High 12-12 "Charge of Light Brigade" 7,200 Low 1-9-37 "College Holiday" 2,850
Fifth Avenue	2,500	25c-55c	"Lloyds of London" (20th Cent.-Fox) and "We're on the Jury" (Radio) (2nd week)	7,200	"Lloyds of London" (20th Cent.-Fox) and "We're on the Jury" (Radio) (1st week)	9,300	High 9-19 "Anthony Adverse" 11,300 Low 4-26 "Trail of the Lonesome Pine" 2,600
Liberty	1,800	15c-55c	"Rembrandt" (U.A.) and "Counterfeit Lady" (Col.) (25c-55c)	4,400	"Beloved Enemy" (U.A.)	5,250	High 1-2-37 "Pennies from Heaven" and "North of Nome" 10,000 Low 4-13-35 "White Lies" and "Happy Landing" 2,700
Music Box	950	25c-55c	"One in a Million" (20th Cent.-Fox) (4th week)	3,950	"One in a Million" (20th Cent.-Fox) (3rd week)	4,100	High 2-16-35 "Roberta" 6,100 Low 1-26-35 "The Man Who Reclaimed His Head" 2,850
Music Hall	2,275	25c-55c	"On the Avenue" (20th Cent.-Fox) and "Crack-Up" (20th Cent.-Fox)	7.400	"You Only Live Once" (U.A.) and "The Holy Terror" (20th Cent.-Fox)	4,900	....
Orpheum	2,450	25c-40c	"Daniel Boone" (Radio) and "Hats Off" (Grand National) (plus vaudeville) (2nd week)	6,200	"Daniel Boone" (Radio) and "Hats Off" (Grand National) (plus vaudeville) (1st week)	5,350	High 9-21-35 "Top Hat" 10,400 Low 12-5 "A Woman Rebels" and "Mister Cinderella" 4,200
Palomar	1,500	15c-35c	"Shakedown" (Col.) (stage: Duke Ellington and Band) (4 days) "Love Letters of a Star" (Univ.) (plus vaudeville) (4 days)	5,100 2,000	"Easy to Take" (Para.) (on stage: Major Bowes' Amateurs)	5,200	....
Paramount	3,050	25c-40c	"Black Legion" (W.B.) and "Mama Steps Out" (MGM)	5,800	"Stolen Holiday" (F.N.) and "Under Cover of Night" (MGM)	5,900	High 12-14-35 "Annie Oakley" 9,200 Low 6-6 "Till We Meet Again" and "Times Square Playboy" 3,250

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TECHNOLOGICAL

The Bluebook School

ANSWER TO QUESTION NO. 57

Conducted by

F. H. RICHARDSON

Bluebook School Question No. 57 was: (A) Manufacturers of, and dealers in, spherical, parabolic and eliptical mirrors such as are used in connection with certain types of projection light source state their focal lengths. Have such mirrors any exact focal length? Explain. (B) Does current generated in a dynamo or a battery seek earth? Explain. (C) Define "short circuit" and "ground."

The following made acceptable replies: S. Evans and C. Rau; D. Danielson; C. L. Loft; J. R. Prater; L. Cimikoski; H. Edwards; H. B. Smith; A. L. Cooper; T. F. Bochert; W. E. Edmonds; G. E. Doe; O. H. Schmidt; D. P. Miller; C. Lonie; L. F. Hayes; C. Oldham; E. H. Toedte; K. and R. Wells; S. O. Sears; C. Champney; D. E. Birdsong; W. Limmroth; J. A. Zachritz; F. H., S. and P. Delbey; U. S. Logan; S. True; J. Wentworth; H. J. Abernathy and R. Tompkins; T. L. Redhouse; D. Pollock; T. H. Morton, T. H. and L. Klar; G. N. Guidotti; H. Lathrope and C. L. Lowrie; D. and W. Porter; C. Hawkins; L. E. Dodson and H. T. Todd; O. Hunt and B. L. Andrews; R. V. Manning; L. B. Jones and J. R. Davidson; H. T. Plum and C. L. Davis; C. and S. E. Gay; B. L. Bollmingburgh; W. R. Baxter and R. N. Davis; E. N. Solomon; T. T. Brontson; W. L. Smith; T. T. Golley; D. L. Johnson; L. M. and C. B. Traxler; F. L. Birch; P. F. Maxwell; M. F. Robinson and L. A. Beachwood; S. Carberry and S. Neilson; H. P. Richardson; L. Greenhouse; H. W. Matthews; B. L. Sanderson; C. L. Mosier; J. K. Robinson; D. H. Purcell; B. and M. Walker; B. B. Hornstein and R. R. Jacobs; L. and W. R. Matthews; T. R. Tomlinson; W. H. Edmonds; T. L. Brown; S. Q. and O. Mallaby; D. Morgan; J. G. Brown; W. N. Bantree; L. and F. H. Savlor; L. L. Lasser; A. Leonard and G. T. Jones; G. Lantry and W. L. Bolton; H. A. Aims; L. and P. Felt; H. Todd and L. B. Masters; W. L. Bancroft and S. D. Manning; L. Stanford; T. S. Lorinbaugh.

Section A is replied to as follows by A. L. Cooper: "Spherical mirrors do not have a definite focal length for all light rays reflected therefrom. Parabolic and elliptical mirrors are in reality spherical mirrors partially corrected by tilting their outer edges back sufficiently to cause light rays reflected from these zones to focus approximately at the same place rays reflected from the more central zones focus. The amount of departure from the true spherical curve denotes the type of mirror it is. In the face of these recognized facts, I would say parabolic and elliptical mirrors do have a definite focal length, but that the spherical mirror does not."

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G. E. Doe says, "The true spherical mirror can have a definite, fixed focal length only when the light incident thereon emanates from a theoretical *point,* which is of course an impossible condition. This is true because in the very nature of things, for all to focus at one point (which is necessary if the mirror is to have a definite, fixed focal length) all rays incident thereon and reflected from such surface must reach the mirror surface at an angle that will cause them to all reach exactly the same point of focus, and this cannot possibly be done if the light source have area. I say, therefore, that spherical mirrors working with a projector light source cannot possibly have any one, fixed focal length. Instead, in practical projection work, rays from different diametrical zones will be focused at different distances from the mirror surface.

"Elliptical and parabolic mirrors are surfaces in which a more or less effective attempt is made to correct the condition above named by departing from the true spherical curve at the outer zones of mirrors. This attempt is broadly effective, but hardly enough to justify statements that such of them as are designed for use in projection work have a fixed, true focal length. I have small doubt that mirrors could be and perhaps are thus treated so effectively that all rays are focused at the same point, thus providing them with true focal length, but I also am quite certain that such correction would be very much too expensive to justify its use in forming the mirrors used in projection work."

D. Danielson says, "Manufacturers mention the focal length of mirrors such as those under discussion, said measurement being the distance from the vertex of the mirror to the point where parallel rays incident on the mirror surfaces *should* be brought to a point of focus. However, spherical aberration, present in all spherical surface reflection surfaces, will cause rays reflected by the more outer zones to be focused progressively nearer the vertex as the distance from the mirror axis of the point of reflection increases, which of course makes it impossible to name any one point as the focal length of the mirror.

"However, in parabolic and elliptical mirrors, (particularly the latter), this fault is in considerable measure overcome, permitting the point to be spotted where parallel rays incident upon the mirror will be brought to a focus. However, if the object (light source in our case) be placed at the point required to cause reflected rays to be parallel, still they will not be thus reflected for the reason that the object (light source) has area, hence rays from its various points of surface will meet points on the mirror surface at different angles. The focal length of such mirrors is therefore not exact and cannot be except with a point light source."

BLUEBOOK SCHOOL QUESTION NO. 63

(A) What is the duty of projectionists when a shipment of film arrives from the exchange?

(B) What reports should be made if film is found to be oil smeared, excessively dirty or in poor mechanical condition?

(C) In event an exchange refuses to heed complaints of film in poor condition, what steps should be taken?

(B) E. H. Toedte says, "Current generated in a dynamo or a battery has no tendency to enter the earth except when the earth provides a path to opposite polarity of the same power source of sufficiently low resistance to permit current to flow."

C. Lonie answers, "Current generated in a dynamo or a battery does not seek the earth except when the earth is connected with and offers a sufficiently low conductance path between positive and negative of the same dynamo or battery."

(C) P. and L. Felt reply, "A *dead short* is a direct connection between conductors of opposite polarities of the same power source. A *short circuit* may be a connection between conductors of opposite polarities of the same power source having sufficiently low resistance to permit heavy flow of current. It is ordinarily an accidental or unintended connection that permits current to flow in large quantities without doing any useful work, and possibly much harm, aside from the waste it represents."

"A *ground,* as usually considered, is in the nature of a limited short circuit. It is a short circuit of such high resistance that only a limited amount of current may flow. Or it may be an intentional connection of one conductor of a system with the earth for certain purposes. Grounding of the Edison three-wire system neutral offers an illustrative example."

* * *

Comments Further On Vacuum Tubes

J. R. Prater writes in to discuss vacuum tubes concerning points raised in Question No. 52. He says, "Brother Oldham has excellent understanding of many items in the matter of vacuum tubes, but he experiences trouble in joining them together properly. Quoting from his answer to the above named question: 'In a vacuum tube there are three elements, mounted close to and facing each other. As the lead-in wire, tube prongs and socket prongs are all close together, some capacitance exists between them, they all being at different potentials.'

"There are not always three elements in a

(*Continued on page 70*)

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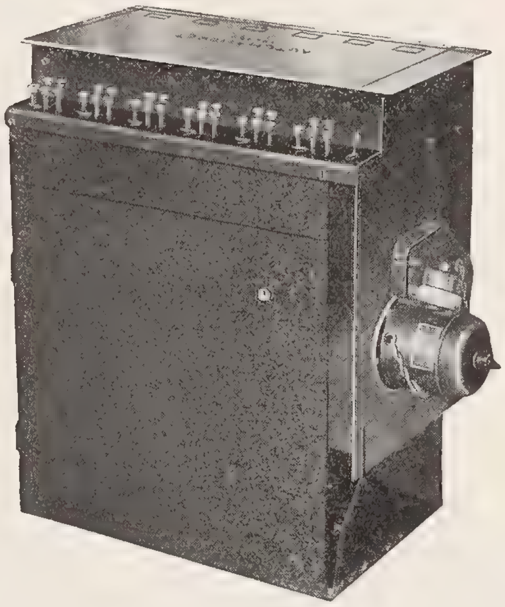

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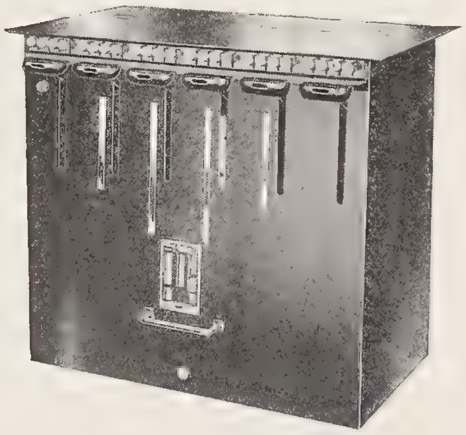

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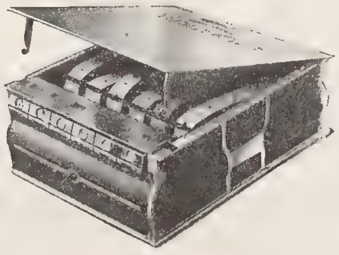

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Cowdin Returns, Explains "U's" Financial State

Completing a survey of film conditions throughout Europe, J. Cheever Cowdin, chairman of Universal Pictures Company, declared Monday on his return to New York that in all 11 countries he visited in the last two months the motion picture industry was making rapid strides as the result of better pictures and improved business and political conditions.

Mr. Cowdin's return brought the annual announcement of financial operations as made public for stockholders. The company reported a net loss of $1,835,419 for the fiscal year ended Oct. 31, 1936, after giving effect to wholesale write-offs. Joining Mr. Cowdin in the financial statement was R. H. Cochrane, Universal's president.

Sees Increased Demand

"With the return of normal economic conditions I see an increased demand for American films on the continent," Mr. Cowdin said. "The 'New Universal' films are meeting with high favor in all European countries, including England, and the foreign market looms as a big factor in the future development of 'New Universal.'

"'Three Smart Girls' and 'My Man Godfrey' are proving tremendous successes abroad. 'Three Smart Girls' opened last week in Vienna's leading theatre to one of the most enthusiastic receptions ever accorded an American film," he said, adding: "'Show Boat' has just opened in London and is doing a tremendous business.

"Our associates in England, General Films Distribution Ltd., are making great strides in the development of their own films and theatre outlets."

While in Paris Mr. Cowdin discussed the film business with President Albert Lebrun of France. President Lebrun was a close friend of Mr. Cowdin's uncle, the late Robert Bacon, former American Ambassador to France.

Mr. Cowdin added a new star to the roster of 'New Universal' while abroad, completing negotiations for the services of Danielle Darrieux, Parisian comedy and dramatic star.

Mlle. Darrieux is the wife of the French writer, M. Decoin.

Confers with Soviet Leaders

The "movies" are a very popular institution in Russia and the Soviet film industry is moving forward Mr. Cowdin found during his stay in Moscow as the guest of the American Ambassador, Joseph Davies. Mr. Cowdin conferred with Soviet Minister of Films Schumiatsky and also talked with Marshal Vorishilov, commander of Russia's military forces and ranking next to Stalin.

Mr. Cowdin visited England, France, Belgium, Switzerland, Germany, Italy, Austria, Hungary, Czechoslovakia, Poland and Russia.

Financial Statement

The financial statement accompanying the earnings report explained that Universal's $1,835,419 net loss in 1936, which includes all subsidiaries, is after providing for all charges, including depreciation and amortization of fixed assets amounting to $392,850. The report also includes write-off of the company's entire investment in its Spanish subsidiary, a write-down of its investment in its German subsidiary and a provision for the prospective cancellation of a German theatre lease, all of which aggregated $292,369. Included, however, is a deduction of a profit of $333,534 realized on the sale of a British subsidiary to the C. M. Woolf interests in connection with Universal's new distribution arrangements in Great Britain.

The letter to the stockholders explained that the report also reflects the adoption of a new practice of closing the accounts of foreign subsidiaries, other than Canadian, one or two fiscal months earlier than the New York closing date in order to make possible earlier reports to stockholders than heretofore. Inasmuch as the new accounting policy was adopted during the fiscal year reported on, the letter points out, the current report reflects the operations of foreign subsidiaries for only 10 or 11 months, whereas subsequent annual reports will cover a full year's operations of such subsidiaries. The combined loss of the foreign subsidiaries would have been approximately $175,000 less had their reports covered the full 52-week period, the letters adds.

Credit Strengthened

Pointing out that control of the company changed during the year, the letter said that the company's credit has been strengthened, an even flow of pictures is assured and the new management is confident that the company has been enabled "to participate to a greater degree in the improved earnings of the motion picture industry."

The letter also states that consideration is being given to a merger of Universal Pictures Company, Inc., and Universal Corporation. The latter holds all of the second preferred and 90 per cent of the common stock of Universal Pictures.

The company's profit and loss statement shows income from film rentals and sales of companies operating in the United States amounting to $14,264,466. Sales of accessories aggregated $375,844. Amortization of film costs and other expenses totaled $11,716,572, leaving a gross profit of $2,944,742. Sales and distribution costs amounted to $3,393,151, and general and administrative expenses were $907,829. Loss before write-downs of investments in certain foreign subsidiaries and provision for losses of subsidiaries operating in foreign territories was $1,394,615.

Operating deficit on Nov. 2, 1935, amounted to $699,719, which with the loss for the 52 weeks ended Oct. 31, 1936, left a consolidated operating deficit of $2,535,139, as of that date. The report lists total current and working assets of $7,985,836, and total current liabilities of $3,486,090.

In Hollywood, Universal has combined its serial and action picture departments because of the addition of four action films to the current schedule. The new unit will be known as the action-melodrama department.

The first picture under the new arrangement will be "West Coast Limited." Ben Koenig and Henry MacRae will produce with Koenig and Barney Sarecky handling the production reins on the second, "Night Patrol."

NewsCameramen's Work Restricted

International Photographers' Union, Local 644, has warned its members that a stipulation in the union agreement prohibiting the assignment of newsreel cameramen to work on production of short subjects will be strictly enforced, according to Charles W. Downs, business manager of the local. Violations will be punished by a fine of $500.

The announcement followed complaints that several producers have been assigning newsreel men to take shots for topical short subjects, a practice which the union believes encroaches on work which should be handled by other cameramen.

Mr. Downs denied that the ruling will prevent the use of newsreel library shots in feature or short subject productions.

Bluebook School Member Writes on Vacuum Tubes

(*Continued from page* 68)

vacuum tube. Some have but two, others four or five—even more. Brother Oldham apparently considers the lead-in wire, tube prongs and socket prongs as three elements of a vacuum tube, whereas the elements of a tube are the electrodes inside the tube. They determine the kind of work the tube may perform and exactly how the work is accomplished. In the three-element tube they are the anode, the cathode and the control grid.

"All tubes, regardless of type, have lead-in wires; also, nearly all tubes have prongs. But those parts are not classed as elements of the tube, as is suggested by Brother Oldham. The socket prongs are not part of the tubes, but of the amplifier chassis. It is quite true that the lead-in wires, tube prongs and socket prongs are mounted close to and facing each other; that they are at different potentials and that capacitance exists between them. However, this latter is so very slight, as compared with that existing between the electrodes within the tube, that it is almost wholly negligible.

"While this may be quite true in the radio frequency and detector stages of radio receivers, amplifiers employed in theatre sound work have no connection with radio frequency currents. Knowledge of the principles of radio, particularly as concerns the very short wave bands, would be helpful to projectionists when or if television enters the theatre field, but as matters now stand, sound pictures and radio broadcasting are entirely and wholly separate, even though audio-frequency is used with both.

"Referring to feed-back, Brother Oldham says, 'Where part of a signal that has been amplified by the last tube is fed back to the tubes that have already amplified the same signal . . .' The feed-back due to the grid-plate capacitance takes place inside the tube, rather than from one tube to another. It is possible to cause feed-back in an entire amplifier by permitting the output and input to be placed too close to each other. Such feed-back, however, is due to transfer of current from one wire to the other by induction, rather than by inter-electrode capacitance in vacuum tubes.

"Lastly, Brother Oldham says, 'Therefore, during each signal impulse the tube is in a slight state of oscillation, hence acting as a generator or oscillator.' During each signal impulse there is a small amount of feed-back, in a three-element tube when operating at normal volume. At higher volumes it may be sufficient to distort the sound output of the tube by causing some frequencies to be amplified more than others. However, it is not until excessive load is imposed upon the tube and feed-back becomes sufficiently strong to overpower the normal grid fluctuations, or signal impulses, that oscillation takes place.

"When feed-back causes one frequency to be amplified more than any other, the feed-back then becomes even stronger at that same frequency, and amplification at that frequency is thus automatically increased. If the tube be operating at high volume [As it must be to set up the condition described.—F. H. R.], feed-back may thus increase the amplification of one frequency so far above that of any other that a continuous howl or whistle will result. Once a tube is in a state of oscillation, the feed-back supplies a strong a. c. ripple to the grid circuit, and the plate current of the tube will continue to fluctuate at one frequency as long as the power supply remains on, regardless of the signal impulses normally applied to the grid circuit, or even if there be no further input signals. Thus it is seen that as soon as a tube reaches a state of oscillation, it no longer acts as a regular amplifier, but only as a generator of one, single frequency."

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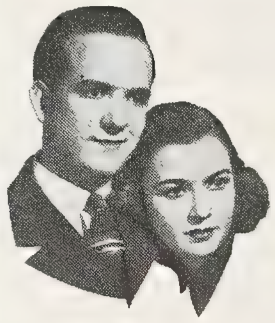

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WHAT THE PICTURE DID FOR ME

Columbia

AND SO THEY WERE MARRIED: Mary Astor, Melvyn Douglas—Played this double feature on Friday-Saturday. Got by very well.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

CRAIG'S WIFE: Rosalind Russell, John Boles—A fine picture of its kind, but not much drawing power. —M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

CRAIG'S WIFE: Rosalind Russell, John Boles—This has proved one of the most talked of pictures we have played in a year or more. The women liked it, of course, and even the men acknowledged it was good.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

CRAIG'S WIFE: Rosalind Russell, John Boles—Very good picture. Nothing big, but good program picture. —C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

END OF THE TRAIL: Jack Holt, Louise Henry, Guinn "Big Boy" Williams—Fine picture. Holt well liked here. Keep giving him good material, Columbia. Williams also very good in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

END OF THE TRAIL: Jack Holt, Louise Henry—Although a lot of people didn't like the ending to this, it is one of the best pictures Holt ever has made.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

LADY FROM NOWHERE: Mary Astor, Charles Quigley—Good programmer. Running time, 60 minutes. —W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

MAN WHO LIVED TWICE, THE: Ralph Bellamy, Isabel Jewell—A very small crowd saw this as we played it while everyone was still talking and thinking about the Ohio River flood. But we had a number of compliments on it.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

MORE THAN A SECRETARY: Jean Arthur, George Brent—Good picture hardly above the program variety. Running time, 80 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—The best Sunday matinee we've had since last fall. All praised the picture. Columbia is coming to the front with good features for our folks.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

PENNIES FROM HEAVEN: Bing Crosby, Madge Evans—A very pleasing picture that held up better than average. Seemed to please. Personally didn't care for it, but the cash customers said it was good. —C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

RIO GRANDE RANGER: Bob Allen, Iris Meredith —Better than average western, but Bob should be given some other type story for a change. This is his fourth picture in a Ranger role, and each one had the word Ranger in the title. Played January 30. —C. O. Shuler and E. F. Ingram, Ashland Theatre, Ashland, Ala, Small town and CCC patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—Did a good Christmas business on this one. Irene Dunne well liked and Melvyn Douglas great.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

THEODORA GOES WILD: Irene Dunne, Melvin Douglas—One of the sweetest pieces of entertainment you have run. Promise them plenty and you won't disappoint them. Step on it hard. Equal to "It Happened One Night." Plug it hard. It's good. Played January 27.—C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

THEODORA GOES WILD: Irene Dunne, Melvyn Douglas—Columbia rings the gong again. Easily on a par with "Mr. Deeds" and ranks with any romantic comedy this year or any year. We had people come to see it twice. Play it by all means and save a date in the future to repeat run. It's 100 per cent. Played February 5-6.—Ted Stump, Absarokee, Mont. Rural patronage.

TWO FISTED GENTLEMAN: James Dunn, June Clayworth—Went over fine on Bargain Night.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

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UNKNOWN RANGER, THE: Robert Allen—In 20 years in the theatre business I have never run or seen a worse picture. Absolutely nothing. Played January 24.—C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

First National

DOWN THE STRETCH: Patricia Ellis, Dennis Moore—Would compare with "Wild Boys of the Road." All who came liked it. A good picture from Warner Brothers.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

GOLD DIGGERS OF 1937: Dick Powell, Joan Blondell—The best "Gold Diggers" yet. A good picture from Warner Brothers.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

GOLD DIGGERS OF 1937: Dick Powell, Jean Blondell—Not a big picture. Double with a cheap entertaining picture for a long run. Running time, 100 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

GUNS OF PECOS: Dick Foran, Anne Nagel—Wish they would let Dick sing some wellknown cowboy songs and sing more in his pictures. This is good, but people like to hear him sing.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

LAW IN HER HANDS, THE: Glenda Farrell, Margaret Lindsay, Warren Hull—A fair program picture that was not appreciated by our audience at all. The story is too typically American to be interesting for local cinema-goers. Besides, too much dialogue is also no good for us. Business below average. Played December 23-24.—G. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

SHIPMATES FOREVER: Dick Powell, Ruby Keeler, Lewis Stone—Return engagement. Still a swell show.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TRAILIN' WEST: Dick Foran, Paula Stone—Foran is coming to be popular with our western fans. Running time, 65 minutes. Played February 5-6.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

Metro-Goldwyn-Mayer

AFTER THE THIN MAN: William Powell, Myrna Loy—Plenty good. Not as good as "The Thin Man," however. Played February 7-8.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

BORN TO DANCE: Eleanor Powell, James Stewart —Here is one picture worth every cent we paid for it. Good draw and the type of entertainment our people like. Would have done above average business if the weather had been open. Running time, 105 minutes. Played January 31-February 1.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

CAMILLE: Greta Garbo, Robert Taylor—All but one came to see Robert Taylor, one to see Greta Garbo. If Greta Garbo had died in the first reel instead of the last one and left Robert Taylor for our patrons to look at, all would have been well. Paid film rental.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

CAMILLE: Greta Garbo, Robert Taylor, Lionel Barrymore—Miss Garbo has come a long way from her first efforts. I think that is the third "Camille" that I have run, and it is my opinion that Miss Garbo is the best of them. She rises to the heights in this picture. And I thought it would only appeal to the older generation, but that was not true. Since it was run last, there has come up another that has never seen the picture of the stage success of other years. It has been produced with restraint and finesse.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DEVIL IS A SISSY, THE: Freddie Bartholomew, Jackie Cooper, Mickey Rooney—Van Dyke has again turned out a picture that gets under the skin. Pulled slightly better than we anticipated and pleased decidedly well.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

HIS BROTHER'S WIFE: Robert Taylor, Barbara Stanwyck—I'm afraid Robert Taylor is slipping. This picture didn't do near the business we expected. It looks like he's just a flash in the pan if something isn't done.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LIBELED LADY: Jean Harlow, William Powell, Myrna Loy, Spencer Tracy—This is one outstanding picture that is entertaining from beginning to end. Some liked it better than "The Great Ziegfeld." Cold weather stopped the people from seeing this one. Book it on any day and you can't go wrong.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

LIBELED LADY: William Powell, Myrna Loy, Jean Harlow, Spencer Tracy—Very, very good one you can step on. Comedy, romance. Extra good. Held up good.—C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

LOVE ON THE RUN: Clark Gable, Joan Crawford —Just another one of those pictures with good stars that people don't come to see. No drawing power here and not many favorable comments on the picture.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

LOVE ON THE RUN: Joan Crawford, Clark Gable —Dandy picture which did not do the business it was entitled to do at the price paid for it. Certainly there was something doing from the moment the show started until the end. Running time, 81 minutes. Played January 31-February 1.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISTER CINDERELLA: Jack Haley, Betty Furness—Very good program picture which seemed to please the majority. Certainly was a goofy plot. Well presented. Running time, 76 minutes. Played February 5-6.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MISTER CINDERELLA: Jack Haley, Betty Furness—Pretty poor stuff. Our patrons were disgusted with it and said so. Worth no more than a two-reel comedy. Played February 10.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OUR RELATIONS: Laurel and Hardy—About average for this team. Will satisfy most of their fans. Played February 13.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SINNER TAKE ALL: Bruce Cabot, Margaret Lindsay—Entertaining programmer. Running time, 77 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—An excellent program picture. Pleased all those that saw it. Attendance was poor on account of blocked roads and severe weather. Running time, 95 minutes. Played January 29-30.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SUZY: Jean Harlow, Franchot Tone, Cary Grant—A picture that has everything; good story, fine acting, strong cast for the marquee. For our mixed Chinese and European patronage just the kind of a picture-mystery, espionage, murders, war scenes, airplanes fighting, love drama—all very skillfully blended in a swift-moving melodrama. Business good. Played November 29-December 1.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

TARZAN ESCAPES: Johnny Weissmuller, Maureen O'Sullivan—Believe this was thoroughly enjoyed by a little better than average attendance. Women did not think they would care for it were quite profuse in their praise. We thought it a very fine picture. Running time, 89 minutes. Played February 7-8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

TARZAN ESCAPES: Johnny Weissmuller, Maureen O'Sullivan—On a par with the previous Tarzan pictures, but for business which, except for the children, was off considerably. Weissmuller and O'Sullivan make a good showing again in this one. Played February 6.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

THREE WISE GUYS: Robert Young, Betty Furness—Fine program.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

GB Pictures

MAN WHO LIVED AGAIN: Boris Karloff, Anna Lee—A great disappointment in Karloff; not like his others. Running time, 66 minutes. Played February 10-11.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

RHODES: Walter Huston, Oscar Homolka—Fair picture; no draw. GB Pictures won't draw for me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RHODES: Walter Huston—Played this on a double bill, but after seeing it, sure it could have stood alone. One British picture we enjoyed playing. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

THIRTY NINE STEPS, THE: Robert Donat, Madeleine Carroll—Not so good for me. Donat is not liked here.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Paramount

ALONG CAME LOVE: Irene Hervey, Charles Starrett—A splendid program picture above the average. It is a nice, pleasing, romantic comedy which sent everybody home happy. Good weekday picture.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

ARIZONA MAHONEY: Joe Cook, Larry Crabbe—Too flimsy material to make a feature. Really only about enough story for a two-reel comedy and folks don't care for Joe Cook. Not what the name Zane Grey has stood for in times past. Played February 2.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BIG BROADCAST OF 1937, THE: Jack Benny, Burns and Allen—Just good entertainment. No special interest as to story, but pep plus, and good clean fun. Nothing big, but good.—C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

BULLDOG DRUMMOND ESCAPES: Ray Milland, Heather Angel—Good programmer gunman type. Running time, 77 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns and Gracie Allen, Martha Raye—The members of the cast in this picture should constitute one of the best comedy attractions in the business. Every laugh in this one was an effort and unless the next attempt is better, the value of these players will be doubtful. Business the first day good; second day just too bad. This feature has about one-fourth the entertainment worth of "The Big Broadcast." Running time, 86 minutes. Played February 3-4.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

COLLEGE HOLIDAY: Jack Benny, George Burns and Gracie Allen—Above average picture that will entertain. Nonsensical plot but full of fun. Only a fair draw for us, however. Played February 14-15.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

GENERAL DIED AT DAWN, THE: Gary Cooper. Madeleine Carroll, Akim Tamiroff—After reading the reviews on this was doubtful as to its success at the box office. Not only did it pull them in, but it pleased and the comments were highly favorable. Of the players, Tamiroff seemed to be about the whole show with our patrons. Business above average. Running time, 98 minutes. Played February 3-4.—M. R. Harrington. Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GO WEST, YOUNG MAN: Mae West—Very good for Mae West.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

HIDEAWAY GIRL: Martha Raye—Very good. People are watching for Martha Raye.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

HOPALONG CASSIDY SERIES: William Boyd—The most popular of westerns here now. This is a good Saturday night western town and we use double features, which makes more money usually than any other program we can put on. People still go for Gene Autry.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Paramount forgot to mind their own business when they offered this one. The poorest picture on two Paramount contracts. Alice Brady not liked here. Played this one with "Arizona Mahoney" on double bill. "Arizona Mahoney" proved to be their poorest western. Altogether a poor program.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

MIND YOUR OWN BUSINESS: Charles Ruggles, Alice Brady—Very entertaining program picture. Running time, 76 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronge.

MY AMERICAN WIFE: Francis Lederer, Ann Sothern—Very, very good. Lots of good, clean comedy. Don't be afraid to play it on any spot.—C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

ROSE BOWL: Eleanore Whitney, Tom Brown—Very good. —M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

VALIANT IS THE WORD FOR CARRIE: Gladys George, Arline Judge—Excellent dramatic entertainment, well played by a nice cast. Unfortunately, lack of cast name strength or something kept most of our seats hungry. Played February 4-5.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Puritan

BULLDOG COURAGE: Tim McCoy. Lois January—Good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

LAWLESS LAND: Johnny Mack Brown, Louise Stanley—While we suspect that this was meant to be a serious western it actually is an excellent comedy. When the heroine gently slapped the hero upon his manly cheek and said "Get out" it brought down the house. The direction is terrible. You can almost hear the director say, "Here's where you smile and here's where you raise your right hand." Might get by in some spots but out here in the wild and wooly west our cowboy patrons are pretty particular. Incidentally, the "gal" in the picture is exceptionally good looking. Running time, 54 minutes. Played February 10-11.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

LEAVENWORTH CASE, THE: Donald Cook, Norman Foster, Erin O'Brien-Moore—Nothing extra.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

OREGON TRAIL, THE: John Wayne, Ann Rutherford—A historic western with good simple comedy. It did very good at the box office both days. Running time, 6 reels. Played February 12-13.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

THOUSAND DOLLARS A MINUTE, A: Roger Pryor, Leila Hyams, Edgar Kennedy—Fine program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TUMBLING TUMBLEWEEDS: Gene Autry, Lucile Browne—Good western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RKO Radio

BRIDE WALKS OUT, THE: Barbara Stanwyck, Gene Raymond, Robert Young—Good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DANIEL BOONE: George O'Brien, Heather Angel—Thank fortune we country exhibitors get a good break once in a while. This proved one for us. It did the biggest single day's business we ever had and all reports were favorable.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

FARMER IN THE DELL: Fred Stone, Jean Parker—An average program which we double-billed to satisfied customers. Fred Stone isn't Will Rogers as they would like him to be.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

GRAND JURY: Fred Stone, Louise Latimer—Fair program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—Good. Played second time.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

LAST OUTLAW, THE: Harry Carey, Hoot Gibson—This western pleased 100%. It was a departure from the regular wild ridin', wild shootin' westerns. For once Hoot Gibson got a chance to act out a story suited for his age. Our patrons liked it immensely. Give us some more like it. Running time, 75 minutes. Played January 15-16.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

M'LISS: Anne Shirley, John Beal—A good picture, but did not draw film rental the second night. An attractive title would have helped. Played February 9-10.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

PLOT THICKENS, THE: James Gleason, Zasu Pitts—Entertaining comedy drama with James and Zasu solving a murder mystery in clever manner. Played February 10-11.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

PLOUGH AND THE STARS, THE: Barbara Stanwyck, Preston Foster—Not quite enough story to make it a box office draw. Acting very good. Ours is an Irish community and we had some criticisms of the class of people portrayed and the Dublin as shown in the movie. Running time, 66 minutes. Played February 7-8.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—Very good. Little Bobby Breen is a wonderful singer. If RKO will continue and give him stories he will be box office.—P. G. Held, New Strand Theatre, Griswold, Iowa. General patronage.

RAINBOW ON THE RIVER: Bobby Breen, May Robson—Good for any audience. Running time, 87 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronge.

SMARTEST GIRL IN TOWN: Ann Sothern, Gene Raymond—A plenty good enough program offering which was far too short and ended just when it got going at its best. Did not attract the payees but pleased those who did turn out. Running time, 58 minutes. Played February 5-6.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SWING TIME: Fred Astaire, Ginger Rogers—This picture had all that was claimed for it through its advertising. Pleased 100%. Astaire and Rogers very popular with our movie fans. Running time, 100 minutes. Played January 22-23.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

SWING TIME: Fred Astaire, Ginger Rogers—I would rate this as the most interesting of this team's pictures. It did a little better at the box office than "Follow the Fleet."—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

WANTED: JANE TURNER: Lee Tracy, Gloria Stuart—Good programmer. Running time, 67 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

WINTERSET: Burgess Meredith, Margo—Good program gunman type. Running time, 77 minutes.—W. C. McPhee, Strand Theatre, Old Town, Maine. General patronage.

WOMAN REBELS, A: Katharine Hepburn, Herbert Marshall—Probably okay for Hepburn fans; for others, will not draw or satisfy. Played February 12.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Supreme

BETWEEN MEN: Johnny Mack Brown, Beth Marion—Good western. Brown well liked.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Twentieth Century-Fox

BACK TO NATURE: Jed Prouty, Spring Byington—Good "Jones" picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—Missisippi River shanty boat people prove most interesting screen fare. Everybody liked it. It had a good title and drew above average Sunday business. Several people came to see it twice. Some children saw it three times. Buddy Ebsen's singing and dancing as well as his and Barbara's dancing was extra good.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

CAREER WOMAN: Claire Trevor, Michael Whalen—If the careers of the Hollywood stars depended upon what this one did at the box office they would be on the WPA. It is a weak sister, based upon a down south murder, a girl accused of killing her father. Just another murder and killing. In the last three months we have played fourteen pictures that had killings or kadnapings in them and that is the old cycle working with vengeance. The public is getting fed up on the type.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CAREER WOMAN: Claire Trevor, Michael Whalen—Another program affair which at best could only occupy second billing on a double feature program. Used as such it gave fair satisfaction. Running time, 77 minutes.—Played January 29-30.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage. ,

CAREER WOMAN: Claire Trevor, Michael Whalen

DECENCY IN MOTION PICTURES

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—Aside from an especially bad title and a slow start this makes for a reasonably good program picture. No breaks for the talented Miss Trevor as usual. Needs support at the box office. Played February 16. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

CRACK-UP: Brian Donlevy, Helen Wood, Peter Lorre—Better than average program. International spy stuff mixed with plane crash in midocean with four men aboard, each antagonistic to the others. Peter Lorre, as the Colonel, gave an outstanding performance. Played February 12-13.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DIMPLES: Shirley Temple, Frank Morgan, Astrid Allwyn, Robert Kent—Our patrons thought this a right nice picture and came in regardless of snow and snow blocked roads. Astrid Allwyn and Robert Kent gave good support. Fact that picture dated back to 1852 may have disappointed in some localities. No one commented on that here and many handed us hearty okehs. Played February 14-15.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

DIMPLES: Shirley Temple—A poor Shirley Temple, and poor attendance.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

GIRLS' DORMITORY: Simone Simon, Herbert Marshall—The new star is not liked here.—Seemoan-Seemoan. Pretty good story and good for Herbert Marshall.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

IT HAD TO HAPPEN: George Raft, Rosalind Russell, Leo Carrillo—A fair program picture to average business. Raft is miscast as an Italian immigrant and looks and talks as a 100% American from the very beginning of the story when he is supposed just to arrive from his country. Miss Russell is not giving a good performance that you would remember long. Carrillo is good as comedy support. The story is quite interesting, has lots of action and moves swiftly, the very thing we like here. Played December 2-3.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

LADIES IN LOVE: Janet Gaynor, Loretta Young, Constance Bennett, Simone Simon—The poorest picture yet. Bought as a special. When we mean poorest of all features you may know it's pretty poor and took in no money.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

LAUGHING AT TROUBLE: Jane Darwell, Lois Wilson—A simple tale for simple folk, a sort of a homespun yarn. Okay where you don't expect too much of it. No drawing power, however. Played February 9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

ONE IN A MILLION: Sonja Henie, Adolphe Menjou—Double for long runs. Good picture. Needs help in tough spots. Running time, 95 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

PEPPER: Jane Withers, Irvin S. Cobb—Very full of pepper from start to finish. All liked it.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

PRIVATE NUMBER: Loretta Young, Robert Taylor—Fine picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

RAMONA: Loretta Young, Don Ameche—The people came in the first night early, like they wanted to get there. Bad weather and done a very good business two nights.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

REUNION: Dionne Quintuplets, Jean Hersholt—The best Fox picture made. Played in bad weather to a small audience.—M. Ewing, Amus-U Theatre, La Harpe, Ill. General patronage.

ROAD TO GLORY, THE: Fredric March, Warner Baxter, Lionel Barrymore, June Lang—Everyone should see it. The best love and war picture made to date. Running time, 101 minutes. Played February 1-2.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

STATE FAIR: Will Rogers, Janet Gaynor, Sally Eilers—Considerably revamped, especially in that part which deals with Sally Eilers, but still a great picture which did a fine business in spite of very bad weather. It certainly takes you to the Fair and you enjoy every minute of it. Played February 7-8.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

STOWAWAY: Shirley Temple, Robert Young—Quite an improvement over the unfortunate "Dimples." Most of the folks seemed to think this was Shirley's best. It only goes to show the producers must not rely too heavily on their stars' popularity, forgetting stories and good supporting casts. A diamond is only as lovely as its setting and that goes for a movie star! Played February 7-9.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

UNDER YOUR SPELL: Lawrence Tibbett, Wendy Barrie—This rated fair at the box office and it seemed to be very well liked.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

WHITE FANG: Jean Muir, Michael Whalen—A fair program picture with enough action to satisfy our patrons. It is a Jack London story and is good. This picture if given bigger star names would be a very good B.O. As it is now, it is only good for average business on midweek days. Played December 30-31.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborood patronage.

United Artists

DODSWORTH: Walter Huston, Ruth Chatterton—This show was too good for two days. Excellent talent. Running time, 90 minutes. Played February 8-9.—Howard B. Lee, National Theatre, Wilmington, Del. General patronage.

DODSWORTH: Walter Huston, Ruth Chatterton, Mary Astor, Paul Lukas—Now here is a picture that's different. Well acted all the way through and a powerful story that will keep 'em interested from beginning to end. It is doubtful, though, if the masses will appreciate this fine picture. We did average business on this one.—Pierce O'Connell, Gayety Theatre, Van Buren, Maine. Small town patronage.

GARDEN OF ALLAH, THE: Marlene Dietrich, Charles Boyer—No good for this spot. Never before have we played a picture and had so many walkouts and unfavorable comments and when I say unfavorable that's putting it mildly. Even those who were more favorably impressed tempered their praises with remarks indicating disapproval of the changes in the original story. All in all, in spite of the photographic beauty of the picture, playing it was all a sad mistake from every angle in this situation. Running time, 78 minutes. Played February 7-9.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LAST OF THE MOHICANS, THE: Randolph Scott, Binnie Barnes—Very fine historic production with plenty of thrills and excitement. The characters were well portrayed. Running time, 91 minutes. Played January 29-30.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

LA VIE PARISIENNE: Neil Hamilton, Conchita Montenegro—Very poor. One of the worst British pictures I ever had the misfortune to show. Booked it for two days and had to pull it off in a hurry after the first night. Business terrible. Fellow members beware! Played December 11.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

MODERN TIMES: Charles Chaplin, Paulette Goddard—Silent! Yes, it was silent as far as our patrons were concerned. The poorest picture we have shown the past three years. Charlie better wake up and do some talking or his exit will be permanent as far as our audiences are concerned. A complete flop at the box office. Running time, 87 minutes. Played February 5-6.—J. P. Johnson, Sons of Norway Theatre, Ambrose, N. D. Small town and rural patronage.

ONE RAINY AFTERNOON: Francis Lederer, Ida Lupino—Very fine program picture. This Lederer chap is excellent and he had grand support. The story was good and the comedy excellent. Running time, 79 minutes. Played February 3-4.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PRIVATE LIFE OF HENRY VIII: Charles Laughton—Yes, we know it is terribly old but we picked it up in place of one we didn't want. It was all right and if we hadn't run into two nights of rain we might have broken even on it.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

THINGS TO COME: Raymond Massey—A very impressive and interesting film based on the novel by H. G. Wells. Very good photography and acting, fair sound. Very interesting sets showing a city of the future and all the technical inventions that Wells' imagination could predict. The destruction of a city by an air raid could be a credit to any American super-production. But too little of romantic interest, no continuity in the story and absence of comical relief makes the picture too serious and diminishes its entertainment value. Good business during Xmas days. Played December 25-27.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

Universal

FLYING HOSTESS: Judith Barrett, Wm. Hall—Received many favorable comments on this. Would recommend it for any small town. It has everything with no regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

LUCKIEST GIRL IN THE WORLD, THE: Jane Wyatt, Louis Hayward—Nice little program that will please.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MAGNIFICENT BRUTE, THE: Victor McLaglen, Binnie Barnes—Fair picture to below average receipts. No appeal for the ladies. Played February 11-12.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MYSTERIOUS CROSSING: James Dunn, Jean Rogers—Interesting picture in strictly program class. Nothing to make it outstanding. Played February 13. —L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEXT TIME WE LOVE: Margaret Sullavan, James Stewart—Too slow and too much dialogue and very little action for this country. A good star wasted on a poor and uninteresting story. If the distributors would import here less pictures of this kind, they would spare us and themselves a lot of headaches. Business bad. Played December 9-10.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

POSTAL INSPECTOR: Ricardo Cortez, Patricia Ellis—This is very good but was hard to follow. Made just a fair weekend attraction.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

SEA SPOILERS: John Wayne, Nan Gray—Fair action picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

THERE'S ALWAYS TOMORROW: Frank Morgan, Binnie Barnes, Robert Taylor—A reissue that I did not play when first released. Good picture. No business. Taylor is good in this.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TWO IN A CROWD: Joel McCrea, Joan Bennett—Fair enough picture. Strikes about the average program quality. Played February 3.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Warner Brothers

ANTHONY ADVERSE: Fredric March, Olivia de Havilland, Anita Louise, Claude Rains, Steffi Duna, Edmund Gwenn—From some of the reports I had read regarding this feature I was rather skeptical as to just how it would go here, but to my surprise it was received enthusiastically and many of the men stopped me and personally praised it, which very seldom happens here. The picture itself was excellent without a letdown throughout. Fredric March and Olivia de Havilland as co-stars were perfect in their roles, and the supporting cast of Steffi Duna, Anita Louise, Claude Rains and Edmund Gwenn gave stellar performances. All in all, this feature should be numbered amongst the first 10 of 1936 and Warner Brothers should be commended for bringing Hervey Allen's masterpiece to the screen. Running time, 138 minutes. Played February 12.—J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison patronage.

BENGAL TIGER, THE: Barton MacLane, June Travis—Swell programmer. Circus and animals. Running time, 60 minutes.—W. C. Mcphee, Strand Theatre, Old Town, Maine. General patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—Best color in a feature to date. Will please majority if you can get them out. We did not get many outside our Saturday patrons. Lots of rough stuff which went over big with them. Make excellent Friday-Saturday show. Just because it's filmed in color does not bring them out. Stars are what count. Played February 10-11.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GOD'S COUNTRY AND THE WOMAN: George Brent, Beverly Roberts—Very fine color in this one and it packs a lot of action. Good outdoor picture that will hit with the average audience.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

POLO JOE: Joe E. Brown, Carol Hughes—Joe has always been a natural for small towns. This is no exception with us.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

POLO JOE: Joe E. Brown, Carol Hughes—The audience seemed to enjoy it. Thought it just average comedy.—C. A. Spainhour, Twilight Theatre, Greensburg, Kan. General patronage.

SMART BLONDE: Glenda Farrell, Barton MacLane—Average mystery picture, of which we are surely getting plenty these days. Obviously produced for the double bill market. Running time, 60 minutes. Played February 9.—Elaine S. Furlong, Star Theatre, Heppner, Ore. Rural and small town patronage.

Miscellaneous

BLOCKADE: This is a British quickie by an unknown producer with unknown players. The story and dialogue weak, sound bad, acting poor and photography terrible but business for two days of showing very good. This is a story of "Q Ships" that destroyed German submarines during the Great War. This kind of war pictures have immense appeal for Chinese and also all the local Army and Navy came to see it. Very good for any second run house in this country. Played December 4-5.—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

Short Features

Columbia

IN MY GONDOLA: Color Rhapsodies—A splendid cartoon, chock full of surprises and fun. The swordfish that turns into a saw got plenty laughs.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SCREEN SNAPSHOTS, NO. 4: A good bit of visiting with the stars.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

SLIPPERY SILKS: Three Stooges—A very funny comedy in the manner usual from its stars.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Educational

DIAMONDS IN THE ROUGH: Two Reel Comedies —This is positively awful! Must these comedies get even worse?—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

FARMER AL FALFA IN THE HEALTH FARM: Paul Terry-Toons—Not a laugh in a carload.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

KIKO FOILS THE FOX: Paul Terry-Toons—The usual dull cartoon. Nothing to make it entertainment. They ought to throw overboard all these Paul Terry characters and start in anew.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MIXED MAGIC: Buster Keaton—Good slapstick with Buster assistant to a magacian. Running time, two reels.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

MIXED MAGIC: Buster Keaton—Not as funny as "The Chemist" but still good. Running time, 17 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

PUDDY THE PUP IN SUNKEN TREASURE: Paul Terry-Toons—Good cartoon. Running time, six minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

SCREEN TEST, THE: Tom Patricola, Buster West —Good dancing, good comedy. These boys are all right. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

WHOSE BABY ARE YOU?: Bert Lahr—The best comedy from Educational so far this year.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHOSE BABY ARE YOU?: Two Reel Comedies—Just fair. Running time, 18 minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

Metro-Goldwyn-Mayer

ANNIE LAURIE: Ann Rutherford, Stanley Morner —A beautiful and well produced subject. Maybe not so good for so-called "mass" appeal but then there were no complaints. A classic.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

BARNYARD BABIES: Happy Harmonies—Another Happy Harmony that was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

DANCING ON THE CEILING: Tabloid Musicals —A good musical offering.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

DESERT DEATH: Crime Doesn't Pay Series—Another in the "Crime Doesn't Pay" series, showing the clever workings of an insurance investigation.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

HURLING: Pete Smith Specialties—A knockout and how! Okay anywhere and your folks are in for some surprises as Pete describes this barbaric sport.—L. A. Irwin, Palace Theatre, Penacook, N. H General patronage.

LITTLE CHEESER: Harman-Ising—Good color cartoon which seemed to please. Running time, eight minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

NEIGHBORHOOD HOUSE: Charley Chase—If you run Bank Night don't pass this one up. It deals with Bank Night all the way through and there's plenty of laughs to be had. Book it on the same night you run Bank Night and you'll never regret it. Running time, two reels.—Pierce C. O'Donnell, Gayety Theatre, Van Buren, Maine. Small town patronage.

NO PLACE LIKE ROME: Musical Comedies—The worst Metro short we've used in years. Their new conceptions of musicals are pretty much below par. Where are all the "Sunkist Stars at Palm Springs," the "Pirate Party on Catalina" and the "Fiesta de Santa Barbara." Those were the kind of musicals that the folks like. These new ones are terrible in comparison. Too bad.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

OLD HOUSE, THE: Harman-Ising—Use this for your Halloween program next fall. It's a pippin. Running time, seven minutes.—A. N. Miles, Eminence Theatre. Eminence, Ky. General patronage.

PAY AS YOU EXIT: Our Gang—A great little comedy.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PINCH SINGER: Our Gang Comedies—A good debunking of amateur shows. Alfalfa set them wild with his many attempts to sing. Running time, 2 reels.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

PIRATE PARTY ON CATALINA ISLE: Buddy Rogers and his Band—Excellent color and good music, but few laughs. A short feature of beauty. Running time, 2 reels.—C. F. Deane, Lorado Theatre, Lorado, W. Va. Mining town patronage.

QUAINT QUEBEC: FitzPatrick Travel Talks—A good travelogue in color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YELLOWSTONE PARK: FitzPatrick Travel Talks —Color good. Very entertaining. Running time, one reel.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

YELLOWSTONE PARK: FitzPatrick Travel Talks —Nicely photographed in color.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

Paramount

BRIDGE AHOY!: Popeye the Sailor—Up to the average of previous releases and as far as our patrons are concerned Popeye is always good. Running time, six minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

GYPSY REVELS: Headliners—Despite the good Russian music played, the subject is so poorly handled that our folks didn't like it all. There's no pep to it and too many foreign verses are sung.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

I WANNA BE A LIFEGUARD: Popeye the Sailor —This stands out even in this unusually good series. —A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

LITTLE SWEE' PEA: Popeye the Sailor—One of the better Popeye efforts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

NEVER SHOULD HAVE TOLD YOU: Screen Songs—A fair screen song. Cartoon work not up to par. Nat Brandywynne's orchestra featured.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

POPULAR SCIENCE, NO. 2: A novelty short in color which proved 'way above average. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

SINBAD THE SAILOR: Popeye the Sailor—Worth playing. Received many favorable comments.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Canada. General patronage.

WINGED CHAMPIONS: Grantland Rice Sportlights —Pelicans, sea gulls, ducks and other birds presented in a most entertaining way.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

RKO Radio

BOLD KING COLE: Rainbow Parade Cartoons—Poor cartoon. Terrifying for children; fantastic and uninteresting for adults.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

DUMMY ACHE: Edgar Kennedy Comedies—This one kept the Saturday audience laughing. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

GRANDMA'S BUOYS: Smart Set Series—Not so hot. Patrons will probably sit through it to see if something will happen. Running time, two reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

GRANDMA'S BUOYS: Smart Set Comedies—Pretty fair comedy of the slapstick variety. Running time, 16 minutes.—P. G. Estee, Estee Theatre, Parker,. S. D. Small town patronage.

HIGH, WIDE AND DASHING: Sports with Bill Corum Series—The pictorial content is all right but the commentator's remarks are insipid to say the least. This same holds true for every release of this series we have played to date. Running time, 10 minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

LALAPALOOSA: Headliner Series—So seldom do we get a two-reel subject it prompts one to mention it. Here is one that is okay. Running time, two reels. —D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

MARCH OF TIME, NO. 5: Interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

PARDON MY SPRAY: Sports with Bill Corum Series—These one-reel Sports Reels, Corum announcing, are interesting. Running time, 10 minutes.—P. G. Estee, Estee Theatre, Parker, S. D. Small town patronage.

TROLLEY AHOY: Rainbow Parade Cartoons—A good one featuring Toonerville folks.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

WHO'S LOONEY NOW?: Radio Flash Comedies —Good weekend comedy. Running time, two reels.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

Twentieth Century-Fox

DOGGING IT AROUND THE WORLD: Adventures with the Newsreel Cameraman—Don't pass this one up. Your dog lovers will thank you for showing it. Running time, 10 minutes.—A. N. Miles, Eminance Theatre, Eminence, Ky. General patronage.

MOVIETONE NEWS: We use two newsreel services, this and Universal. The latter is head and shoulders above the Fox Movietone News. Principal complaint is in the sameness of the makeup. And we could do without Lew Lehr's so-called humorous episodes. Running time, nine minutes.—M. R. Harrington, Avalon Theatre, Clatskanie, Ore. Small town and rural patronage.

Universal

ALASKA SWEEPSTAKES: Oswald Cartoons—New ideas in dog sled racing with Oswald and his pooch winning, of course. Extra good. Running time, seven minutes.—A. N. Miles, Eminence Theatre, Eminence, Ky. General patronage.

GOING PLACES WITH LOWELL THOMAS, NO. 32: Interesting subject. A bird sequence is odd and interesting.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

MUSICAL AIRWAYS: Mentone Musical Comedies —Unimportant presentation of fair vodvil acts.—L. A. Irwin, Palace Theatre, Penacook, N. H. General patronage.

YOU CAN'T GET AWAY WITH IT: Special—A subject every theatre should run. Very interesting regardless of the fact that some parts have been shown before at different times. Running time, 2½ reels.—D. E. Fitton, Lyric Theatre, Harrison, Ark. Small town patronage.

Vitaphone

CLYDE McCOY AND HIS SUGAR BLUES ORCHESTRA: Melody Masters—A great "swing" band in a unique setting. Should pull the younger generation in if featured. Running time, 10 minutes. —J. A. Reynolds, Recreational Director, Prison Theatre, State Prison, Trenton, N. J. Prison paronage.

Serials

Burroughs-Tarzan

NEW ADVENTURES OF TARZAN (Released by Metro-Goldwyn-Mayer in China): **Herman Brix—A** very poor serial that the local MGM exchange forced me to play. I understand MGM bought this Tarzan picture to avoid competition for their coming "Tarzan Escapes." In that case they should shelve or burn this one, because releasing it under MGM's banner will only spoil business for their coming "Tarzan." Played it in two series—two days each series to average business. Only lower class of Chinese, some soldiers and all the riff-raff from the neighborhood came to see it; our regular patrons stayed away. This picture will satisfy people with mentality of a 10-year-old child. Played December 18-21—C. Goldin, Majestic Theatre, Hong Kong, China. Neighborhood patronage.

Actors, Musicians in WPA

Nearly 23,000 actors and musicians have been found among the 6,402,171 persons eligible for works progress administration relief, it was disclosed last week in Washington in a report by the Works Progress Administration and not by the Public Works Administration as inadvertently reported by MOTION PICTURE HERALD.

Treasure Seeking Release

Treasure Pictures, producing company of Victor and Edward Halperin, is seeking a major release for its series of six Anna May Wong features. The stories from which the series is being adapted will first be published in *Liberty Magazine*.

Strong Is Producer

Eugene Strong has been named producer for "The Barrier" for Harry Sherman. Harry Knight, former supervisor, will be producer of two forthcoming Hopalong Cassidy films. The Sherman pictures are released through Paramount.

UNIVERSAL AND RKO HOLD SALES MEETINGS

United Artists and Republic Press Campaigns; Columbia British Convention March 13

The unusual sales activity that has marked the present selling season is continuing with the distributors making intensive efforts to increase their gains through the spring. Two-day sales conferences were held last week by Universal and RKO. Columbia, United Artists, Warner Brothers, Republic and Twentieth Century-Fox are engrossed in special drives, Paramount salesmen are busy with the Zukor Jubilee campaign, and Metro-Goldwyn-Mayer is placing special emphasis on its releases.

Sales executives and district managers of Universal cancelled their holiday plans to start a two-day conference at the home office on Monday. Among those attending were James R. Grainger, general sales manager; E. T. Gomersall, western sales manager; Edward Bonns, short subjects sales manager; Sig Wittman, eastern distrist manager; Harry D. Graham, southern district manager; William J. Heineman, western district manager; A. J. Herman, New England district manager, and Clair Hague, Canadian general manager. Sales policies and plans were discussed at the conference.

Executives of the Universal studios in Hollywood were estimating the staff enlargement necessary to augment the current production program by the addition of 30 new features.

RKO Sales Leaders Meet

Eastern exchange officials and home office executives of RKO held a two-day sales gathering at the Hotel Astor, New York, last week. Ned E. Depinet and Nate Blumberg described the coming product and urged liquidation of all contracts so that the company would be ready to start on next season's product immediately after the convention to be held on the coast in June. John O'Connor, Ralph Roylan, Ed McEvoy and Cresson Smith also spoke. "Michael Strogoff" and "Sea Devils" were screened.

Jack Schlaifer, western division manager for United Artists, was touring the exchanges under his supervision in an effort to maintain the lead held by his division in the George Schaefer Drive. A. W. Smith, Jr., general sales manager in charge of the campaign, will announce the standings of the various divisions in the 14 weeks competition within the next two weeks.

The southern division was reported leading at the end of the fourth week of the Republic sales drive. The leaders in each division were: southern, Charlotte; eastern, Cleveland; central, Chicago; and western, San Francisco.

Grand National Budget Rises

Sol Edwards, eastern sales manager of Grand National, was on a tour of exchanges to confer with district managers and salesmen on the company's new product. He was to visit Pittsburgh, Cleveland, Cincinnati, Chicago, Detroit, Buffalo and Albany. A production budget increase, the third for the season, was approved by Edward L. Alperson, president of the company, now in Hollywood for studio conferences.

The entire British sales organization, head office executives and department chiefs will attend the Columbia foreign convention in London on March 13th, according to Joseph Friedman, managing director for the company. "Lost Horizon" will be shown them.

General Organizes Field

With a production budget set at $1,850,000, General Pictures Corporation has announced that a national distribution organization has been formed to begin selling operations by June 30th. Franchises are now in operation on General's first picture, "Three Legionnaires." Max M. Kravetz, formerly with Fox West Coast theatres and Pickford-Lasky Corporations, has been acting as contact man with eastern investment groups and as assistant to Fenn Kimball, president.

Walt Disney has signed a contract with Technicolor for one year. The agreement, effective March 1st, calls for the production of 18 shorts and one feature.

A. & P. Suit Ended

Federal Judge Martin T. Manton in New York has discontinued the suit of Films of Commerce, Inc., for $16,760 against the Atlantic & Pacific Tea Company. The action was for breach of contract which allegedly occurred on November 19, 1930, when the plaintiff produced a silent film as part of a series on commerce and industry for the defendant.

Allow O'Connor Claim

Federal Judge Martin T. Manton in New York has allowed Basil O'Connor, an attorney for Milton C. Weisman, receiver for Fox Theatres, the full amount of his claim for services which amounted to $10,043 covering the period from January 1 to December 31, 1936.

Boston Club Sets Board

Herman Konnis, president of the newly formed Motion Picture Salesmen's Club in Boston, has named James Kennedy, Harry Worden, John Davis, Harry Goldman and Thomas Donaldson to the executive board of the organization.

Charity Ball Arranged

A motion picture charity ball, sponsored by the Motion Picture Salesmen's Club in Boston, will be held at the Hotel Bradford during the week of March 28, according to Herman Konnis of Universal, president.

New Garrison Quarters

Garrison Film Distributors, Inc., has leased office space at 1,600 Broadway in New York.

Jannings on Board

Emil Jannings, "State-Actor and Culture-Senator" of the Reich; Willi Forst, noted German director, and Counsellor of State Gustav Gruendgens have been nominated members of the board of administration of Tobis Tonbild-Syndikat Aktiengesellschaft in Berlin. The three will form a committee within the board which is to give advice to the management on the planning of films and their production.

Tobis has acquired entire control of its three distributing companies, Tobis Europa-Film A. G., Tobis Rota-Film A. G., and Syndikat-Film Gesellschaft m. b. H. and the responsibility for the establishment of production policies will be shifted from them to the parent company. Production units will be formed under the direct supervision of the parent company and there will be a central scenario department and casting office.

Sigmund Jung, former member of the board of administration and member of the Culture Senate of the Reich, and Fritz Mainz, former manager of Tobis Cinema-Film A. G., have been elected to the board of directors of the parent company.

Close Mexican Deal

Union Artists has closed a deal with Educational for the Mexican release rights of a group of the latter's short subjects including "Kiss the Bride," "Clever Critters," "The Seeing Eye" and "Animal Cunning," all of which have been super-imposed with Spanish dialogue titles and sound tracks.

Landis to Jam Handy

Cullen Landis, director and former star of silent pictures, has been appointed to the Detroit staff of directors of Jam Handy Picture Service, Inc. For the last five years Mr. Landis has been directing commercial pictures.

Protest Against Agents

Lewis Frey and Leslie Kriedberg of the Massachusetts Theatrical Agents' Protective Association in Boston have lodged a protest with the attorney general against unlicensed booking agents.

Grand National Representative

Alfred Crown has been appointed representative of Grand National in all Latin American countries. He will leave New York March 1 on a tour of his territories to contact exhibitors and to open exchanges.

Korson Buys Franchise

Mack D. Weinberger, General Pictures sales manager, has sold his company's franchise for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia to Louis N. Korson of Masterpiece Film Attractions.

Branch Manager Named

Lester Sucker, former salesman in the Columbia Cleveland office, has been renamed to that branch, this time as manager. He succeeds Holbrook Bissell, who resigned after six years.

Danubia Acquires Film

Danubia Pictures, Inc., in New York has acquired "Maria Novere," Hungarian feature, for release in America. The picture will be shown with English sub-titles.

MANAGERS' ROUND TABLE CLUB

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

JUST DRESSED UP

It's a personal opinion, perhaps, but this pen does not overwhelmingly subscribe to the remark made recently at the lunch table that "you're in a new business with every change of program".

Statements that have no real basis for truth through reiteration ofttimes become accepted as such and the above is one that so qualifies. We disagree.

Showbusiness is an old business and in one shape or another known to historians from away, way back, even before the first finish fight between lion and man in the Roman arena. The old-time tribal medicine man, court magician and all the other hokus-pokus ballyhoo purveyors of antiquity can with good reason be termed the pioneers of showmanship, for they realized even then that folks want to be amused, entertained, thrilled, just as they do today.

One can say that showbusiness as we know it stems from the advent of P. T. Barnum, but P. T. just picked up where the old-timers left off by rubbing down the rough edges and further refining the process of bringing the folks up to the boxoffice. And Barnum worked with the same old tools to attract attention.

For further study on the subject, one need only turn the pages and regard the Easter and Spring campaigns arranged by representative theatremen in various parts. Much of interest may be found not because of any particular startling newness but because of the ingenious twists executed to freshen up the old reliables.

For instance, there is Dave Dallas' fashion show idea wherein the models will publicize coming attractions in addition to Easter clothes. There is Joe Kinsky's slant of taking the venerable amateur idea and tieing it in with motion picture movie scripts. There are also Dean Hyskell's suggestion for native wild flower exhibits, Harry Long's electrical display in the annual lobby garden show, Matt Saunders' atmospheric style revue in his spacious foyer, and of course Dick Wright's "old bonnet" contest.

Now, no one claims that these showmen have made any sudden discovery that confuses the fundamentals. The ideas they are executing have proved their worth time and again in attracting business. But they have taken the old-time snappers and polished them with ingenuity gathered, in most instances, from long experience.

The complete showman is a well-balanced combination of years of experience plus a vigorous mind keen enough to reach for current angles that most folks understand and that can be grafted on to the fundamentals found profitable by the earliest known miracle maker.

It's not a new business with every change or without. It's the same old business that showmen with savvy are smart enough to dress up in modern boxoffice finery.

▽ ▽ ▽

ALL IN A DAY'S WORK

To Hollywood hunting about for story material to keep patrons on the edge of seats, for a flood yarn that packs a real boxoffice wallop, the following outline is offered:

Theatre manager in Southern city hit by rising waters throws open house for 2000 refugees, including infants and children. Phone service dead, manager broadcasts over local station to gather house crew. No food to be had for hungry mouths but theatreman digs up milk, coffee, sandwiches. Stage is transformed into hospital. Doctors working by lantern and flash light remove appendix, deliver baby. After 28 hours of struggle, rising waters make evacuation imperative. Transportation limited but showman arranges removal of refugees to high ground without disorder and then pitches in to salvage theatre equipment.

In all this time he is completely out of touch with his wife and children but, as anxious as he is about the safety of his family, stays right there to succor the thousands under his care.

There you have it, gentlemen. Action, drama, love, pathos, duty, sacrifice, danger, suspense, excitement—all the surefire ingredients of a hit picture and for further details interested studios are instructed to contact Harry Rice, United Artists exploiteer. Rice was on the scene and stopped off recently to tell the story of George Hunt, of Loew's Louisville Theatre, the manager referred to above.

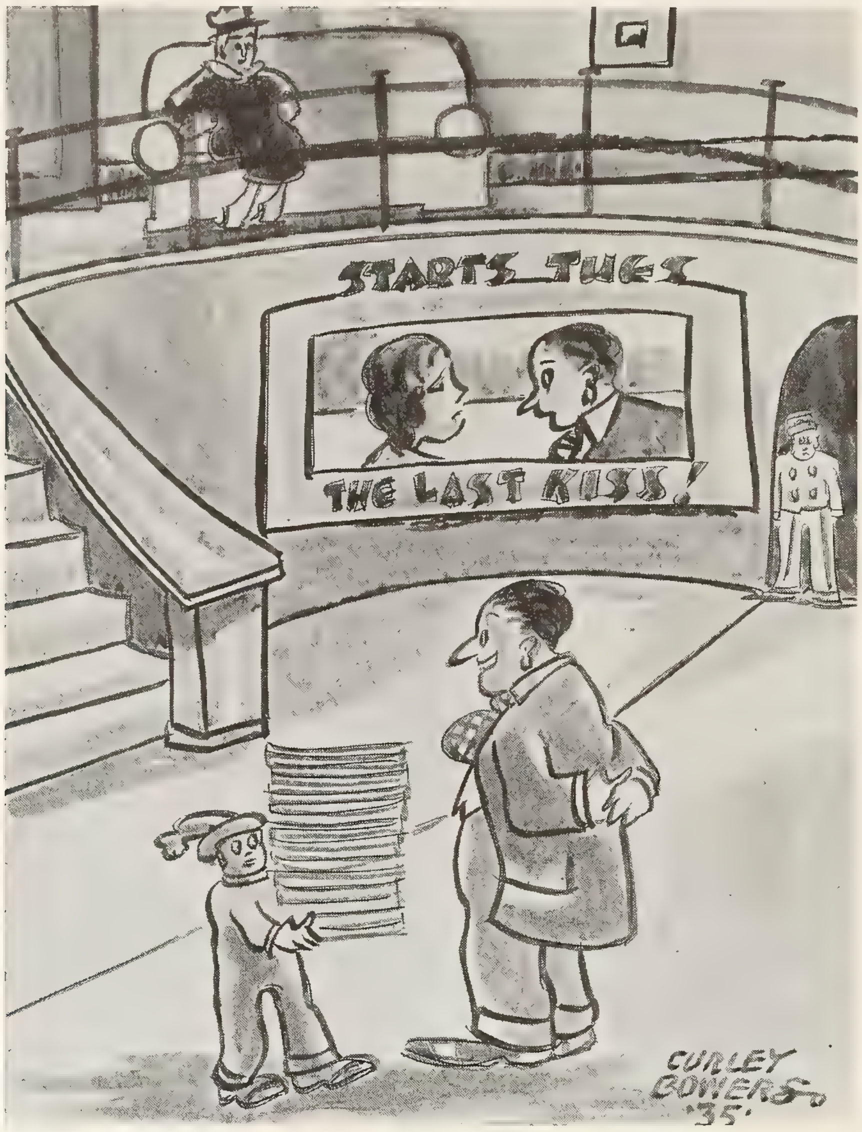
We don't believe Hunt will have much to say about it. To him it probably was just another job to be done in a theatreman's day of work.

▽ ▽ ▽

Beauty parlor in Cincinnati now showing short subjects with 16mm. film while milady sits for a facial, permanent or what have you, is searching about for guaranteed shock-and-chill features as added attractions. This obviously is intended for patrons whose hair is hard to curl.

A-Mike Vogel

SHOWMEN'S LOBBY LAFFS!



This cartoon was created by Curley Bowers.

BOY: SAY, MISTER MANAGER, COULDN'T YOU RUN THESE PAPERS THROUGH THAT TICKET CHOPPER SO WE COULD HAVE SOME CONFETTI FOR OUR PARTY?

Dancing Girl in Window Ballys "Scotland"

A neat attention-getter was the stunt arranged for "Mary of Scotland" by J. Dunn, State Theatre, Wellington, New Zealand, when he planted pupils from local dancing school in window of store on main street, girls doing highland dancing to the tunes of a Scotch piper. Dunn reports the gag as a traffic stopper every time the girls appeared.

On opening night the local highland pipe band marched through the streets and wound up in front of theatre, where they played a brief concert (see photo).

Dunn's Scotch Pipers in New Zealand

Sound Screen Display Plugs "God's Country"

J. R. Rodgers of the Fox Theatre, Phoenix, used an effective and unusual lobby display in connection with "God's Country and the Woman" by rigging up a sound screen display consisting of a 35mm sound projector placed on the mezzanine and projected down on a large display screen. The sound horns were behind the screen and trailer for the picture was run continuously during peak hours attracting plenty of passersby.

Rodgers also sent out novelty cards to ballyhoo the film and made tieups with libraries and bookstores. One prominent photographer devoted his entire window to forest scenes with picture title and playdates.

"Tell Us What You Did"

Cracks Tough Sheet

Six-day serialization on "Beloved Enemy" planted by Manager Allan Sparrow, Loew's, Norfolk, Va., was said to be the first publicity of this kind used by the conservative *Star,* leading local sheet. Each installment carried ten-inch announcement and two-column cut. Allan is taking bows for breaking the ice in Norfolk, said to be very rough for newspaper tieups.

Official Welcome Given Mirrophonic System by Mayor

To retain the familiar theatre exploitation mediums and at the same time strike upon a different method of appeal to sell the installation of Mirrophonic sound equipment at the Indiana, Indiana Harbor, Mich., was the job done successfully by Manager Jack Albertson working with Rex Williams, who came over from the Hoosier, in Whiting, to lend a hand.

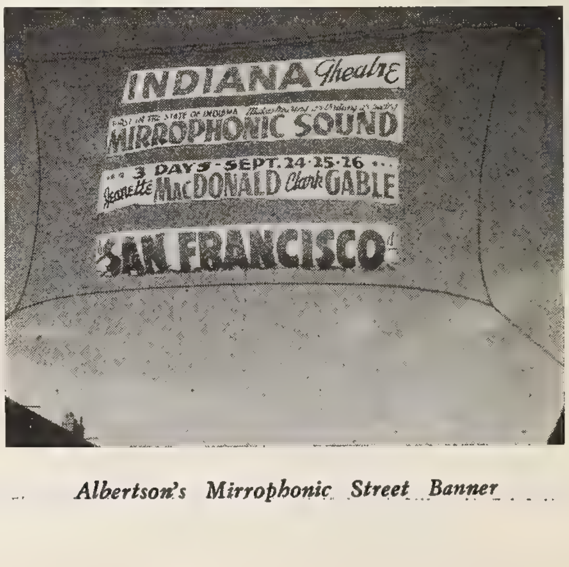
Their first efforts were concentrated on selling the new name and through a wide campaign in the city and drawing area. This was done by sound truck at carnivals and picnics, banners on stop-and-go traffic signs, bus cards, bumper strips, tire covers, programs, heralds, stickers and giant street nets (see photo). Guest tickets were also offered in an essay contest on why Mirrophonic gave perfect reproduction.

Mayor Starts New Equipment

Other exploitation was in keeping. A "Miss Mirrophonic" was selected and toured the city in a bannered Ford at the head of an auto parade, stopping off to visit stores. The winner was also interviewed on the radio and participated in the dedication ceremonies on the stage of the Indiana, where the Mayor pressed a button to start the new sound equipment. Miss Mirrophonic greeted patrons in the flower-banked lobby on opening night and distributed.

Newspapers cooperated heartily with page one breaks among which was featured a front page photo of Jack Albertson being congratulated at the theatre by leading merchants on the receipt of the new system. These merchants carried window displays and participated in a full page co-op day ahead, ad copy tying in with the sound equipment. In all the publicity every effort was made to evade the technical in copy and to explain the installation in simple terms. This was also done in talks from the stage calling attention to various spots in the picture "San Francisco" where the improvement could be readily noticed.

Foyer was decorated with Erpi displays, cutout letters above doors and lobby mirrors lettered. Same idea was executed for the lobby with announcement carried on marquee, special valance and attraction board. Williams writes the selling job was so complete that patrons pointed out actual scenes in the picture where they noted improvement.



Albertson's Mirrophonic Street Banner

Fish Benefit Aids 'Hunter' Campaign

The very active Fish and Game Association of Holmesburg, Pa., in the market for extra funds listened readily to the idea put forward by Manager Wm. C. Gallagher, of the Holme, in that spot, for a benefit tiein on his date for "White Hunter." In addition to the screen program an unusual stage entertainment was conceived, the entire thing labeled an annual sport exhibition by the association and theatre and sold as such to the members.

Top stage attraction was a prize dog show in which was included the difficult feat of having a bird dog pointing a pheasant under artificial conditions and Gallagher writes this was the second time the trick was accomplished on a theatre stage.

On theatre stationery and signed by the association president, letters were mailed to all the members detailing the schedule of entertainment with a strong buildup for the picture. Other organizations were contacted in the same manner, all of which brought in a high total of tickets sold in advance. Gallagher sold the event in all advertising, heralds and outside publicity.

For display, the state hatcheries were called upon to put in a live fish exhibit and the local association cooperated further by posting other theatre literature.

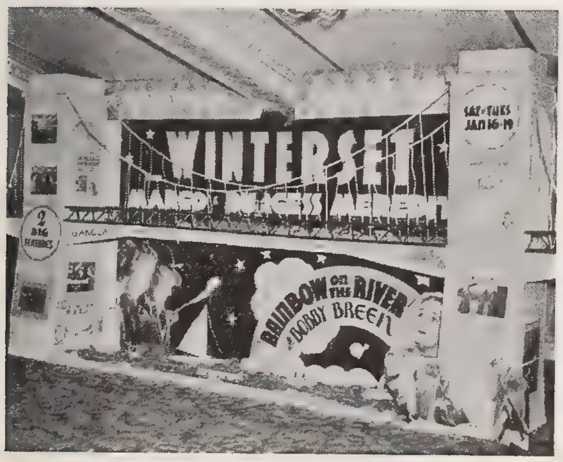
"Tell Us What You Did"

"Winterset" Lobby Display Created by Fishkin

From Louie Fishkin, Commodore Theatre, Brooklyn, comes accompanying photo of eye-arresting lobby display created for the "Winterset" engagement at that house. Fifteen-foot suspension bridge was constructed in front of black velvet board, compo board for sides with rope for cables plus tie wire.

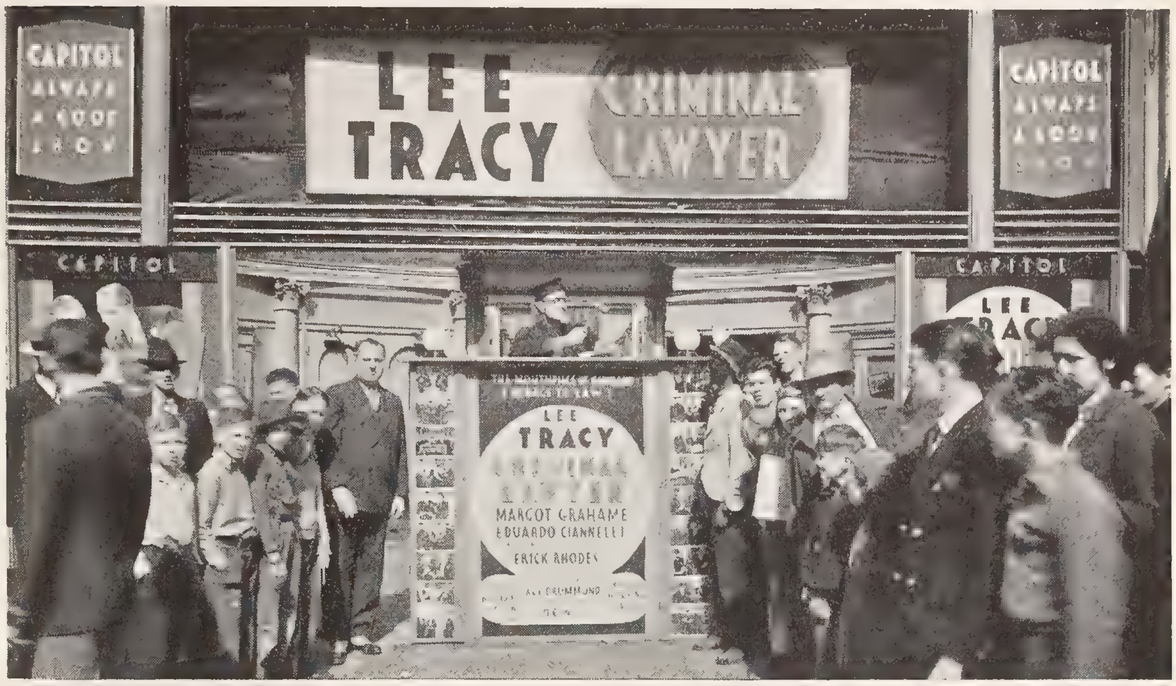
Towers on both sides were painted in stone effect with interior lighting, figures from six-sheet were cut out and pasted on back and foreground with title letters, also cut from six-sheet. Louie borrowed traffic signal, toy automobiles, ferry boats, tramp steamer, lighthouse, pier, etc., from local toy store. River under the bridge was made from green crepe paper with white and blue strips and stones placed at the river bank to frame in the water scene completed the effect.

"Tell Us What You Did"



Fishkin's "Winterset" Lobby Display

That Louie Charninsky of Dallas Now Becomes District Attorney



To the number of roles he has played in costume and otherwise to put over the various attractions at the Capitol, Dallas, Texas, Louie Charninsky now adds that of District Attorney in the spectacular bally put on out front on "Criminal Lawyer". The "judge" is planted up on the stand placed in front of the ticket window and is laying down the law for the "prisoner", the lad in blackface to the right. The Charninsky who is seen on the left next the judge's stand is playing his part even to the stern expression that all conscientious D.A.'s in action should carry. The "courtroom" seems to be well filled.

Pollock Gives Candy On Valentine's Day

Sentimental Les Pollock, Loew's Rochester, couldn't let the gals of that city go by Valentine's Day without candy, so a contest was planted in the classified section of the Rochester *Journal* in connection with opening of "Women of Glamour."

Candy and guest tickets went to those correctly assembling the first letter of the first words of various ads until title was properly constructed. Ads containing correct letters had then to be clipped and pasted on sheet of paper for submission to contest editor. For newspaper ad, picture of large heart was used with Virginia Bruce's photo in center.

"Tell Us What You Did"

Match Halves of Star Photo for Tickets to "Great Guy"

Halving a cut of James Cagney and printing each portion on different colored cards, Morris Rosenthal, Loew's Majestic Bridgeport, Conn., invited the folks to match up the two halves "perfectly" for tickets to see "Great Guy" on the house. Cards were distributed around town with care taken that too many did not match "perfectly."

On "Plough and Stars," Rosy mailed to members of K. of C., Hibernians, Better Films Council, etc., neatly printed postcards with a dignified buildup for that picture, stressing the participation of the Abbey Players from Dublin, in the cast.

"Tell Us What You Did"

Live Seahorse Display Builds Interest In Short

Salt-water aquarium containing live seahorses was spotted out front next the boxoffice (see photo) at the New York Broadway Trans-Lux as a buildup for the date on the short, "Trailing the Seahorse." Background of underwater subjects was placed behind the tank, masked off to show only the background and interior.

Crowds collected to view the unusual flash especially at feeding time and the bally broke some neat notices in the dailies. Outfit was promoted from the Aquarium Stock Co., and installed with the cooperation of Manager Schoning and publicist Edsmon.

"Tell Us What You Did"

Live Sea Horses in Trans Lux Display

NATIONAL LEGISLATORS ENDORSE M-G-M SHORT

January Bronze Plaque Winner Arranges Special Showing On "Servant of the People" Date

Outstanding was the campaign put on by Ray Bell, Washington, D. C., Loew's Theatres publicist, under the supervision of Carter Barron, divisional director, on "Servant of the People," M-G-M's two-reel short picturing the history of the United States Constitution. And among the unusual slants that commanded wide attention was the special preview in advance of the date at Loew's Palace for Capitol top-names including prominent senators and other high federal executives who forwarded written endorsements on the picture. Local columnists also noted another showing at the White House for President Roosevelt.

Pinched for Street Stunt

In all, the newspaper publicity was far-reaching, for in addition to many out of the ordinary breaks, contests and feature angles were covered. A stunt that caught on for conspicuous planting was the idea of projecting the short against the white marble side wall of the new Supreme Court building. This was done about dusk with a truck upon which the projector was installed and came to an end with a pinch by government guards. The gag was properly kidded by the newspapers and the title included which of course was the result that Bell had in mind.

Other publicity standouts were put over with a screening for 150 essay winners sent to the Inauguration as guests of Hearst papers throughout the country. Through reporters who accompanied each group, the showing was highlighted in all the Hearst papers. Local papers aided further, one sheet with a classified tiein for guest tickets and another using the title as a slogan for institutional display ads, the slogan and theatre copy carried on the newspaper delivery truck banners. Search for local descendants of the designers of the Constitution to attend the showing as guests also brought added stories.

Prominent windows were featured with the city's top department store showing a display (see photo) built around the history of the Constitution. Photostatic reproductions of the famed document, portraits of signers and other material borrowed from the Constitutional Commission were shown. Dignified theatre cards were included. Book stores also cooperated and public libraries prepared special bookmarks with supplementary list of books on the subject issued by various branches.

The title was used also by Western Union on a miniature telegram applied to the services offered by the wire company and radio plugs obtained daily from Station WOL which also used the title as a slogan of service. Dash cards on street cars, said to be a "first" in Washington as a means of publicising a theatrical attraction, were promoted, a strong billing campaign employed including 24-sheets and further attention garnered by a banner across the entrance of the Willard Hotel (see photo) during the Inaugural parade.

"Tell Us What You Did"

Novelty Matches Used For "Flanders" Date

Maxwell Weinberg at the Little Theatre, Baltimore, Md., for his showing of "Carnival in Flanders" painted up midget match books advertising the theatre. Inserted inside, when the cover opened a strip of paper mentioning the film and its selection as "the best film of 1933" greeted the user.

These matches were distributed to all downtown hotels, night clubs and better class restaurants who were glad to accept them as novel giveaways.

"Tell Us What You Did"

RAY BELL

Labor Federation Endorses "Black Legion" for Cohn

Arthur Cohn, Queen Theatre, Wilmington, Del., for "Black Legion" tied up with the Delaware State Federation of Labor, which endorsed the picture to thousands of workingmen throughout the state. Letter was addressed to the representatives of all the trade unions and read at their convention in Wilmington plugging the picture from the union angle.

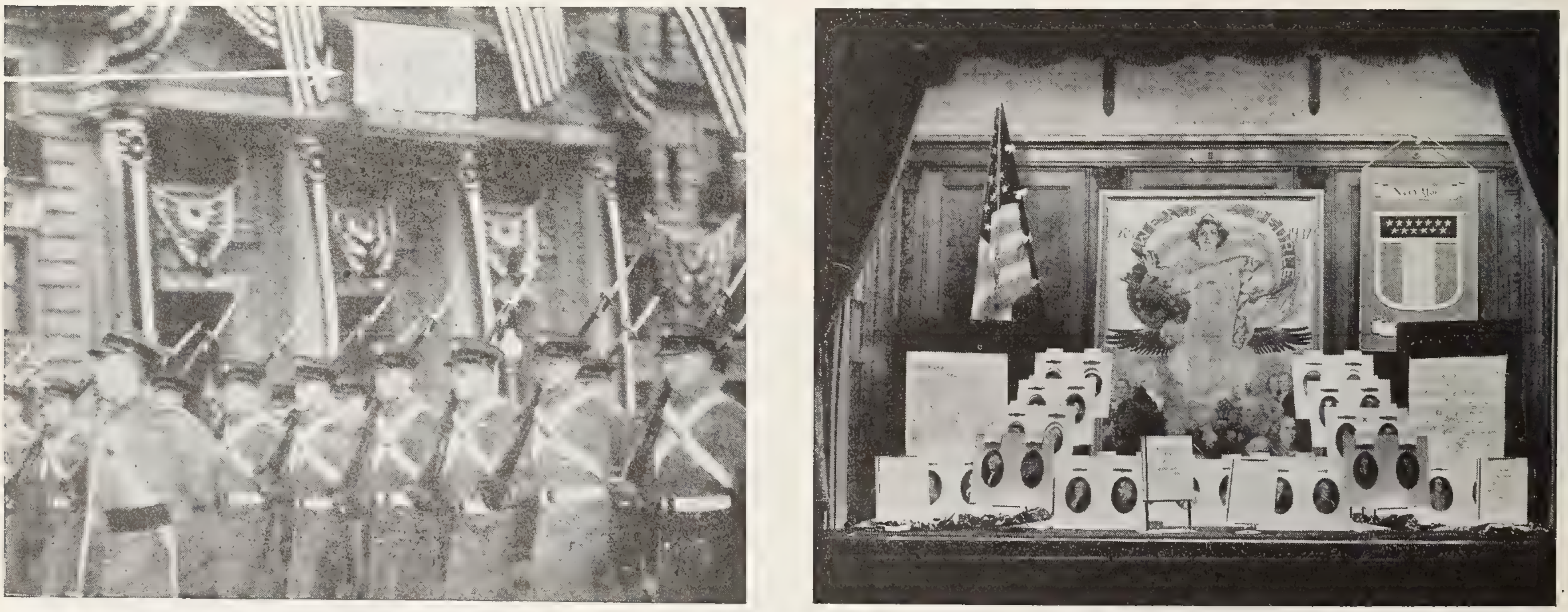
Special preview was held for delegates, women's clubs and fraternal organizations. Schools cooperated by posting notices on bulletin boards and tieups were effected with local merchants for window displays.

"Tell Us What You Did"

Hoover Hits Papers

Concentrating his campaign on newspapers, Manager George Hoover, Warner's Capitol, Springfield, Mass., landed special feature stories, layouts, co-op ads and other publicity in all local dailies, popular shopping news, German newspaper for date on "Beloved Enemy." Style angles were tied in with complete windows in leading stores.

"Tell Us What You Did"



BELL'S WASHINGTON HOTEL BANNER AND CONSTITUTIONAL DISPLAY FOR "SERVANT OF THE PEOPLE"

HAL GRADY

Hinks Distributes Wedding Licenses

In Paisley, Scotland, Walter Hinks at the Alex Cinema distributed blue licenses front of which bore following copy: "This is your special license to witness The Marriage of Corbal." Inside carried cast, playdates, etc., etc., and reverse side further copy, "The banks pay on deposit 1½%, why not invest a small amount with us and in return you will receive 100% real enjoyment." Folks all wanted the licenses and the gag proved highly effective.

"Tell Us What You Did"

Johnson Starts Kiddie Club

Something new for Cassopolis, Mich., was the kiddie club inaugurated by E. C. Johnson, New Gem Theatre, which he ushered in with a free Saturday morning show at which membership cards were distributed and the rules of the club explained. Officers were elected and at each meeting a half hour is devoted to games and contests for which prizes are given.

"Tell Us What You Did"

SMART TIEINS FEATURE HAL GRADY CAMPAIGN

January Silver Plaque Winner Employs Effective Devices To Put Over "Plainsman"

Previous accounts in these pages have told of the tieups made by Manager Hal Grady, Palace, Lubbock, Tex., with local columnist known far and wide in those parts as "The Plainsman." And with the booking of the picture of that name, Grady cast about for some different method of utilizing the newspaperman's title for further publicity and found it in the fact that the time of the booking coincided with the 13th anniversary of the columnist's unique feature in Lubbock. On this, three pages of display ads were obtained, one a single co-op and the other a double truck, the former of merchant's ads with congratulations and the latter a giant scroll of good wishes with signature cuts of the columnists' friends. Copy atop featured "The Plainsman." Columnist showed his appreciation of the honors by publicising a free party at the theatre for all "pioneers," folks who had lived in that sector continuously since March, 1891, when Lubbock County was founded.

127-Mile Road Bally Clicks

The local press was again called upon in the unfolding of another of Hal's smart slants in which a local lad, dubbed "The Plainsman," was engaged to hike from Amarillo to Lubbock, some 127 miles, in four days, carrying banner reading "I'm walking from Amarillo to Lubbock to see," etc., etc. Hiker carried camping outfit, was dressed in "plainsman's" clothes, including coonskin hat, carried rifle and other accessories. In addition to the thousands who passed him on the roads, the papers ran daily accounts of his journey.

When this was fully exploited, Grady turned on the gas again and hooked up with the students at the local Texas Tech in a beard-growing contest tied to a college celebration with winners attending the show on the house. Stunt not only broke the news sections but also landed notice in "The Woman," woman's page feature. Next tiein was a classified hookup, a five-day coloring contest for children, with a different Indian chief figure being used each day. Prizes were theatre tickets.

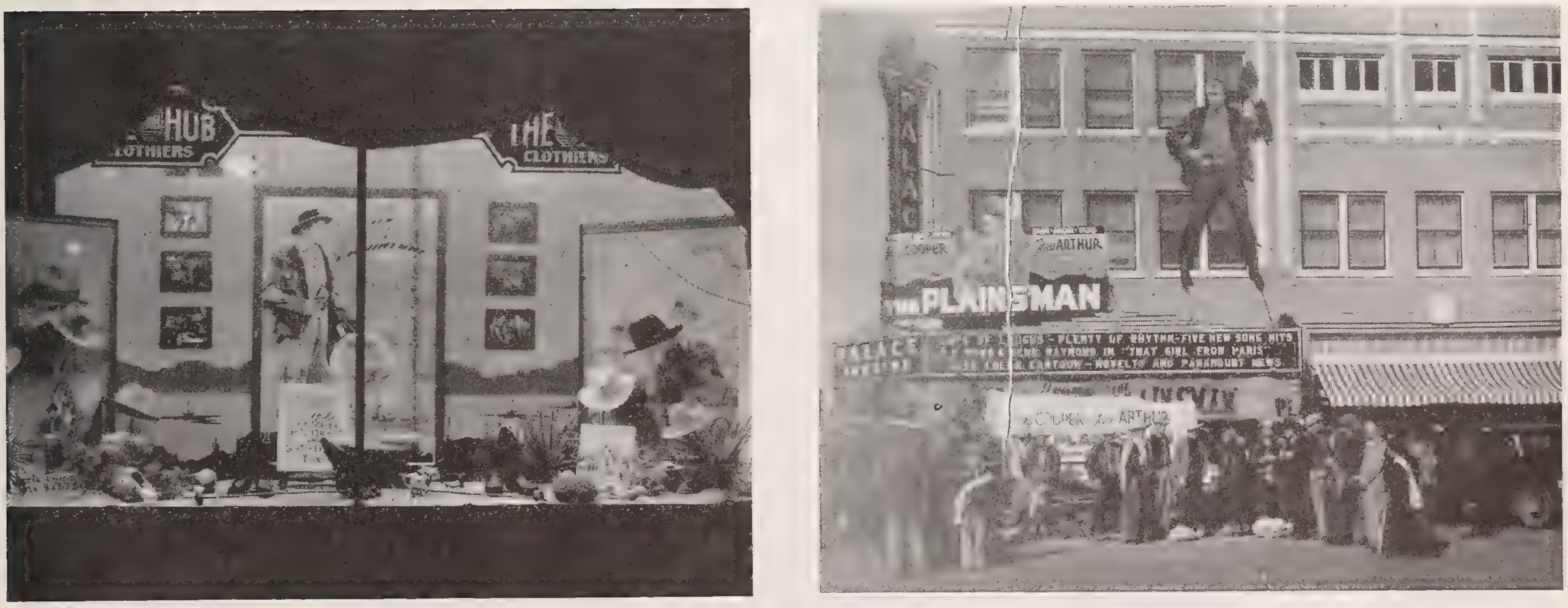
The picture thus being thoroughly publicised, Hal let loose with his top stunt, an old time chuck-wagon in front of the theatre with "cowboys" passing out real coffee made over a fire built in the street. Over 1,000 cups of coffee were served with everything promoted. All the proper atmosphere was preserved even to the campfire fuel. The cowboys, employees of the theatre, were dressed in character and the accompanying photos show the crowds around the wagon. Also note giant cutout of Gary Cooper against side of building.

Ties In Boy Scouts

Boy Scout tiein made in addition to the national contest, gave prize of pup tent to the troop having the best attendance at one night of the picture and another slant was a voting contest, the troop winning receiving a bugle. Windows were not neglected and below is reproduced prominent display showing desert sand, cactus, skulls of cattle, etc. Center was occupied with miniature covered wagon and oxen, wagon being exact replica of old-time prairie schooner all made by hand. Other windows were in keeping.

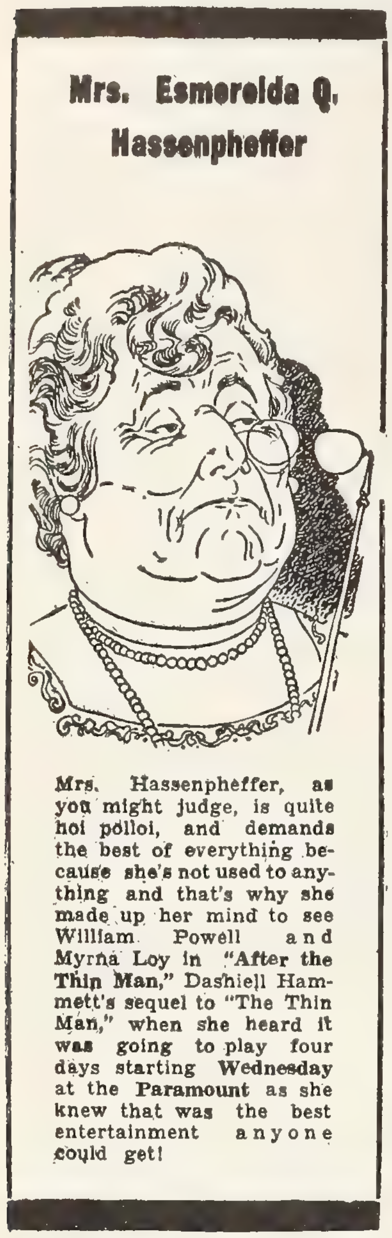
Formal invitations to the city's top names were issued for special screening, letters mailed to teachers in rural schools and history instructors in high schools and colleges and a special Hollywood premiere with broadcast from lobby were among the other smart slants Grady used to put over his date and win his well-deserved Quigley honors for which he generously credits cooperation of his assistant, Hoenschiedt.

"Tell Us What You Did"



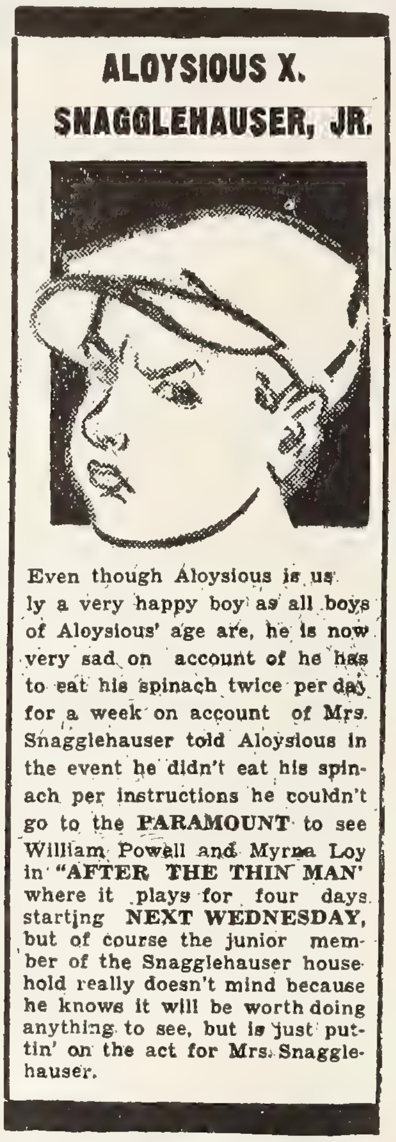
GRADY'S MINIATURE PRAIRIE SCHOONER WINDOW AND CHUCK WAGON BALLY FOR DATE ON "PLAINSMAN"

CARTOON TEASER ADS



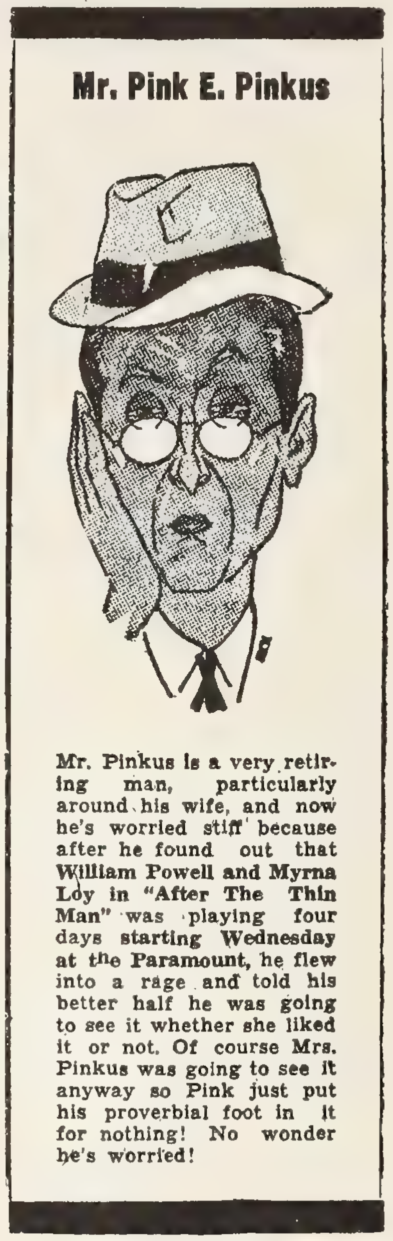
Mrs. Esmerelda Q. Hassenpheffer

Mrs. Hassenpheffer, as you might judge, is quite hoi polloi, and demands the best of everything because she's not used to anything and that's why she made up her mind to see William Powell and Myrna Loy in **"After the Thin Man,"** Dashiell Hammett's sequel to "The Thin Man," when she heard it was going to play four days starting **Wednesday** at the **Paramount** as she knew that was the best entertainment anyone could get!



ALOYSIOUS X. SNAGGLEHAUSER, JR.

Even though Aloysious is usly a very happy boy as all boys of Aloysious' age are, he is now very sad on account of he has to eat his spinach twice per day for a week on account of Mrs. Snagglehauser told Aloysious in the event he didn't eat his spinach per instructions he couldn't go to the **PARAMOUNT** to see William Powell and Myrna Loy in **"AFTER THE THIN MAN'** where it plays for four days starting **NEXT WEDNESDAY,** but of course the junior member of the Snagglehauser household really doesn't mind because he knows it will be worth doing anything to see, but is just puttin' on the act for Mrs. Snagglehauser.



Mr. Pink E. Pinkus

Mr. Pinkus is a very retiring man, particularly around his wife, and now he's worried stiff because after he found out that William Powell and Myrna Loy in "After The Thin Man" was playing four days starting Wednesday at the Paramount, he flew into a rage and told his better half he was going to see it whether she liked it or not. Of course Mrs. Pinkus was going to see it anyway so Pink just put his proverbial foot in it for nothing! No wonder he's worried!

CARTOON TEASERS. To convey the light comedy touch to "After the Thin Man" at the Paramount, Lynchburg, Va., Manager Dick Eason broke out in advance with a series of one-column cartoon teasers as illustrated. In all, five were used, one each day in advance of the regular ads with the unusual buildup said to heighten interest in the date.

Cartoon Guessing Contest Sells "Girl from Paris"

Eddie Yarborough, RKO Capitol, Union City, N. J., cashed in on the current cartoon name-guessing contest craze and planted a series of cartoons on "That Girl from Paris" in the Jersey *Observer*.

Paper ran six-column spread of cartoons which when identified depicted Lily Pons, Jack Oakie and Gene Raymond. Cash and ticket prizes were awarded winners.

"Tell Us What You Did"

HAVE YOU A CHANGE IN POLICY?
HAVE YOU A MESSAGE TO TELL?
Have you something special you want to tell your patrons about on the screen?
Filmack will make your trailer just a little better than you expect it to be.
Speed plus Quality is Our Motto
Try Us On Your Next Order!
FILMACK TRAILER CO.
843 SOUTH WABASH CHICAGO, ILLINOIS

Novel Exploitation Stunt On "Head Over Heels in Love"

Half a million Jessie Matthews brooches will be given away free to theatre patrons throughout the country in connection with the showings of "Head Over Heels in Love." This unique giveaway is in the nature of a special selling aid to exhibitors on the new musical. The pin, specially designed and manufactured is an attractive rhinestone mounting set with a metal enameled portrait of the star.

"Tell Us What You Did"

"Eternal Mask" Contest

New York Filmarte Theatre, through Bob Koniko, publicity director, announces $50 prize contest for best non-technical critical essay, in 100 words, on "The Eternal Mask." Season passes will be given for the next ten best. Judges are Frank S. Nugent, *Times*; William Boehnel, *World-Telegram*; Archer Winsten, *Post*, and Kate Cameron.

Showmen Arrange Contests, Displays For Quint Tieups

For the cost of the Quintuplet dolls and lobby display of same, reports Fred C. Souttar, Fox Midwest district manager, Manager Max Tschauder, Lincoln, Belleville, Ill., working with the local *Advocate*, secured a whale of a lot of publicity and free display space for an excellent buildup on "Reunion."

The contest was arranged around the five most popular little local girls with votes determined as a means of discovering the winners. Each admission at the Lincoln was good for a certain number and three, six and a year's subscription to the paper were scaled accordingly. Contest ran 12 days, with girls under 10 eligible for the prizes. Vote blanks were run each day in the paper and given out at the theatre. Top girl received the five dolls, with runners-up voted two and one.

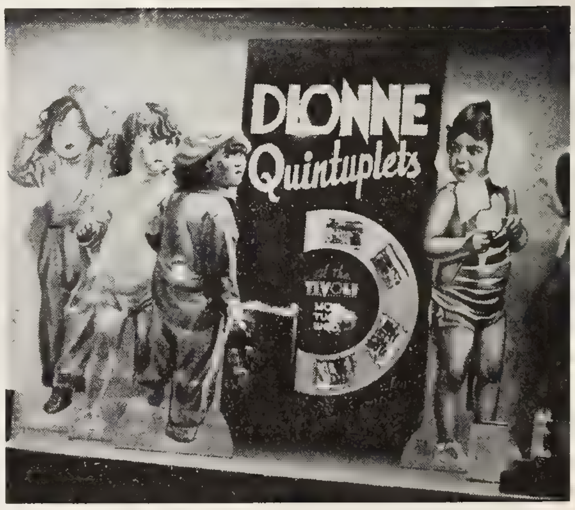
As to be expected, much excitement was aroused, especially since the paper ran smash displays on the tiein, page one stories and also a serialization of the scenario. Tschauder also plugged the contest at the theatres and with the daily breaks and other hookups did a smart job in letting the folks know about the date.

"Tell Us What You Did"

Quin Cutouts Display Creates Local Record

Called a record for such exploitation in Hamilton, Ont., Canada, was the display promoted by Manager Jack Purves, Tivoli, on "Reunion" in ace window of the T. Eaton main street store. Center piece was made up of seven-foot high cutouts of the Dionne Quintuplets (see photo) bordering proportionately sized theatre poster with stills which Purves says attracted such crowds from early morning to late at night that the store officials allowed the display to remain for five days, an unprecedented number for tieins of this kind.

Similar striking displays were also forwarded by Jack on other attractions, such as a long lobby panel on "Talent Quest Night" and another, a setpiece on the inauguration of a policy change with the copy held by one of the Laurel-Hardy team as the other looked on, to advertise "Our Relations."



Purves' Dionne Cutout Window Display

EASTER AND SPRING CAMPAIGNS NOW BEING SET BY THEATREMEN

Ingenious Egg Hunts and Style Shows Featured; Elaborate Floral Exhibitions Planned to Inaugurate New Season

by A-MIKE VOGEL

GARDEN SHOW AND ELECTRICAL EXHIBIT IN LOEW'S STATE LOBBY

USHERETTES AS MODELS IN LOBBY STYLE REVUE IN BRIDGEPORT

Already in operation by showmen in various spots and set to start generally are drives to celebrate the coming of Spring, to signalize the advent of Easter. Round Tablers in many quarters have reported the highlights of what they have in mind for the coming months and in some instances the top stunt of last year's Spring campaigns, all of which are set down on this and following pages. Typical of the flower and fashion tieins are the campaigns arranged by Loewmen in Cleveland, Ohio, and Bridgeport.

Elaborate floral displays in the lobbies of the Loew Cleveland theatres are a part of the annual unfolding of the Easter and spring season and this year is to be no exception according to the report from Milt Harris, zone publicity director, on the arrangements made by Col. Harry E. Long, division chief, and Manager Everett A. Steinbuch, at Loew's State. Display is put on in the expansive foyer with Halle Bros., leading department store, which spends a lot of money annually to make the show outstanding.

The setting is a garden with colorful array of flowers and formal landscaping and the latest creations in garden illumination exhibited in the display by the Electrical League of Cleveland. An idea of the flash may be obtained from the photo above on last year's exhibit.

An effort is being made this year to combine the flower show with a fashion prevue sponsored by local top style stores. At peak-hours of the day, manikins would parade in the lobby among the exhibits and demonstrate the clothes fashionable women have in mind for such occasions and others.

The Cleveland Florists' Association also cooperates annually by supplying thousands of assorted Easter flowers. To these are attached gummed stickers exploiting the Easter attraction and crediting the florists. The blooms are distributed in downtown stores and corners in the shopping area by attractively costumed girls (see photo on following page).

Annual tieup is also made with Postal to place jumbo wires in windows with Easter messages from stars in the season's attractions. Heralds on the same tiein are delivered week ahead by messenger boys wearing silk badges with copy from star in the picture extending greetings via Postal, theatre and date included. Egg coloring contest with the Cleveland *Press* is another yearly stunt with guest tickets as prizes and outstanding entries exhibited in the State lobby.

As all the other hard-hitting Loew-men, Matt Saunders, Poli, Bridgeport, Conn., has a lot of slants ready to hike the spring business. With the local *Times-Star,* a ringer contest is being sponsored whereby the paper takes photos of audiences, street groups, shopping crowds, etc. Circles are to be drawn around some of those pictures run in the daily with those so selected eligible for guest tickets. Personal appearances of picture stars visiting the nearby Westport, swank suburban section, is another slant of Matt's. Recently he had Rex O'Malley take a bow as did Arline Judge. Others are slated, he reports.

Easter egg-hunt is of course on tap to be put on with the local sheet. Full-page breaks are scheduled week ahead with credits for the current picture. Stunt last season was good for six page-one stories, according to Saunders. Three large eggs filled with shiny new pennies were buried at local park and smaller eggs held tickets to the theatre. Children under 14 were eligible to compete by registering their entries in coupon run daily in the paper.

For date on "Maytime" Saunders has lined up a lot of smart slants. Mailing list of local musical club under whose auspices Nelson Eddy recently appeared in recital is to be used with officers of the club contacted to hold a Maytime Party in the lobby a week ahead and also act as hostesses on opening day. All music and vocal teachers are also to be informed and it is planned to have schools get behind a musical Maytime Community sing. Above is illustrated fashion show at Poli Theatre with usherettes acting as models.

(*Continued on following page*)

BUNNIES TO BE GIVEN AS PRIZES

Bunny Show in Lobby Is Offered by Pollock

Always sure to attract fat crowds is Les Pollock's bunny show in the lobby of Loew's Rochester, N. Y., with live rabbits in a cage playing around tiny house illuminated from inside. Last year the stunt in addition to plugging the Easter angle also called attention to coming attractions (see photo) through cards inserted in the paws of cut-out rabbits around the display.

Pollock's annual Egg Hunt is also lined up, the stunt put on annually with the Rochester *Times Union.* Paper goes to great lengths to insure success even to the extent of running detailed maps showing where the eggs are buried. This year Les expects to bury eggs the night before and have the area fenced and patrolled all night by the police. The hunt is in two classes, children up to eight and those over eight to 13. Paper runs coupon daily and children to enter must fill these out, present them to officers at the park and receive Egg Hunt tag to be eligible for the prizes. Cash is given for "gold" and "silver" eggs; theatre tickets for those marked with rubber stamp.

Flower giveaway to attract women is a tiein with paper and local florist to present 50 Easter corsages to careful female drivers. Each day 10 good drivers are spotted at downtown corners, their license numbers run in the paper the following day. Those who identify themselves receive the flowers to wear with Easter clothes. Last year Pollock tied in on this with his Easter date and finds it good enough for a possible repeater.

In Dayton, Ohio, Loew man M. C. Burnett has arranged tiein with Retail Merchants Association to publicize at one time four MGM specials with enlarged colored stills and theatre credits for all windows. This is being done in conjunction with the annual spring opening, the idea being sold because Burnett was able to furnish stills in which stars appeared in apparel for all occasions.

Spring Dance Recital Starts Limerick's Seasonal Activities

Already chalked up by George Limerick as the starter for his spring drive for business in Cleburne, Texas, was a dance recital a few weeks back put on by leading dance school. Show ran about an hour with 30 star pupils and the outfit being very popular locally played to standout grosses. Next in line to be held on the night of March 12th, in conjunction with top local store and another dance school is a Tiny Tot Review and Spring Style Show for Kiddies. About 50 children are to show the new juvenile models supplied by the store, after which the dance pupils will do their numbers.

On March 26th, George with the same tiein will present his annual Spring Style Show and Cotton Frolic, preshowing of new bathing suit styles and beach apparel on the stage of the Yale Theatre. This is an annual affair and always good for added grosses. Then the next day, Saturday, the 27th, with the Lions and Rotary the annual egg-hunt takes place which Limerick reports another highlight event for publicity and good will.

STYLE SHOW MODELS WILL PLUG PICTURES

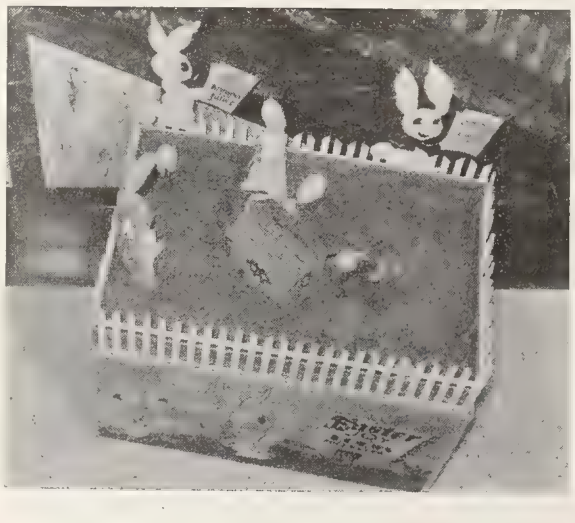
The 25 girls who are to model the new Spring styles in Dave Dallas' Easter fashion show will carry metallic-lettered cards publicizing the coming attractions at the Grand, Holdenville, Okla. Patrons will be asked to express their wishes on the pictures they are most anxious to see by applauding girl carrying card on that attraction. The model who receives the biggest hand on that score will receive prize cup in addition to Easter ensemble.

Walt Davis to Celebrate Anniversary at Easter

It so happens that the 16th anniversary of the Capitol, Regina, Sask., Canada, comes at Easter time and thus Walt Davis is putting on a big show for the double occasion. In addition to the picture program he is setting a special stage show to be furnished by the Robert Simpson department store chain. For Easter Saturday, Davis is putting on a Kiddie Revue for the youngsters. Extra merchandising on the program will include special trailer, extra billing, individual programs, locally-made newsreel, bakery tiein for mammoth anniversary cake and atmospheric decorations in foyer and out front. Walt has promoted three elaborate pots of lilies for display to be given away on a lucky number drawing on Easter Saturday matinee.

The famed Davis foyer courtesies are still clicking, many of which have been publicized in the pages. These include match stand, kleenex stand for frosted glasses, reading tables with fan and trade magazines, candy suckers for tiny tots, community candy sales two afternoons a week. Walt also is plugging his highly profitable idea of theatre gift tickets and reports many being sold for bridge prizes, merit awards and as personal gifts.

"Tell Us What You Did"



Pollock's Bunny Playground in Lobby

Grove and Merchants Cooperate On Formal Spring Opening

For some time in March, Herb Grove, Fort, Rock Island, Ill., has worked out a campaign with leading merchants for a Formal Spring Opening which will feature a window-shopping contest the night previous to the opening. The spring apparel displays will all be shown at one time and each window will include a star or scene still from coming attractions at the Fort. Shoppers will be asked to list correct names of stars and pictures in which they will appear; to name the pictures from which the stills have been taken. Answers are to be brought to the theatre, with prizes donated by merchants and guest tickets included.

Also to be stressed by Grove is his part in the car and trailer giveaway put on by the Quad City Theatre Managers Association, as detailed by Joe Kinsky, district manager, in this issue. Hair style show in connection with a spring fashion revue is also planned. The egg hunt with aid of the American Legion is another slant.

Hal Grady to Repeat April Fool Revue

In addition to the annual egg hunt put on with the aid of the local Lions Club, Hal Grady will hold another April Fool's Revue, on the night of March 31st, at the Palace, Lubbock, Texas. Grady's account of this highly effective tiein was detailed in the Round Table when it was first reported.

For latter part of March, beauty shop operators' convention is slated for Lubbock with a hair dress show put on at the Palace and about that time or when the latest Temple picture is released, Hal is planning his annual "Lubbock Shirley Temple of 1937" contest, an idea that has clicked for two consecutive years. Then in April an old-fiddlers' contest is set with local Station KFYO, which for five weeks, on Saturdays, will invite fiddlers to compete over the air, with two winners selected weekly. Finalists will appear on the stage of the Palace for final judging and broadcast.

Easter Giveaway, Kid Club Arranged by Charninsky

To the first 150 adults in line at the boxoffice on Easter Sunday, at the Capitol, Dallas, Louie Charninsky is planning to give half-pound boxes of candy and to each child a chocolate Easter egg. All the candy is to be promoted. National Screen Easter trailer of welcome will also be run. For spring, Louie is set for a "Dick Tracy Detective Club" to be organized with the Dallas Police and the Dallas *Dispatch,* the paper running the Tracy strip. Purpose is to safeguard children against crime and accidents.

Charninsky's best tiein last year was a drawing night before Easter Sunday with department store contributing 10 Easter frocks as prizes for the usual credits and lobby display. On account of state tax this year on all drawings, this idea will not be worked and to avoid this payment the candy giveaways are being handled by distribution to patrons before they enter the house.

MOVIE SCRIPT CONTEST IS ARRANGED

"April Brings Shower of Hits" Is Mike Guttman's Slogan

Flooding of all surrounding towns with window cards on spring attractions and one-sheets with institutional copy is scheduled by Mike Guttman, for the Colonial, Watertown, S. D. Slogan for the drive is: "April Brings a Shower of Hollywood Hits to the Colonial in Watertown." Planned also is an extensive billing of sixes and 24's, use of ballyhoo car through the territory to wake up the folks after the long, hard winter.

Style show is also in line on which Guttman suggests a smart slant that sounds inexpensive. In building a runway, he uses a turntable in the center made of an old truck wheel covered with flooring and run by small motor. As model steps and poses on turntable, wheel is turned for extra smart effect. Special Easter edition of Shopper's Guide is to be put out, and during school vacation there will be special morning cartoon shows.

Mike also mentions his imprinted miniature photos, one of which was run some time back. The photo is about three by four, taken off a regular eight by 10 scene still and at the bottom the theatre credits are lettered by photographer, who is also allowed to place his ad alongside. Photos are distributed in various ways at no cost to Guttman.

Wild Flower Display Suggested by Hyskell

In those sections of the country where wild flowers are available and in the news as they are in California, theatremen might give ear to the slants recommended by Dean Hyskell, Fox West Coast Theatres ad head. In one of his bulletins last year, Dean spoke of the interest in the wild flower and advised gathering these for display to inaugurate the spring season. Chambers of Commerce and National Parks Association were listed as of possible assistance. Spring Flower Show in which residents are invited to display blooms from their gardens is another California item from Hyskell in pointing out tiein possibilities with florist, garden implement stores, etc.

Spring suggests the outdoors and thus the West Coast ad head stresses advisability of tieins for display of sports stuff, hiking, camping and motoring apparel. Where space permits, outdoors scene is in line against scenic backdrop with miniature pool, waterfall, etc., camp equipment, etc.

Among the egg hunts put over in that sector last year, the Fox West Coast circuit organ describes how Manager Ernest Silcocks, Granada, Inglewood, Cal., put it on with cooperating merchants. Two sets of prizes were given for two different hunts, one set aside for the younger children, both held in the same park. Eggs bearing the date of Easter Day were good for one-month passes at the Granada, eggs bearing the date of the hunt were good for a two-weeks pass and eggs bearing the date of Good Friday brought a one-week pass. In addition, other eggs bore the names of participating stores and the eggs when presented to the individual merchants brought single tickets.

UNIQUE AUDIENCE GAG CLICKS FOR PETERS

To call attention to coming date, Dean Hyskell, Fox West Coast ad head describes unusual audience gag pulled by Hank Peters, at the Paramount, Hollywood. Peters had a plant in the house and before each feature showing stepped up on stage and called for the plant by name, excuse for interruption being receipt of important telegram. Plant answered to name and requested wire be read publicly. The message was about the coming attraction.

Quad City Managers Ass'n To Give Away Auto, Trailer

From experiences of last year, the most effective promotion offered by the Quad City Managers' Association and reported by Joe Kinsky, Tri-States district manager, was a car giveaway put on for Holy Week, which, plus a car trailer, is to be repeated this year. The association is made up of managers in 14 theatres in four nearby cities and account of which was given by Kinsky in the issue of May 9, 1936. The association works together on all promotions.

In addition, the best of product is planned and advertising is to be held to a minimum with arrangements made for free space and radio announcements. Kinsky also reports a concert by the high school band and glee club, of 160 members, at the Capitol Theatre, in Davenport, Iowa, for the Thursday evening of Holy Week and is scheduling a ticket drive in advance. The Tri-States chief also outlines a contest to be put on by Herb Grove, at the Fort, Rock Island, Ill., who on the same night will sponsor in conjunction with local radio station, an opportunity for patrons to read movie scripts of pictures already played. Individuals will take different parts and talent is being recruited from 20 surrounding towns.

Street Flower Girl Stunt in Cleveland

Loew-man Deering Now Building Campaign on "Big Five" Dates

Already started is the drive now in operation by Francis Deering, at Loew's, Houston, Tex., to sell the "Big Five," outstanding spring attractions from MGM—"Maytime," "Last of Mrs. Cheyney," "Parnell," "A Day at the Races" and "Captains Courageous." Featured are lobby setpieces, one an animation in which titles and stills from each of the attractions revolve on a belt in front of attractive display cards, one still coming to view at a time. Behind the setpiece, repeating phonograph plays hit tunes from "Maytime." On the latter, second display represents front of a house with stars gaving through window which is shaded with flower-covered arched trellis in keeping with the picture and the spring season. Newspaper contest is also planned with prizes awarded to readers identifying scenes from each of the five pictures advertised.

Deering also sends along tear sheets on his last year's "Loew's Easter Egg Hunt" put on annually with the Houston *Chronicle* at one of the city's parks and attracting some 5,000 or more children. Held on Saturday morning, thousands of eggs are hidden with extra prizes for special egg finders, some donated on behalf of star whose pictures are dated at Loew's. Prizes include tickets, bunnies, dolls, etc. Police department cooperates each year and the publicity is very generous, including photo layouts and feature stories.

Dave Dallas Sets Spring Campaigns From Valentine to Mother's Day

In full stride is the drive for spring business inaugurated by Dave Dallas, city manager, Grand, Dixie and Liberty Theatres, in Holdenville, Okla., and successfully put over in the past few weeks was a Valentine Sweetheart Prevue on "God's Country and the Woman" at the Grand. Drug store contributed boxes of candy for a drawing stunt and the prevue was advertised by an ingenious two-for-one idea in the form of a heart-shaped valentine folder card. Copy invited girls to bring their boy friends, or husbands, and present the card, which was good for one admission with the other paid.

Dallas next put on a Washington's Birthday Party for school students, the stage program presented by the local P. T. A. and the W. P. A. sewing room. Costumes of the Washington era were worn and bakery furnished cake to oldest person present who celebrated a birthday on Feb. 22nd. The high school art class was invited to compete in a poster contest to advertise the event and to the entrant showing most originality, a 30-day guest pass was awarded.

Arrangements are set with the De Molay organization particularly active in Holdenville to present a special program in keeping with the occasion at a prevue on the night preceding Easter Sunday. Officers of the society in robes of their office will appear on the stage and music adaptable to the day will be featured. For St. Patrick's Day, local grocers and national distributors will be tied in with special show to include Irish music, quartets, shamrocks as favors, etc.

(Continued on following page)

Dig Out the Old Bonnets For Prize Easter Contest

Unique Laugh Slant Tiein Suggested by Round Tabler

by DICK WRIGHT
District Manager, Warner Theatres

The importance of continual promotional activity at no cost to the theatre cannot be stressed too often. Such activity need not be limited to ballyhooing specific attractions, but can also be utilized institutionally in keeping your theatre in the limelight.

The following may be of some help to you in laying a foundation for your extra selling plans in March:

In Akron and Canton, Harvey Cocks and Doc Elliott are completing arrangements on an "Old Easter Bonnet" contest. The idea is to tie in with a local department store in the search for the funniest looking old-fashioned outmoded Easter bonnet that once was the last word in fashion.

Contestants are instructed to bring their entries to the store and register them at a specially provided booth. Ten days before Easter a committee of judges will select 12 hats that strike them as being the funniest. Those selected are then displayed in a prominent window of the store a week before Easter. Prizes for the winners of the 12 hats may be determined by the store and theatre management. The store to further interest the public will invite them to pick from these hats displayed in the window the funniest, and tell in 25 words why they think their selection is the funniest. A neatly costumed girl stationed in front of the window display provides contestants with ballots and disposes of them in a box provided for same.

On Wednesday night preceding Easter announcements of the winners of the window contest and presentation of the prizes will take place from the theatre stage. A complete Easter outfit for the lucky woman winning first prize with various accessories as prizes for the runners-up.

Store Publicizes Contest

Department store benefits from the tie-up by pulling people inside their store for the "Old Bonnet" registrations and further by attracting them to their windows to see the display and fill out their ballot. Theatre benefits by additional patronage on one night during Holy Week when the winners are announced from their stage and prizes awarded plus the tremendous amount of publicity received. The store publicizes the contest through the mediums of paid newspaper space, radio, store's own shopping news circulation and window displays.

Theatre publicizes contest in newspaper, screen and lobby. Editorial newspaper spot would be of tremendous benefit, making it a three-way tie-up. Current theatre attractions should be tied in with all mediums of publicity in the contest which can be put on at practically no cost to the theatre. It should not be difficult for you to obtain stills for window or lobby display showing movie stars in outmoded hats as there have been a number of attractions recently from which these could be obtained.

With kiddies on their Spring vacation around Easter time, a miniature menagerie in the mezzanine as an extra added attraction will definitely help to build kiddie patronage if handled properly.

Of first importance, however, is the physical construction of your theatre. If your house has a mezzanine which is far enough removed from the theatre auditorium, either below your main floor or on the second floor, so that any noise emanating from same would not be disturbing to your patrons, the setup is ideal.

Contact your various pet stores first and sell them the idea of the publicity which they can receive in being represented in your menagerie. Small pets such as rabbits, turtles, lizards, parrots, kittens, dogs, white rats, monkeys, etc., placed in separate cages around the walls of your mezzanine. An artist could draw displays up with beaver board circus wagon cut-outs, elephants, camels, etc., tying in the cages with a continuous display and giving it a touch of color. Add a touch of comedy to the display by placing cards on each cage, giving the pets ridiculous names. As an illustration you might place card on the cage containing the white rabbits as Alaskan Wiffenpoof. Palms and ferns spotted about will add to the general effect. Balloons, candy samples, etc., would further add to the interest. Plug same from your screen with an announcement, "After you have enjoyed the show, be sure to take the kiddies to the Miniature Menagerie on our second floor." Play up in your ads as an extra added treat for the kiddies. It really works. The writer has previously put on this stunt and recommends it as a kiddie attraction of genuine merit. Of course, it entails an amount of extra effort, but is justified as it means extra money at your box office without extra cost to the theatre.

Spring style shows, radio home talent broadcasts from the theatre stage, refrigerator shows tying in with cooking schools, kiddie Popeye shows, tie-ups for benefit ticket shows with women's organizations, all of these things click. With transient trade picking up in the hotels of your town, satisfy yourself that your attractions are brought to the attention of their guests.

"Tell Us What You Did"

Clyde Smith's Cutout Rabbit Display

More Eastertide Slants and Stunts

(Continued from preceding page)

Men and Women Fashion Show Plugged by Clyde Smith

Not only the leading society debutantes but also prominent men of Hot Springs, Ark., have accepted invitations of W. Clyde Smith, Malcolm City Manager, to take part in his Easter style show at the Paramount Theatre. Leading band has been secured to furnish music for the show and revue included in the program. Co-op ads and wide publicity are set. Smith also recommends bunny and baby chick giveaways and is arranging floral tieup for an "Easter Flower Garden" for lobbies. A "Bunny Revue" tied in with leading dance school is also set. Neat attractor used last year (see photo) was cutout bunny and lillies out front.

Fashion Show Slants Stressed By Warnerite Frank La Falce

Sound and timely advice on the staging of the Spring Fashion Show is contributed by Frank La Falce, advertising chief, Warner Washington Theatres zone, who points out the advisability of staging the show with a picture of great entertainment value but no outstanding sales angles; not a "cheater" but a picture perhaps hard to sell by itself.

On the store tiein, La Falce speaks of contacting merchant sufficiently in advance to allow time to get gowns, models, etc., without rushing. Theatremen should work with store in laying out newspaper ads, heralds, etc., and the merchants are usually promoted to pay all costs. Store mailing list can be used for theatre's advertising and newspaper mat service can be utilized for displays. Women's page and fashion editors can also be contacted for stories and reviews.

For inexpensive stage setting, Frank recommends huge book which opens between each series of models, girls stepping on to stage from the pages. Covers may be duplicates of *Vogue, Harper's Bazaar* or other smart fashion magazine. For child costumes, Frank Boucher, while at the Maryland, Hagerstown, Md., used cute local twins whose appearance almost stopped the show. Cooperating store has also been promoted to give away dresses during the performance.

La Falce lists Easter ideas of strength, stressing Easter spirit in programs, lobby displays, etc., and encouraging florist tieup for lobby flash. He also speaks of live rabbit giveaways, citing theatre which increased Saturday matinee grosses by offering 12 bunnies. Decorative Easter eggs as the basis of a contest for children is another slant suggested with the winning efforts shown in the lobby.

Candy Eggs and Flower Lobby To Feature Siegal's Drive

Up at the Jerome, in the Bronx section of New York, Ed Siegal has promoted local candy manufacturer for Easter eggs and florist for plants and lobby decorations week ahead. Community singing led by house organist is also planned, as are colorful cut-out bunnies and other atmospheric decorations for further display.

• personalities

DAVE PERKINS
former M & P district manager and later exploitation head of the Schine circuit has been appointed resident manager of the Calvin in Northampton, Mass.

▽

F. L. CRAWFORD
has opened up the Cozy Theatre, Fayette, Iowa.

▽

CLIFFORD SHAUFELE
of Altoona, Pa. has been named manager of the Paramount, Syracuse, replacing JOHN MAKEMSON who was transferred to the Schine, Paris, Ky.

▽

GENE FOX
M & P Metropolitan Theatre advertising manager, Boston has resigned and is taking an executive post with National Screen on the cost. JACK SAEF has succeeded him.

▽

C. F. COVINGTON
is now managing the Rialto Theatre in High Point, N. C.

▽

HAROLD KIMBALL
has been appointed manager of the Brandon Theatre, Brandon, Vt.

▽

JACK FARR
formerly owner of the Cozy Theatre, Orange Grove, Tex., has joined the Long Circuit in Bay City, Tex.

▽

H. ARNOLD
formerly Publix manager in Rhode Island, will take over the management of the Strand in Wallingford, Conn.

▽

C. C. MURRAY
formerly with Fox Midwest at Topeka and Wichita has been shifted to Kansas City as leaves the Tower for another Fox-house.

▽

MARTIN J. GLAZER
publicity manager of the Scollay Square, has taken over the exploitation for the Modern, another M. & P. Boston house.

▽

V. L. "DOC" WADKINS
formerly of Atlanta and Trenton, has been named city manager of the Monessen Amusement Co., Indiana, Pa., succeeding HERCULES KELMER, who was transferred to the firm's real estate department.

▽

DONALD FULLER
is now managing the World Theatre in Omaha, succeeding W. C. BUMP, resigned.

▽

STAN CHAMBERS
has been named managing director of the Tower and Uptown, Kansas City, Mo. C. C. MURRAY from the Fox Jayhawk, Topeka, is house manager of the Tower and ROY CATO is at the Uptown. ED MATER, Linwood manager, is now at the Warwick.

▽

YALE GREENHAUS
is now at the Skouras Scarsdale Theatre, Scarsdale, N. Y.

▽

DAVE LUSTIG
has resigned as manager of the Harlem-Grand Theatre, New York City.

On Sunday, February 7th, Hyman Robbins, to Rose Estow, Brooklyn, N. Y. The groom is manager of the City Hall Theatre, New York.

▽

C. G. DOTY
has been named city manager for the Gibraltar Enterprises with houses in Santa Fe, N. M.

▽

WENDELL SMITH
has replaced MARK JENKINS as manager of the Dickinson at Hiawathak, Kan. Jenkins goes to Lawrence, Kan., as assistant of the Dickinson under NEWTON BURCHETT. J. HARRY BROWN has been shifted to the Dickinson at Paola.

Birthday Greetings

Stan Andrews
Walter Bennett
Harry Black
George Bronson
Mrs. Gerald Brownfield
Bernard Buchanan
Claude D. Burrows
Mrs. I. C. Byersley
J. C. Combs
Archie Connolly
Charles C. Coolbroth
Joseph W. Crocket
V. M. Cummings
Samuel Daskalakis
John Elliott
James A. Field
Eddie Forester
Samuel L. Goldstein
Basil R. Hall
Edgar B. Hands
Russ Hardwick
Lou S. Hart
Earle M. Holden
Russell Hupp
Johnny J. Jones
George E. Langness
Martin S. Lane
Herr Lauman
Harold C. Lee
Perry L. Lessy
W. C. Lewellen
Jack Little
Otis V. Lloyd
Jerry Lynch
Robert V. Marchbank
Ralph G. Maser
Walter W. Murphy
Roy L. Patterson
J. P. Perry
F. Mallory Pittman
W. Horace Reese
Joseph Rosenfield
John A. Ryan, Jr.
George T. Rybica
Raymond E. Salisbury
Israel Schancupp
Edward I. Selette
J. Warren Sever
Samuel L. Shafer
Fletcher L. Shea
John D. Schultz
Lloyd E. Sinclair
Frank B. Sitton
Warren A. Slee
Lynn Smith
Mark Solomon
L. O. Stein
Bernie J. Stone
Larry Stone
George F. Strandt
Ted Stump
Morris Swartz
Earle McArthur Tate
William E. Tinkler
Ralph C. Tretz
Mrs. Avece T. Waldron
Thomas Wall
Leon Webb
Abe P. Werbner
Rodney White
T. H. Whittemore
I. W. Whyte
Ray Williams
Herman G. Wilson

ARTHUR ESBERG
formerly at the Aztec Theatre, San Antonio, Texas, is now managing the Kimo at Albuquerque, N. M.

▽

ENGENE W. STREET
manager of the Carolina, Imperial and State in Charlotte, N. C., will be transferred to Knoxville, Tenn., where he will manage the six Kincey theatres.

▽

GRAYSON POATS
is being transferred from the Granada, Bluefield, W. Va., to assistant manager of the National, Greensboro succeeding SPENCER WESTER, who has been promoted to the managership of the Carolina, Wilson, S. C.

▽

ACE BERRY
has been named manager of the National Theatre, Louisville, Ky.

▽

SAM TAUB
formerly assistant at the Tilyou, Coney Island, L. I., has been promoted to manager of RKO's Colonial, City, replacing GEORGE DUNNE, who goes to the 81st Street, in turn succeeding THEODORE ZOHBEL, resigned.

▽

ED MATER
formerly manager of the Linwood, Kansas City, Mo., goes to the Warwick, with RALPH WALLACE moving to the Apollo from the Linwood.

▽

PHIL HILL
manager of the Grand in Topeka goes to the Jayhawk, succeeding C. C. MURPHY, who goes to the Tower.

▽

GERALD HARNEY
has been appointed assistant to JAMES J. DEMPSEY at the Paramount in Lynn, Mass., replacing GEORGE GALVIN, resigned.

▽

CHARLES HURLEY
is now assistant manager of the Fields Corner Theatre, Boston. He was formerly in the circuit's maintenance department.

▽

IRVING MACK
of the Filmack Trailer Co. was in New York for a brief visit.

▽

FRANK JENKINS
is the new manager of the Montlake Theatre, Seattle, Wash.

▽

ANNA BELL WARD
of the Elliott-Ward Enterprises, Lexington, Ky., is vacationing in Florida.

▽

JOE SALMON
of the Riverside Theatre, PAUL BINSTOCK, Republic Theatre, and ED SIEGAL, Jerome Theatre, New York City, were all recent visitors to Club headquarters.

▽

JACK C. DAY
formerly manager of the Dillsburg Theatre, Dillsburg, Pa., is now managing the new Lemoyne Community Theatre in Lemoyne, Pa.

FROM HERALD READERS

"GET WHAT YOU PUT INTO IT"

To The Editor of The Herald:

I was very much amused upon reading what exhibitor Harland Rankin, Plaza Theatre, Ontario, wrote in a recent issue of the Herald regarding the way many theatres are operated and expect to get business. I am well acquainted with and have met with such conditions. Mr. Rankin is a "live wire" exhibitor, to be sure. Too many exhibitors are content to just announce they are going to exhibit a certain picture, then sit down and wait for the crowd to come. They forget an important fact that there are all kinds of people in this world and there are different classes of people who like certain types of pictures.

Just how are your patrons to know this if too little stress is put in advertising in telling them about it? It's up to you to get every possible customer of this certain type patron because there is always a class who will "go" for a certain type picture rather than others. A good many people seeing a different type picture than they expected become sour on all other pictures and consequently stay away.

I am an "ex" exhibitor just now, not being in the "game," but I have in mind a certain fine picture I just recently witnessed, an RKO picture, that they should be proud of — "Rainbow on the River," starring the child singing wonder, Bobby Breen.

This picture has universal appeal but its biggest asset is the beautiful music and the heart appealing singing of Bobby Breen. Therefore this picture should have special appeal to music lovers. Therefore "form" letters should be sent to all known music teachers advising them that you have a treat for them and their pupils and you feel they should avail themselves of it. Do the same to other musical organizations. If I know my human nature most people like to know you are interested in them. As there are scenes and a song or two of interest to those of the Catholic faith here is another angle for exhibitors who happen to be in a Catholic community to make known.

Press books put out by all exchanges are too little used, usually looked upon as a necessary evil. That is a sad mistake. In the theatre business like any other business, you get what you put into it.

In closing I heartily recommend "Rainbow on the River" to please as near 100 per cent of any type audience as any made for some time and should make any live exhibitor money. Congratulations R.K.O., and Producer Sol Lesser, and all concerned in the production of this clean little gem. It's a credit to the industry — H. C. Mauler, Bellingham, Washington.

P. S. I note "Rainbow on the River" is one of eight Box Office Champions for December, in January 30 issue of the Herald.

SUGGESTS RECIPE FOR BANK NIGHT FILMS

I have profited so much by reading "What the Picture Did for Me," the opinion of different exhibitors throughout the country, that I am going to contribute to the service this week. Before going any further, I want to say that these reports are ideal for the exhibitor because they are the frank opinion of each individual exhibitor and not reports from critics who are not always right.

I hope that you can find space to print this little item. Recently while on a trip I noticed quite a few theatres playing very small program pictures on their Bank Night. I think this is very unwise because on Bank Night we get people sometimes that have never been in a theatre. By showing a good picture this new customer will leave the theatre contented and will come back. On the other hand, if the picture is not interesting he will leave and perhaps never come back. I wonder how many exhibitors realize that Bank Night has brought us new customers, some who have never seen a picture. Some of these people have come to our theatre just to have a chance on the award which is drawn on Bank Night and regardless if they do not win have been so impressed and well entertained for the small admission price that they have turned out to be regular customers. We have made new customers this way, so this is why I suggest that a good picture be booked on your Bank Night along with a good program of short subjects. You will find that this is a good investment and will repay you double in time to come. Bank Night is probably one of the greatest business stimulants for any exhibitor in the show business today. I find that this is a good recipe to keep Bank Night from getting stale:

1—Keep plugging for new registrations.

2—Pick out a M. C. not connected with the theatre and different witnesses at every drawing.

3—Get a special trailer announcing the award for every week.

4—If a number is drawn and the person is not present, the manager should write a letter to that person informing that party that if he had been at the theatre on that certain night he or she would have won.

5—I find it a good idea to have two awards.

6—Give 'em the best show you can book.

Results: You'll do business.—Pierce C. O'Donnell, Gayety Theatre, Van Bueren, Maine.

IN THE NEWSREELS

MOVIETONE NEWS—No. 46, Vol. 19.—President Roosevelt pays personal tribute to Jim Farley at Washington dinner....Royalty sees Duke of Kent's new baby christened....Lindberghs in Rome.... Blizzards blanket Norway in snow....New sky liner ready to span ocean....Premier attends son's wedding in Italy....Ice patron sets out on Spring duty —Lew Lehr....Sports in Santa Anita, Hot Springs and West Palm Beach.

MOVIETONE NEWS—No. 47, Vol. 19.—Spanish rebels capture city of Malaga....Italian liner rests on bottom of Columbia river....Army planes maneuver in frigid weather....Lew Lehr....Paul V. McNutt.... Lord Baden-Powell....Pauline Taylor meets Pauline Taylor....Sports in New York City, California, Chicago.

NEWS OF THE DAY—No. 244, Vol. 8.—The President and "Friend Jim"....World Congress of Catholics....First films of Lindberghs "Secret" hop.... George 6th busy as new king....Il Duce sees two family weddings....Bathing sirens pick their man.... Something new in Skijoring.

NEWS OF THE DAY—No. 245, Vol. 8.—Britain prepares for Coronation....Rockefeller for one U. S. church....Youths march on White House....Amateur champs provide ring thrills....Crash sinks Italian liner....Sportsmen's Show....Son christens Sopwith's Yacht....Ethiopian warriors salute Mussolini....Army eagles battle cold.

PARAMOUNT NEWS—No. 57.—Vanderbilt's $150,000 plane, "Home in air"....See Dinosaurs anew in South Dakota hills....Lindberghs....Eucharistic Congress....Mussolini attends family weddings....Japanese troops depart for Manchukuo....Girls choose best looking life guard....Rivera coast sprayed by freak storm....F. D. R. hails Farley at a gala dinner.

PARAMOUNT NEWS—No. 58.—Youth sits down to ask for new law....Italian liner sunk in collision.... Fashions....Dogs catch mumps from children.... Mexico splits great estates in farm plan....Rockefeller for union of Protestants....Ex-king sees sister, London hails George....Amateur boxing.

PATHE NEWS—No. 61, Vol. 8.—Eucharistic Congress at Manila....Highlights of Doctor Dafoe's life.... Tribute paid to Jim Farley at dinner....Son of Il Duce weds....Snow over Washington....Handsomest lifeguard....Monkey business....Amateur boxing.

PATHE NEWS—No. 62, Vol. 8.—Hoover warns against political control of Supreme court....Blizzard affects dust bowl of the southwest....Mrs. James Roosevelt drives nail into American home of the future....Two Pauline Taylors, born same day.... Sit-down strike in Waukegan....Heir to Italian throne....Mumps for dogs.

UNIVERSAL NEWSPAPER NEWSREEL—No. 538, Vol. 9. — Militia holds Madrid line....Democrats honor Jim Farley....Rites mark church congress.... Prof. "eases" human trials....Car skid wrecks building....Soldiers rule auto plants....Coast towns hit by floods....Duce's son marries....Blondes try sit-down strike....Trains crash in blizzard....Gals pick lifeguard beauty.

UNIVERSAL NEWSPAPER NEWSREEL—No. 539, Vol. 9.—Spain's decisive battle on....Army birdmen show prowess....Boy, pet pups catch mumps.... Marines die in Navy blast....Windson meets sister ....Braddock signs to fight Louis....Strikers firm under gas....Wildwood invading Gotham....Finance wins Hialeah race....Ship sunk in river crash....

General Starts "Legionnaires"

General Pictures Corporation has started production on its initial feature, "Three Legionnaires," at the RKO Pathe studios in Hollywood. Robert E. Walsh is vice-president in charge of production.

Salesmen Club Officers

Herman Konnis, president of the newly formed Motion Picture Salesmen Club of Boston, has appointed James Kennedy, Harry Worden, John Davis, Harry Goldman and Thomas Donaldson to the executive board of the organization.

Columbia Signs Chase

Charley Chase has signed with Columbia Pictures in Hollywood to make two short subjects, with options in the contract calling for two more. The comedian recently obtained a release from his contract with Hal Roach.

Goldenberg to Trinidad

D. J. Goldenberg is on his way to Trinidad to succeed Harry Bryman as Metro-Goldwyn-Mayer manager there. Mr. Bryman will take over a similar post in South America.

Distributing Science Series

United Artists has acquired for distribution in Far West territories a series of six one-reel color shorts known as "Popular Science Featurettes," produced by Jerry Fairbanks. The deal was made with Scientific Films, Inc., of Hollywood.

Weinberg Named Editor

Herman G. Weinberg, director of publicity for the 55th Street Playhouse in New York, has been appointed American editor of *Film Art*, a quarterly magazine devoted to the artistic motion pictures and published in London.

Shiffrin Rejoins Agency

William Shiffrin has rejoined the Hawk-Volck agency in Hollywood. He was last with H. N. Swanson.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features now in work or completed for release later than the date of this issue are listed under "Coming Attractions." Running times are those supplied by the companies. Asterisk indicates running time as made known by West Coast studio before announcement by home office in New York. Variations also may be due to local censorship deletions. Dates are 1936, unless otherwise specified. Letter in parentheses after title denotes audience classification of production: (A) Adult, (G) General. Numerals following audience classification are production numbers. Dagger symbol indicates picture is of the 1936-37 season.

AMBASSADOR-CONN-MELODY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Born to Fight	Frankie Darro-Jack La Rue	Nov. 3†		
Devil Diamond, The	Kane Richmond-June Gale	Jan. 15,'37†		
Galloping Dynamite	Kermit Maynard-Ariane Allen	Dec. 30†		
Headline Crasher	Frankie Darro-Kane Richmond	Dec. 25†		
Phantom Patrol	Kermit Maynard-Joan Barclay	Oct. 30†		
Racing Blood	Frankie Darro-Kane Richmond	Nov. 15†		
Sing While You're Able	Pinky Tomlin	Feb. 15,'37†		
Valley of Terror	Kermit Maynard-Harley Wood	Jan. 20,'37†		
Wildcat Trooper	Kermit Maynard-H. Bosworth	Oct. 16†		
Wild Horse Roundup	Kermit Maynard-Dickie Jones	Nov. 20†		
With Love and Kisses	Pinky Tomlin-Toby Wing	Dec. 20†		

BURROUGHS-TARZAN

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Drag Net, The	Rod LaRocque-Marian Nixon	Apr. 15		
(See "In the Cutting Room," Feb. 15.)				
Phantom of Santa Fe, The (all color)	Nina Quartaro-Norman Kerry	Jan. 1,'37†		
Tundra (G)	Del Cambre	Sept. 15†	78	Aug. 29

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
White Glove, The		May 1,'37†		

CELEBRITY

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
For Love of You	F. Foresta-Riscoe and Wayne		60	
Kiss Me Goodbye	M. Schneider-Riscoe and Wayne		62	

CHESTERFIELD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
August Week-end	V. Hobson-G. P. Huntley, Jr.	Apr. 25	65	
Below the Deadline	Cecilia Parker-Russell Hopton	June 1	64	
House of Secrets	Leslie Fenton-Muriel Evans	Oct. 26†	67	
(See "In the Cutting Room," Nov. 7.)				
Lady Luck	Patricia Farr-Wm. Bakewell	July 6	68	
Missing Girls (G)	Roger Pryor-Sydney Blackmer	Sept. 10†	66	Oct. 10
Red Lights Ahead	Andy Clyde-Lucille Gleason	Dec. 29†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Light Fingered Ladies				
Policewoman				

COLUMBIA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure in Manhattan (G)	Jean Arthur-Joel McCrea	Oct. 8†	73	Oct. 31
Alibi for Murder (G)	M. Churchill-Wm. Gargan	Sept. 23†	60	Oct. 24
And So They Were Married (G)	Mary Astor-Melvyn Douglas	May 10	75	Apr. 18
Avenging Waters	Ken Maynard-Beth Marion	May 8	56	
Beloved Vagabond, The (G)	Maurice Chevalier	Dec. 14†	80	Sept. 26
Blackmailer	William Gargan-Florence Rice	July 16	66	
(See "In the Cutting Room," Mar. 28)				
Code of the Range	Charles Starrett-Mary Blake	Oct. 9†	55	
Come Closer, Folks	James Dunn-Marian Marsh	Nov. 7†	61	
Counterfeit	Chester Morris-Margot Grahame	June 12	74	
(See "Queer Money," "In the Cutting Room," May 2.)				
Counterfeit Lady (G)	Ralph Bellamy-Joan Perry	Dec. 31†	60	Jan. 23,'37
Cowboy Star, The	Charles Starrett-Iris Shunn	Nov. 20†	56	
(See "In the Cutting Room," Oct. 10.)				
Craig's Wife (G)	John Boles-Rosalind Russell	Oct. 1†	75	Sept. 19
Devil's Playground	Dolores Del Rio-Richard Dix	Jan. 24,'37†	74	
(See "Depths Below," "In the Cutting Room," Oct. 10.)				
Devil Squadron (G)	Richard Dix-Karen Morley	May 1	80	May 16
Dodge City Trail	Chas. Starrett-Marian Weldon	Feb. 5,'37†		
End of the Trail (G)	Jack Holt-Louise Henry	Sept. 18†	72	Nov. 21
Final Hour, The	M. Churchill-Ralph Bellamy	June 30	58	
Find the Witness	Rosalind Keith-Chas. Quigley	Jan. 8,'37†	57	
(See "A Slug for Cleopatra," "In the Cutting Room," Dec. 19.)				
Fugitive Sheriff, The (G)	Ken Maynard-Beth Marion	June 1	58	Oct. 24
Killer at Large (G)	Mary Brian-Russell Hardie	Oct. 1	58	Nov. 7
King Steps Out, The (G)	Grace Moore-Franchot Tone	May 28	86	May 23
(Exploitation: July 25, p. 81.)				
Lady from Nowhere	Mary Astor-Charles Quigley	Nov. 21†		
Legion of Terror (G)	Marguerite Churchill-B. Cabot	Nov. 1†	60	Nov. 7
Man Who Lived Twice, The (G)	Isabel Jewell-Ralph Bellamy	Sept. 25†	73	Oct. 24
Meet Nero Wolfe (G)	Edward Arnold-Lionel Stander	Aug. 1	72	July 25
(Exploitation: Oct. 3, p. 81.)				
Mine With the Iron Door, The (G)	Richard Arlen-Cecilia Parker	May 6	66	Apr. 25
More Than a Secretary (G)	Jean Arthur-George Brent	Dec. 24†	77	Dec. 26
Mr. Deeds Goes to Town (G)	Gary Cooper-Jean Arthur	Apr. 12	118	Apr. 25
(Exploitation: May 30, p. 90; June 6, p. 120; June 20, pp. 118, 120, 122; June 27, p. 80; July 11, pp. 125, 128; July 18, p. 82; July 25, p. 81; Aug. 8, p. 92; Aug. 22, pp. 111, 112, 114.)				
North of Nome (G)	Jack Holt-Evelyn Venable	Nov. 14†	63	Oct. 31
Panic on the Air (G)	Lew Ayres-Florence Rice	Apr. 10	56	May 2
Parole Racket	Paul Kelly-Rosalind Keith	Feb. 20,'37†		
(See "Freedom for Sale," "In the Cutting Room," Jan. 16,'37.)				
Pennies from Heaven (G)	Bing Crosby-Madge Evans	Nov. 25†	83	Dec. 19
(Exploitation: Dec. 5, p. 79; Feb. 6,'32, p. 72.)				
Pride of the Marines	Charles Bickford-Florence Rice	Apr. 2	66	
Ranger Courage	Bob Allen-Martha Tibbetts	Oct. 30†	58	
Rio Grande Ranger	Bob Allen-Iris Meredith	Dec. 11†		
(See "In the Cutting Room," Nov. 7.)				
Roaming Lady	Fay Wray-Ralph Bellamy	Apr. 12	69	
(See "In the Cutting Room," April 4.)				
Secret Patrol (G)	Charles Starrett-Finis Barton	May 20	60	Aug. 22
Shakedown (G)	Lew Ayres-Joan Perry	July 17	57	Sept. 12
Stampede	Charles Starrett-Finis Barton	June 8	56	
Theodora Goes Wild (G)	Irene Dunne-Melvyn Douglas	Nov. 12†	95	Nov. 14
(Exploitation: Jan. 23,'37, p. 81.)				
They Met in a Taxi (G)	Chester Morris-Fay Wray	Sept. 1	70	Aug. 8
Trapped by Television (G)	Lyle Talbot-Mary Astor	June 15	65	Aug. 8
Tugboat Princess	Walter C. Kelly-Edith Fellows	Oct. 15†	69	
Two Fisted Gentleman	James Dunn-June Clayworth	Aug. 15	63	
(See "The Fighter," "In the Cutting Room," July 4.)				
Unknown Ranger, The	Robert Allen-Martha Tibbetts	Sept. 15†		
Westbound Mail	Chas. Starrett-Rosalind Keith	Jan. 22,'37†		
When You're In Love (G)	Grace Moore-Cary Grant	Feb. 27,'37†	*110	Feb. 20,'37
Woman In Distress (G)	May Robson-Irene Hervey	Jan. 17,'37†	68	Feb. 13,'37
Women of Glamour	Melvyn Douglas-Virginia Bruce	Jan. 28,'37†	72	
(See "In the Cutting Room," Nov. 28.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
College Hero	Charles (Buddy) Rogers			
Devil Is Driving, The	Richard Dix-Joan Perry			
Honeymoon Pilot	Rosalind Keith-Chas. Quigley			
I Promise to Pay	Leo Carrillo-Chester Morris			
(See "In the Cutting Room," Nov. 21.)				
Law of the Ranger	Bob Allen	Feb. 26,'37†		
League of Frightened Men	Walter Connolly-Lionel Stander			
Lost Horizon	Ronald Colman-Jane Wyatt			
(Exploitation: Sept. 5, p. 79.)				
New Trail Ahead, A	Chas. Starrett-Peggy Stratford			
Racing Luck	Dorothy Wilson-Chas. Quigley			
(See "In the Cutting Room," Feb. 13,'37.)				
Racketeers in Exile	George Bancroft-Evelyn Venable	Mar. 15,'37†		
Sound of Your Voice	Grace Moore			
Speed Mad	Rosalind Keith-Allen Brook	Mar. 20,'37†		
(See "In the Cutting Room," Feb. 20,'37.)				
Thunder in the City (G)	Edw. G. Robinson-Luli Deste		76	Feb. 13,'37
(See "In the Cutting Room," Feb. 20,'37.)				
Trapped	Charles Starrett-Peggy Stratford	Mar. 5,'37†		
Trouble in Morocco	Jack Holt-Mae Clarke	Mar. 25,'37†		
Venus Makes Trouble	James Dunn-Patricia Ellis			
Weather or No	Ralph Bellamy-Ida Lupino	Mar. 31,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Women Are Wise	Dolores Del Rio			

CRESCENT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Battle of Greed (G)	Tom Keene-Gwynne Shipman	Jan. 18,'37†	*60	Jan. 9,'37
Glory Trail, The (G)	Tom Keene-Jean Barclay	Sept. 15†	65	July 18
Rebellion (G)	Tom Keene-Rita Cansino	Oct. 27†	60	Oct. 17

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Common Ground	Tom Keene	Apr. 12,'37†		
Old Louisiana	Tom Keen-Rita Cansino	Mar. 1,'37†		
Star of Empire	Tom Keene	July 6,'37†		

DANUBIA

(Hungarian Dialogue)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Be Good Unto Death	Laci Devenyi	Sept. 10†	80	
Blue Danube Romance	Zita Perczell	Jan. 20,'37†	85	
Car of Dreams	Torzs-Perczell	Oct. 10†	90	
Don't Cry Mother	Eva Rutkay	Aug. 25†	78	
Dreams of Love (English Titles)	Frank Taray	Jan. 8,'37†	103	
Friendly Expression	Raday-Szeke	Nov. 1†	85	
Hungarian Village (English titles)	Travelogue	Dec. 25†	20	
Little Pastry Shop	Kabos-Perczell	May 15	54	

(THE RELEASE CHART--CONT'D)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Man Under the Bridge	Csortos-Lazar	Nov. 15†	82	
Marsh Tales	Turay-Kabos	July 15	68	
New Landlord, The	Csortos-Egry	Aug. 20†	98	
Salary $200 Monthly	Javor-Fulop	Dec. 31†	82	
Son of the Steppes	Kiss-Komar	Dec. 25†	85	
Sweet Stepmother (English titles)	Maria Tasnadi	Sept. 15†	90	
This Villa for Sale	Verebes-Csikos	June 15	80	
Three Spinsters	Emilie Markus	Dec. 1†	84	

Coming

Scotchman in Hungary	Rado-Orosy	Apr. 12,'37†	95	
Sister Mary	Szorenyi-Sved	Mar. 28,'37†	91	
Storm on the Pusta	Kiss-Komcar	Apr. 5,'37†	78	

DuWORLD

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Crimson Circle	Noah Beery	Jan. 1,'37†		
Kilou, The Killer	Technicolor	Oct. 1†	60	June 1,'35
Mysteries of Notre Dame		Oct. 1†	58	
Nobody's Boy	Robert Lynen	Sept. 15†	81	
Opera of Paris	Georges Thill	Oct. 1†	50	

FIRST NATIONAL

(See also Warner Brothers)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Brides Are Like That (G) 972	Ross Alexander-Anita Louise	Apr. 18	67	Jan. 25
(Exploitation: June 20, p. 117.)				
Bullets or Ballots (G) 961	Edw. G. Robinson-Joan Blondell	June 6	81	May 23
(Exploitation: June 13, p. 123; June 27, p. 86; Aug. 8, pp. 92, 93; Oct. 3, p. 82.)				
Captain's Kid, The (G) 167	Guy Kibbee-Sybil Jason	Nov. 14†	72	Sept. 19
Case of the Black Cat (G) 170	Ricardo Cortez-June Travis	Oct. 31†	66	Oct. 3
(Exploitation: Dec. 5, p. 79.)				
Case of the Velvet Claws, The (G) 965	Warren William-Claire Dodd	Aug. 15	63	May 23
China Clipper (G) 960	Pat O'Brien-Beverly Roberts	Aug. 22	88½	Aug. 15
(Exploitation: Sept. 5, p. 80; Oct. 10, p. 92; Oct. 31, p. 76.)				
Down the Stretch (G) 177	Patricia Ellis-Dennis Moore	Sept. 19†	66	July 18
Earthworm Tractors (G) 962	Joe E. Brown-June Travis	July 18	69	June 20
(Exploitation: Aug. 1, p. 90; Aug. 8, p. 91; Aug. 15, pp. 75, 78; Aug. 29, pp. 85, 86, 87; Oct. 10, pp. 92, 26.)				
Gold Diggers of 1937 (G) 151	Dick Powell-Joan Blondell	Dec. 26†	101	Dec. 12
(Exploitation: Jan. 2,'37, p. 100; Jan. 9,'37, p. 71; Feb. 13,'37, p. 86.)				
Golden Arrow, The (G) 959	Bette Davis-George Brent	May 23	68	May 9
(Exploitation: May 16, p. 85; July 4, p. 72.)				
Green Light (G) 154	Errol Flynn-Anita Louise	Feb. 20,'37†	*85	Jan. 9,'37
Guns of Pecos 960	Dick Foran-Anne Nagel	Jan. 2,'37	56	
Hearts Divided (G) 955	Marion Davies-Dick Powell	June 20	70	June 13
Here Comes Carter (G) 169	Ross Alexander-Anne Nagel	Oct. 24†	60	Dec. 12
Law in Her Hands, The (G) 973	Margaret Lindsay-Warren Hull	May 16	58	Apr. 18
Love Begins at Twenty (G) 975	Warren Hull-Patricia Ellis	Aug. 22	58	May 30
Murder by an Aristocrat (G) 974	Marguerite Churchill-L. Talbot	June 13	60	Apr. 4
Once a Doctor 171	Donald Woods-Jean Muir	Jan. 23,'37†		
(See "In the Cutting Room," Oct. 10.)				
Singing Kid, The (G) 954	Al Jolson-Beverly Roberts	Apr. 11	84	Mar. 21
(Exploitation: May 2, p. 99.)				
Sing Me a Love Song (G) 160	James Melton-Patricia Ellis	Jan. 9,'37†	79	Oct. 17
(Exploitation: Dec. 26, p. 70.)				
Snowed Under (G) 971	George Brent-Genevieve Tobin	Apr. 4	63	Mar. 21
Stage Struck (G) 155	Joan Blondell-Dick Powell	Sept. 12†	91	Aug. 15
(Exploitation: Sept. 5, p. 79.)				
Stolen Holiday (G) 157	Kay Francis-Ian Hunter	Feb. 6,'37†	80	Dec. 26
That Man's Here Again	Mary Maguire-Tom Brown	Feb. 17,'37†		
(See "Love Begins," "In the Cutting Room," Jan. 23,'37.)				
Three Men on a Horse (G) 151	Frank McHugh-Joan Blondell	Nov. 21†	85	Dec. 5
(Exploitation: Dec. 12, p. 81; Dec. 19, p. 89; Dec. 26, p. 70; Jan. 2,'37, p. 106; Jan. 9,'37, p. 71.)				
Trailin' West 979	Dick Foran-Paula Stone	Sept. 5	56	
(See "On Secret Service, "In the Cutting Room," May 16.)				
Two Against the World (G) 977	H. Bogart-Beverly Roberts	July 11	57	May 23
(Exploitation: Aug. 1, p. 90.)				
White Angel, The (G) 951	Kay Francis-Ian Hunter	July 4	91	June 6
(Exploitation: July 11, p. 125; Aug. 8, p. 92; Sept. 19, p. 69; Oct. 3, pp. 81, 83; Dec. 19, p. 89; Jan. 9,'37, p. 64.)				

Coming

Cherokee Strip, The	Dick Foran-Jane Bryan			
Draegerman Courage (G) 168	Jean Muir-Barton MacLane		*60	Aug. 20
Gentleman from Kimberley, The	Warner Baxter-Anita Louise			
Her Husband's Secretary 173	Jean Muir-Warren Hull	Mar. 20,'37		
(See "In the Cutting Room," Dec. 19.)				
Marked Woman	Bette Davis-H. Bogart	Apr. 10,'37†		
(See "In the Cutting Room," Feb. 20,'37.)				
Men in Exile	Richard Purcell-June Travis	Apr. 3,'37†		
(See "In the Cutting Room," Nov. 21.)				
Mountain Justice	Josephine Hutchinson-G. Brent	Apr. 17,'37†		
(See "In the Cutting Room," Oct. 31.)				
Penrod and Sam (G) 172	Billy Mauch-Harry Watson	Feb. 28,'37†	*65	Jan. 16,'37
Prince and the Pauper, The 112	Mauch Twins-Errol Flynn	May 8,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
San Quentin	Pat O'Brien-Humphrey Bogart			
(See "In the Cutting Room," Nov. 21.)				
Slight Case of Murder, A	Edward G. Robinson			
Slim	Pat O'Brien-Henry Fonda	May 1,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Story of Emile Zola, The	Paul Muni-J. Hutchinson			
Stuttering Bishop, The	Donald Woods-Ann Dvorak			
Talent Scout	Donald Woods-Jeanne Madden			

FRANK NORTON

(Greek Dialogue, English Titles)

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Crustalo	Nina Afentaki	Oct. 11†	95	
Eros	A. Marikos	Sept. 7†	110	
Exe Ftohea	B. Argyre	Sept. 20†	96	
Sarcos and the Eagle	Olympia Deos	Oct. 16†	118	

Coming

Astero	Miss Kyvell	Feb. 21,'37†	90	
Far from the Crowd	Mary Tsaganis	Mar. 7,'37†	82	

GB PICTURES

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
East Meets West (G) 3516	George Arliss-Lucie Mannheim	Oct. 16	74	Sept. 12
Everybody Dance (G)	Ernest Truex-C. Courtneidge	Feb. 15,'37†	75	Dec. 5
Everything Is Thunder (A) 3609	Bennett-D. Montgomery	Oct. 1†	74	Sept. 12
Head Over Heels in Love (G) 3604	Jessie Matthews-Louis Borrell	Feb. 20,'37†	67	Feb. 13,'37
It's Love Again (G) 3505	Jessie Matthews-Robert Young	May 30	79	May 16
(Exploitation: Sept. 19, p. 68.)				
Living Dangerously (A) 3617	Otto Kruger-Leonora Corbett	Dec. 1†	69	Mar. 21
Love in Exile (A) 3623	Clive Brook-Helen Vinson	Nov. 15†	63	May 30
Man of Affairs (G)	George Arliss-Rene Ray	Jan. 20,'37†	71	Nov. 28
(Reviewed under the title, "His Lordship.")				
Man Who Lived Again (A) 3507	Boris Karloff-Anna Lee	Nov. 1	66	Oct. 10
Nine Days a Queen (G) 3610	Nova Pilbeam-Cedric Hardwicke	Sept. 1†	80	May 16
(Reviewed under the title, "Lady Jane Gray.") (See production article, June 20, p. 10; exploitation: Oct. 3, p. 83; Jan. 2,'37, p. 106.)				
River of Unrest (G)	John Lodge-John Loder	Jan. 10,'37†	69	May 16
(Reviewed under the title, "Ourselves Alone.")				
Secret Agent (A) 3515	Madeleine Carroll-Peter Lorre	June 15	83	May 23
Seven Sinners (A) 3611	E. Lowe-C. Cummings	Aug. 15†	70	July 11
(Reviewed under the title, "Doomed Cargo.")				
Strangers on a Honeymoon (G) 3615	C. Cummings-Noah Beery	Dec. 15†	67	Jan. 9,'37
Week-end Millionaire (G) 3616	Buddy Rogers-Mary Brian	Nov. 20†	64	Apr. 4
(Reviewed under the title, "Once in a Million.")				
Woman Alone, The (G) 3601	Sylvia Sidney-John Loder	Jan. 1,'37†	76	Jan. 2,'37
(Reviewed under the title, "Sabotage.")				

Coming

Great Barrier, The	Richard Arlen-Lilli Palmer	Apr. 1,'37†		
(See production article, Feb. 6,'37, p. 20.)				
King Solomon's Mines 3618	Roland Young-Cedric Hardwicke	Apr. 15,'37†		
Two of Us, The	Jack Hulbert-Gina Malo			
You're in the Army Now (G)	Wallace Ford-Anna Lee	Mar. 1,'37†	80	Feb. 20,'37
(Reviewed under the title "O. H. M. S.")				

GRAND NATIONAL

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Arizona Days (G) 147	Tex Ritter-Eleanor Stewart	Jan. 30,'37†	52	Feb. 13,'37
Captain Calamity 128	George Houston-Marian Nixon	Nov. 29†	66	
Devil on Horseback, The (G) 126	Lili Damita-Fred Keating	Oct. 11†	70½	Oct. 3
Great Guy (G) 101	James Cagney-Mae Clarke	Jan. 2,'37†	73	Dec. 19
(Exploitation: Jan. 16,'37, p. 74; Jan. 23,'37, p. 78; Feb. 6,'37, pp. 74, 77; Feb. 20,'37, p. 85.)				
Hats Off (G) 108	Mae Clarke-John Payne	Dec. 6,'37†	66½	Jan. 2,'37
Headin' for the Rio Grande (G) 146	Tex Ritter-Eleanor Stewart	Dec. 20†	61	Dec. 12
Scotland Yard Commands (G) 152	Clive Brook-V. Hopper	Jan. 23,'37†		Feb. 20,'37
Sins of Children (G) 119	Eric Linden-Cecilia Parker	Oct. 4,'37†	79½	Sept. 19
(Reviewed under the title, "In His Steps.") (Exploitation: Nov. 14, p. 90.)				
Song of the Gringo (G) 144	Tex Ritter-Joan Woodbury	Nov. 22†	62	Nov. 14
Trouble in Texas 148	Tex Ritter	Feb. 27,'37†		
We're in the Legion Now (G) 129	Reginald Denny-Esther Ralston	Jan. 16,'37†	55½	Feb. 15
(Reviewed under the title, "Rest Cure.")				
White Legion, The (G) 120	Tala Birell-Ian Keith	Oct. 25†	81	Oct. 24
Yellow Cargo (G) 136	Conrad Nagel-Eleanor Hunt	Nov. 8†	63	Nov. 14

Coming

Girl Loves Boy 124	Eric Linden-Cecilia Parker	Mar. 27,'37†		
Gold Racket, The	Conrad Nagel-Eleanor Hunt			
Grand Canyon				
Hittin' the Trail 149	Tex Ritter	Mar. 20,'37†		
Hot Oil	James Cagney			
Killers of the Sea 135	Capt. W. Casewell	Apr. 7,'37†		
Navy Spy 137	Conrad Nagel-Eleanor Hunt	Mar. 27,'37†		
Romance and Riches (G) 153	Cary Grant-Mary Brian	Mar. 6,'37†	70	Aug. 29
(Reviewed under the title, "The Amazing Quest.")				
23½ Hours Leave 103	James Ellison-Terry Walker	Mar. 21,'37†		

GUARANTEED

			Running Time	
Title	Star	Rel. Date	Minutes	Reviewed
Just My Luck	Eddie Nugent-Charles Ray	June 15		
Luck of the Irish	Richard Hayward	Sept. 15†		
Phantom Ship	Bela Lugosi-Shirley Grey	Oct. 15†		
Women in White	Molly Lamont-Lester Matthews	July 15		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Crime Patrol	Ray Walker-Geneva Mitchell	Mar. 1,'37†		
Early Bird, The	Richard Hayward			
Irish and Proud of It	Richard Hayward			

HOFFBERG

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Calling All Cars	Jack LaRue-Lillian Miles	Feb. 10,'37†	62	Jan. 26,'35
Fire Trap, The	Norman Foster-Evalyn Knapp	Jan. 10,'37†	58	Dec. 7,'35
Girl from Maxim's	Leslie Henson-Frances Day	Oct. 1†	65	Oct. 14,'33
Inyaah	Borneo Expedition	Nov. 15†	70	
Palo's Wedding	Greenland Drama	Feb. 15,'37†	75	
Rescue Squad	Ralph Forbes-Sheila Terry	Feb. 10,'37†	62	
Song of the Scarlet Flower	Swedish	Sept. 1†	80	
Tenderfoot Goes West, A	Jack LaRue-Russell Gleason	Oct. 15†	62	
Uncle from America	Czeck Film	Dec. 15†	90	
Voice of India	Hoeffer Expedition	Nov. 1†	70	
Wanted Men	Charles Laughton-Dorothy Gish	Sept. 1†	62	
Coming				
Crime of Voodoo	Fredi Washington		63	

IMPERIAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Blossoms (A)	Dolly Haas-E. Williams	Dec. 1†	90	June 6
High Hat	Frank Luther-Dorothy Dare	Jan. 1,'37†	90	
She Shall Have Music	Jack Hylton-June Clyde	Nov. 1†	90	Dec. 1,'35
Coming				
Deerslayer				
I Demand Payment	Betty Burgess-Jack LaRue			
Judgment Day				
Rich Relations	Ralph Forbes-Frances Grant			
With Pleasure, Madame	Conrad Nagel-Marta Labarr			

INVINCIBLE

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ellis Island	Donald Cook-Peggy Shannon	Nov. 5†	66	
Easy Money (G)	Onslow Stevens-Kay Linaker	June 10	66½	July 11
It Couldn't Have Happened (G)	Reginald Denny-Jack LaRue	Aug. 1	64	Aug. 29
Three of a Kind (G)	Chick Chandler-Evalyn Knapp	May 2	75	July 4
Coming				
Borrowed Time				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Absolute Quiet (G) 609	Irene Hervey-Lionel Atwill	Apr. 24	71	Apr. 11
After the Thin Man (G) 713	Wm. Powell-Myrna Loy	Dec. 25†	112	Dec. 12
(Exploitation: Jan. 9,'37, p. 71; Feb. 6,'37, p. 72; Feb. 13,'37, p. 86.)				
All American Chump (G) 705	Stuart Erwin-Betty Furness	Oct. 16†	64	Sept. 5
April Romance (G) 706	Richard Tauber	Nov. 20†	82	Feb. 13,'37
Born to Dance (G) 709	Eleanor Powell-James Stewart	Nov. 27†	108	Nov. 21
(Exploitation: pp. 89, 93; Jan. 2,'37, p. 108; Jan. 23,'37, p. 80.)				
Camille (A) 639	Greta Garbo-Robert Taylor	Jan. 1,'37	108	Dec. 19
(See production article, Oct. 24, p. 16; exploitation: Jan. 2,'37, p. 107.)				
Dangerous Number (G) 718	Robert Young-Ann Sothern	Jan. 22,'37†	71	Feb. 6,'37
Day at the Races, A	Marx Brothers-Allan Jones	Feb. 26,'37†		
Devil Doll, The (G) 631	Lionel Barrymore-M. O'Sullivan	July 10	79	July 11
Devil Is a Sissy, The (G) 656	Freddie Bartholomew-J. Cooper	Sept. 18	92	Sept. 12
(Exploitation: Oct. 17, p. 73; Dec. 26, p. 71; Jan. 2,'37, p. 100; Jan. 9,'37, p. 68.)				
Espionage 723	Edmund Lowe-Madge Evans	Feb. 26,'37†	67	
(See "In the Cutting Room," Feb. 13,'37.)				
Fury (G) 610	Sylvia Sidney-Spencer Tracy	June 5	94	May 30
(Exploitation: June 20, p. 117; June 27, pp. 80, 81; Sept. 5, p. 80.)				
General Spanky (G) 714	Spanky McFarland-P. Holmes	Dec. 11†	72	Oct. 31
Gorgeous Hussy, The (G) 633	Joan Crawford-Robert Taylor	Aug. 28	105	Sept. 5
(See production article, Aug. 1, p. 16; exploitation: Sept. 5, p. 79; Oct. 31, p. 76; Jan. 9,'37, p. 68.)				
Great Ziegfeld, The (G) 700	W. Powell-M. Loy-L. Rainer	Sept. 4	180	Apr. 4
(Pictorial: Jan. 25, p. 16; exploitation: Apr. 18, p. 76; June 27, p. 82; Aug. 8, p. 90; Aug. 15, p. 79; Aug. 22, p. 114; Sept. 12, p. 66; Oct. 10, p. 92; Nov. 28, p. 105; Dec. 5; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
His Brother's Wife (A) 657	Robt. Taylor-Barbara Stanwyck	Aug. 7	80	Aug. 22
(Exploitation: Aug. 15, p. 76; Aug. 29, p. 86; Dec. 19, p. 89.)				
Kelly the Second (G) 702	Patsy Kelly-Pert Kelton	Aug. 21	71	Oct. 10
Last of Mrs. Cheyney, The 719	J. Crawford-Wm. Powell	Feb. 19,'37†	98	
(See "In the Cutting Room," Jan. 30,'37.)				
Libeled Lady (G) 648	Jean Harlow-William Powell-Myrna Loy-Spencer Tracy	Oct. 9	98	Oct. 17
Longest Night, The (G) 704	Robert Young-Florence Rice	Oct. 2†	51	Oct. 31
Love on the Run (G) 654	Clark Gable-Joan Crawford	Nov. 20	81	Nov. 21
(Exploitation: Jan. 9,'37, p. 64.)				
Mad Holiday (G) 703	Elissa Landi-Edmund Lowe	Nov. 13†	71	Nov. 14
Mama Steps Out (G) 721	Guy Kibbee-Alice Brady	Feb. 5,'37†	65	Feb. 6,'37
Man of the People (G) 716	Joseph Calleia-Florence Rice	Jan. 29,'37†	81	Jan. 30,'37
Mister Cinderella 707	Jack Haley-Betty Furness	Oct. 23†	76	
Old Hutch (G) 629	Wallace Beery-Cecilia Parker	Sept. 25	80	Sept. 5
Our Relations (G) 710	Laurel and Hardy	Oct. 30†	74	Nov. 21
Piccadilly Jim (G) 655	Robt. Montgomery-Madge Evans	Aug. 14	97	Aug. 15
Robin Hood of El Dorado, The 608	Warner Baxter-Ann Loring	Apr. 17	86	
(See "In the Cutting Room," Mar. 7.) (Exploitation: May 30, p. 85; July 11, p. 124.)				
San Francisco (G) 636	Clark Gable-J. MacDonald	June 26	111	July 4
(Exploitation: Aug. 1, pp. 93, 94; Aug. 8, p. 90; Aug. 22, pp. 113, 114; Aug. 29, p. 85; Sept. 5, p. 80; Sept. 12, pp. 66, 68; Oct. 3, pp. 78, 83; Oct. 31, p. 78.)				
Sinner Take All (A) 712	Bruce Cabot-Marg't Lindsay	Dec. 18†	74	Dec. 19
Small Town Girl (G) 607	Janet Gaynor-Robert Taylor	Apr. 10	106	Apr. 11
(Exploitation: June 13, p. 122; June 27, p. 80; July 25, p. 77; Aug. 8, p. 91.)				
Speed (G) 652	Wendy Barrie-James Stewart	May 8	72	May 2
Suzy (G) 618	Jean Harlow-Franchot Tone	July 24	95	July 18
(Exploitation: Aug. 1, p. 90; Aug. 15, pp. 74, 79; Aug. 29, pp. 84, 87; Nov. 7, p. 87.)				
Sworn Enemy (G) 708	Robert Young-Florence Rice	Sept. 11†	78	July 11
(Exploitation: Dec. 26, p. 70.)				
Tarzan Escapes (G) 711	J. Weissmuller-M. O'Sullivan	Nov. 6†	89	Nov. 7
(Exploitation: Nov. 28, p. 96; Dec. 26, p. 75; Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
Three Wise Guys (G) 653	Robert Young-Betty Furness	May 15	75	May 16
(Exploitation: July 18, p. 88.)				
Trouble for Two (G) 646	Robert Montgomery-R. Russell	May 29	75	May 30
Under Cover of Night (G) 715	Edmund Lowe-Florence Rice	Jan. 8,'37†	72	Jan. 9,'37
Unguarded Hour, The (G) 651	Loretta Young-Franchot Tone	Apr. 3	88	Apr. 4
We Went to College (G) 626	Walter Abel-Edith Atwater	June 19	69	June 27
Women Are Trouble (G) 701	Stuart Erwin-Florence Rice	July 31†	59	June 20
Coming				
Captains Courageous	F. Bartholomew-Spencer Tracy	Mar. 19,'37†		
(See "In the Cutting Room," Dec. 19.)				
Good Earth, The (A)	Paul Muni-Luise Rainer		138	Feb. 6,'37
(See production article, July 11, p. 76; exploitation: Feb. 6,'37, p. 72; Feb. 20,'37, p. 85.)				
I Stand Accused	Lionel Barrymore-Cecilia Parker	Mar. 26,'37†		
Maytime 720	J. MacDonald-Nelson Eddy			
(See "In the Cutting Room," Feb. 13,'37.)				
Night Must Fall	Robt. Montgomery-R. Russell			
Nobody's Baby (G)	Patsy Kelly-Robt. Armstrong		*65	Feb. 6,'37
Parnell 722	Clark Gable-Myrna Loy	Mar. 19,'37†		
(See production article, Feb. 13,'37, p. 16.)				
Personal Property	Jean Harlow-Robert Taylor	Apr. 2,'37†		
Pick a Star	Jack Haley-Patsy Kelly			
Romeo and Juliet (G) 1100	Norma Shearer-Leslie Howard		127	July 18
(See production article, Mar. 28, p. 16; exploitation: Jan. 9,'37, p. 68; Jan. 23,'37, p. 79; Jan. 30,'37, p. 83ffi Feb. 6,'37, p. 77.)				
Song of the City	Dean Jeffries-Marg't Lindsay	Mar. 12,'37		
Way Out West (G)	Laurel and Hardy		*65	Jan. 2,'37

MITCHELL LEICHTER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Coming				
Senor Jim	Conway Tearle-Barbara Bedford			

PARAMOUNT

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accusing Finger (G) 3614	Paul Kelly-Marsha Hunt	Oct. 23†	62	Nov. 21
Along Came Love (G) 3616	Irene Hervey-Chas. Starrett	Nov. 6†	66	Feb. 20,'37
And Sudden Death (G) 3563	Randolph Scott-Frances Drake	June 19	68	June 13
(Exploitation: Aug. 1, p. 88; Aug. 15, pp. 76, 77; Aug. 22, p. 112; Aug. 29, p. 84; Sept. 19, p. 66; Oct. 3, pp. 81, 82; Oct. 24, p. 70; Nov. 7, p. 84; Nov. 14, p. 92; Dec. 26, p. 75; Jan. 30,'37, p. 84.)				
Arizona Mahoney (G) 3621	Larry Crabbe-Joe Cook	Dec. 4†	58	Feb. 20,'37
Arizona Raiders, The (G) 3564	Buster Crabbe-Marsha Hunt	June 26	57	Oct. 17
Big Broadcast of 1937, The (G) 3612	Jack Benny-Burns & Allen	Oct. 9†	100	Oct. 10
(Exploitation: Oct. 24, p. 69; Oct. 31, p. 75; Nov. 28, pp. 96, 98; Dec. 5, p. 78; Dec. 12, p. 82.)				
Big Brown Eyes (G) 3548	Joan Bennett-Cary Grant	Apr. 3	76	Apr. 11
Border Flight (G) 3558	John Howard-Frances Farmer	May 29	59	Apr. 25
Borderland (G)	Wm. Boyd-Jimmy Ellison	Feb. 26,'37†	*75	Feb. 13,'37
Bulldog Drummond Escapes	Ray Milland-Heather Angel	Jan. 15,'37†		
(See "In the Cutting Room," Dec. 19.)				
Case Against Mrs. Ames, The (A) 3555	Madeleine Carroll-George Brent	May 8	85	May 1
(Exploitation: June 6, p. 121; July 4, p. 69.)				
Champagne Waltz (G)	Gladys Swarthout-F. MacMurray	Jan. 29,'37†	85	Dec. 12
(Exploitation: Jan. 16,'37, pp. 79, 80.)				
Clarence	Roscoe Karns-Charlotte Wynters	Feb. 12,'37†		
(See "In the Cutting Room," Dec. 26.)				
College Holiday (G) 3623	Jack Benny-Burns & Allen	Dec. 25†	87	Dec. 26
Doctor's Diary, A (G)	John Trent-Helen Burgess	Jan. 22,'37†	*70	Jan. 30,'37
Early to Bed (G) 3560	Chas. Ruggles-Mary Boland	June 5	73	July 25
(Exploitation: Aug. 1, p. 90.)				
Easy to Take 3617	Marsha Hunt-John Howard	Nov. 6†	67	
(See "In the Cutting Room," Oct. 3.)				
Fatal Lady (G) 3552	Mary Ellis-Walter Pidgeon	May 15	76	May 23
Florida Special (G) 3554	Jack Oakie-Sally Eilers	May 8	67	Apr. 25
Forgotten Faces (G) 3556	Herbert Marshall-G. Michael	May 15	72	May 2
General Died at Dawn, The (G) 3607	Gary Cooper-Madeleine Carroll	Sept. 4†	98	Sept. 12
(See production article, Aug. 15, p. 16; exploitation: Nov. 14, p. 95.)				
Girl of the Ozarks, The (G) 3561	Virginia Weidler-H. Cresman	June 12	68	June 6
Go West, Young Man (A) 3618	Mae West-Randolph Scott	Nov. 13†	80	Nov. 14
(Exploitation: p. 80; Dec. 26, p. 72; Jan. 2,'37, p. 106; Jan. 30,'37, p. 84.)				
Heart of the West 3567	Wm. Boyd-Jimmy Ellison	July 24	78	
Hideaway Girl (G) 3619	Martha Raye-Robt. Cummings	Nov. 20†	72	Nov. 14
Hollywood Boulevard (G) 3603	John Halliday-Robt. Cummings	Aug. 21†	74	Nov. 7
Hopalong Cassidy Returns (G) 3666	William Boyd-Evelyn Brent	Oct. 23†	75	Aug. 22
I'd Give My Life (G) 3602	Sir Guy Standing-F. Drake	Aug. 14†	81	Aug. 29
John Meade's Woman (A)	Edw. Arnold-Francine Larrimore	Feb. 26,'37†	*85	Feb. 20,'37
Jungle Princess, The (G) 3620	Ray Milland-Dorothy Lamour	Nov. 27†	84	Nov. 28
Lady, Be Careful (G) 3606	Lew Ayres-Mary Carlisle	Sept. 4†	71	Aug. 29
Let's Make a Million 3622	Edward Everett Horton	Dec. 18†	60	
(See "In the Cutting Room," Nov. 28.)				
Maid of Salem (G)	C. Colbert-Fred MacMurray	Feb. 19,'37†	*85	Jan. 30,'37
Mind Your Own Business (G) 3625	Charles Ruggles-Alice Brady	Jan. 8,'37†	75	Dec. 19
Moon's Our Home, The (G) 3549	Margaret Sullavan-Henry Fonda	Apr. 10	83	Apr. 11
Murder with Pictures (G) 3610	Lew Ayres-Gail Patrick	Sept. 25†	71	Sept. 6
My American Wife (G) 3601	Francis Lederer-Ann Sothern	Aug. 7†	63	July 25
(Exploitation: Sept. 19, p. 85.)				

(THE RELEASE CHART--CON'T)

			Running Time	
Title	**Star**	**Rel. Date**	**Minutes**	**Reviewed**
Outcast (G)	Warren William-Karen Morley	Feb. 5,'37†	*75	Feb. 6,'37
Palm Springs (G) 3559	Frances Langford-Smith Ballew	June 5	72	June 6
Plainsman, The (G) 3624 (Exploitation: Jan. 30,'37, p. 85; Feb. 20,'37, p. 82.)	Gary Cooper-Jean Arthur	Jan. 1,'37†	113	Nov. 28
Poppy (G) 3562 (Exploitation: Aug. 29, p. 84; Oct. 31, p. 82.)	W. C. Fields-Rochelle Hudson	June 19	73	June 13
Princess Comes Across, The (G) 3557	C. Lombard-Fred MacMurray	May 22	76	May 16
Return of Sophie Lang, The (G) 3566 (Exploitation: Aug. 1, p. 90.)	Gertrude Michael-Ray Milland	July 3	64	June 20
Rhythm on the Range (G) 3569 (Exploitation: Aug. 8, p. 91; Aug. 15, p. 74; Aug. 22, p. 111; Sept. 5, p. 85; Sept. 12, p. 68; Sept. 19, p. 64; Sept. 26, p. 74; Oct. 10, p. 91; Oct. 31, pp. 75, 76; Nov. 7, p. 87; Dec. 12, p. 87.)	Bing Crosby-Frances Farmer	July 31	87	July 25
Rose Bowl (G) 3615	Eleanore Whitney-Tom Brown	Oct. 30†	80	Oct. 24
Scrooge (G) 3527	Seymour Hicks-Donald Calthrop	Dec. 20	73	Dec. 21,'35
Sky Parade (G) 3550 (Exploitation: July 11, p. 127; Jan. 16,'37, p. 78.)	Jimmy Allen-Katherine DeMille	Apr. 17	70	Apr. 4
Son Comes Home, A (G) 3573	Mary Boland-Donald Woods	July 31	75	Aug. 15
Spendthrift (G) 3565	Henry Fonda-Pat Paterson	July 10	77	June 20
Straight from the Shoulder (G) 3605	Ralph Bellamy-Katherine Locke	Aug. 28†	71	Aug. 22
Texas Rangers, The (G) 3604 (Exploitation: Sept. 5, p. 78; Sept. 26, p. 71; Oct. 31, p. 82; Nov. 14, p. 92; Dec. 19, p. 92; Jan. 16,'37, p. 81.)	Fred MacMurray-Jean Parker	Aug. 28†	99	Aug. 29
Three Cheers for Love (G) 3565	E. Whitney-Robt. Cummings	July 17	64	July 4
Three Married Men (A) 3608	Lynne Overman-Wm. Frawley	Sept. 11†	61	Sept. 5
Three on the Trail (G) 3553	William Boyd-Jimmy Ellison	Apr. 24	67	Apr. 18
Till We Meet Again (G) 3551	Herbert Marshall-G. Michael	Apr. 17	72	Apr. 11
Trail Dust (G) 3667	Wm. Boyd-Jimmy Ellison	Dec. 11†	77	Jan. 2,'37
Valiant Is the Word for Carrie (A) 3611 (Exploitation: Jan. 16,'37, p. 76; Feb. 13,'37, p. 86.)	Gladys George-Arline Judge	Oct. 2†	109	Sept. 26
Wedding Present (G) 3613 (Exploitation: Dec. 5, p. 78.)	Joan Bennett-Cary Grant	Oct. 16†	81	Oct. 8
Wives Never Know (G) 3609	Charles Ruggles-Mary Boland	Sept. 18†	73	Sept. 12
Yours for the Asking (G) 3571	G. Raft-D. Costello Barrymore	July 24	75	Aug. 8

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Danger, Men Working (See "In the Cutting Room," Jan. 30,'37.)	Lew Ayres-Ruth Coleman			
Girl from Scotland Yard	Karen Morley-Robert Baldwin			
Her Husband Lies	Ricardo Cortez-Gail Patrick	Mar. 12,'37†		
High, Wide and Handsome	Irene Dunne-Randolph Scott			
Internes Can't Take Money	Barbara Stanwyck-Joel McCrea			
Love Trap, The	Ricardo Cortez-Gail Patrick			
I Met Him in Paris	Claudette Colbert-Robt. Young			
Murder Goes to College	Roscoe Karns-Marsha Hunt	Mar. 5,'37†		
Souls at Sea (See production article, Jan. 30,'37, p. 16.)	Gary Cooper-George Raft			
Swing High, Swing Low (See "In the Cutting Room," Jan. 9,'37.)	Carole Lombard-F. MacMurray	Mar. 12,'37†		
Waikiki Wedding	Bing Crosby-Shirley Ross	Mar. 26,'37†		
Years Are So Long	Beulah Bondi-Victor Moore			

PURITAN

			Running Time	
Title	**Star**	**Rel. Date**	**Minutes**	**Reviewed**
Aces and Eights (G)	Tim McCoy-Luana Walters	June 6†	62	Aug. 22
Ghost Patrol (G)	Tim McCoy-Claudia Dell	Aug. 3†	60	Sept. 19
Lightnin' Bill Carson	Tim McCoy-Joan Woodbury	Apr. 15†		
Lion's Den, The	Tim McCoy-Joan Woodbury	July 6†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 15†	76	
Reckless Way, The	Marian Nixon-Kane Richmond	Apr. 20†	68	
Traitor, The	Tim McCoy-Frances Grant	Aug. 29†		

RAY KIRKWOOD

			Running Time	
Title	**Star**	**Rel. Date**	**Minutes**	**Reviewed**
Adventurous Rogue	Bobby Nelson-Donald Reed	Jan. 3,'37†		
El Justiciero	Ernesto Guillen	Jan. 8,'37†		
Fighting Vagabonds	Bobby Nelson-Donald Reed	Feb. 19,'37†		

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Masked, Devil, The	Bobby Nelson-Donald Reed	Apr. 4,'37†		

RELIABLE

			Running Time	
Title	**Star**	**Rel. Date**	**Minutes**	**Reviewed**
Ambush Valley	Bob Custer	Nov. 1†	56	
Pinto Rustlers	Tom Tyler-Catherine Cotter	May 14†	56	
Santa Fe Bound	Tom Tyler-Jeanne Martell	Aug. 15†	56	
Santa Fe Rides	Bob Custer	Feb. 25,'37†		
Speed Reporter	Richard Talmadge-Luana Walters	May 14†	56	
Vengeance of Rannah	Rin-Tin-Tin, Jr.-Bob Custer	Nov. 6†	56	

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Apache Trail	Bob Custer			
Frontier Fury	Bob Custer			
Outlaw River	Rin-Tin-Tin, Jr.			
Prairie Terror	Bob Custer			
Silver Trail	Rin-Tin-Tin, Jr.-Rex Lease	Feb. 28,'37†		
Thundering Stampede	Bob Custer			

REPUBLIC

			Running Time	
Title	**Star**	**Rel. Date**	**Minutes**	**Reviewed**
Bar Z Bad Men 6323	Johnny Mack Brown-L. January	Jan. 20,'37†	51	
Beware of Ladies (G) 6011	Donald Cook-Judith Allen	Dec. 21†	61	Feb. 13,'37
Big Show, The 6301 (See "In the Cutting Room," Oct. 24.)	Gene Autry-Kay Hughes	Nov. 16†	70	
Bold Caballero, The (G) 6101	Bob Livingston-Heather Angel	Jan. 18,'37†	71	Dec. 5
Border Phantom 6333	Bob Steele-Harley Wood	Dec. 28†	58	
Bulldog Edition (A) 6032	Ray Walker-Evalyn Knapp	Sept. 21†	56	Sept. 26
Cavalry 6331	Bob Steele-Frances Grant	Oct. 14†	60	
Comin' Round the Mountain (G) 3571	Gene Autry-Ann Rutherford	Apr. 13	55	Apr. 11
Country Gentlemen (G) 6010	Olsen and Johnson	Nov. 9†	68	Oct. 31
Down to the Sea 6009 (Exploitation: Sept. 5, p. 80.)	Russell Hardie-Ann Rutherford	Aug. 25†	67	July 11
Federal Agent 3548	William Boyd-Irene Ware	Apr. 10	59	
Follow Your Heart (G) 6001 (Exploitation: Nov. 7, p. 82.)	Marion Talley-Michael Bartlett	Sept. 5†	82	Aug. 15
Frankie and Johnnie (A) 3555 (Exploitation: May 30, p. 85; Aug. 22, p. 112.)	Helen Morgan-Chester Morris	May 1	66	May 23
Gambling Terror 6324	Johnny Mack Brown-I. Meredith	Feb. 15,'37†		
Gentleman from Louisiana (G) 3503	Eddie Quillan-Charlotte Henry	Aug. 17	66	Aug. 22
Ghost Town Gold 6312	Bob Livingston-Ray Corrigan	Oct. 26†	55	
Girl from Mandalay, The 3535	Kay Linaker-Conrad Nagel	Apr. 20	68	
Go-Get 'Em Haines 3549	William Boyd-Sheila Terry	June 16	60	
Gun Ranger, The 6332	Bob Steele-Eleanor Stewart	Nov. 19†	49	
Guns and Guitars (G) 3573	Gene Autry-Dorothy Dix	June 22	56	July 11
Happy Go ! Lucky (G) 6013	Phil Regan-Evelyn Venable	Dec. 14†	68	Dec. 12
Harvester, The (G) 3506 (Exploitation: Aug. 15, p. 79; Sept. 19, p. 67.)	Alice Brady-Ann Rutherford	May 5	74	Apr. 25
Hearts in Bondage (G) 6008	James Dunn-Mae Clarke	Aug. 15†	72	June 6
House of a Thousand Candles (G) 3505	Mae Clark-Phillips Holmes	Apr. 6	69	Mar. 7
Join the Marines (G) 6003	June Travis-Paul Kelly	Jan. 25,'37†	67	Feb. 6,'37
Larceny on the Air (G) 6030	Grace Bradley-Bob Livingston	Jan. 11,'37†	60	Jan. 16,'37
Lawless Land 6322	Johnny Mack Brown-L. Stanley	Nov. 23†	55	
Lonely Trail, The (G) 3563	John Wayne-Ann Rutherford	May 25	55	Nov. 14
Man Betrayed, A (G) 6012	Eddie Nugent-Kay Hughes	Dec. 28†	56	Jan. 16,'37
Mandarin Mystery, The (G) 6031	Eddie Quillan-Charlotte Henry	Dec. 7†	63	Nov. 28
Navy Born (G) 3516	William Gargan-Claire Dodd	June 15	67	June 27
Oh, Susanna! 6303	Gene Autry-Frances Grant	Aug. 19†	59	
Old Corral, The 6305 (See "In the Cutting Room," Nov. 7.)	Gene Autry-Smiley Burnette	Dec. 21†	56	
Paradise Express (See "In the Cutting Room," Jan. 23,'37.)	Grant Withers-Dorothy Appleby	Feb. 22,'37†		
President's Mystery, The (G) 6007	Henry Wilcoxon-Betty Furness	Oct. 8†	78	Oct. 3
Ride, Ranger, Ride 6304	Gene Autry-Smiley Burnette	Sept. 30†	59	
Riders of the Whistling Skull 6314	Bob Livingston-Ray Corrigan	Jan. 4,'37†	55	
Roarin' Lead 6313 (See "In the Cutting Room," Nov. 7.)	Bob Livingston-Ray Corrigan	Dec. 9†	53	
Singing Cowboy, The (G) 3572	Gene Autry-Lois Wilde	May 11	56	May 16
Sitting on the Moon (G) 3528	Roger Pryor-Grace Bradley	Sept. 15	66	Sept. 5
Three Mesquiteers (G) 6311	Bob Livingston-Ray Corrigan	Sept. 21†	56	Sept. 19
Ticket to Paradise (G) 3508	Roger Pryor-Wendy Barrie	July 10	67	July 25
Trusted Outlaw, The 6334	Bob Steele-Lois January	Feb. 1,'37†		
Two Wise Maids (G)	Alison Skipworth-Polly Moran	Feb. 15,'37†	*70	Feb. 6,'37
Undercover Man 6321 (See "In the Cutting Room," Sept. 12.)	Johnny Mack Brown-S. Kaaren	Sept. 24†	56	
Winds of the Wasteland 3561 (See "In the Cutting Room," May 23.)	John Wayne-Phyllis Fraser	July 6	53	

Coming

Title	Star	Rel. Date	Minutes	Reviewed
Bill Cracks Down	Grant Withers-Judith Allen	Mar. 22,'37†		
Circus Girl (See "In the Cutting Room," Feb. 13,'37.)	June Travis-Bob Livingston	Mar. 1,'37†		
Git Along Little Dogies 6307	Gene Autry-Smiley Burnette	Mar. 22,537†		
Hit Parade, The	Frances Langford-Phil Regan			
Hit the Saddle 6315	Bob Livingston-Ray Corrigan	Mar. 3,'37†		
Jim Hanvey, Detective	Guy Kibbee	Mar. 24,'37†		
Lightnin' Crandall	Bob Steele	Mar. 15,'37†		
Round-up Time in Texas 6306	Gene Autry-Smiley Burnette	Feb. 28,'37†	58	
Trail of Vengeance 6325	Johnny Mack Brown-I. Meredith	Mar. 29,'37†		

RKO RADIO

Title	Star	Rel. Date	Minutes	Reviewed
Big Game, The (G) 702 (Exploitation: Nov. 14, p. 90; Dec. 19, p. 88.)	June Travis-Philip Huston	Oct. 9†	75	Oct. 3
Bride Walks Out, The (G) 531 (Exploitation: Oct. 24, p. 70; Nov. 7, p. 84.)	Barbara Stanwyck-G. Raymond	July 10	80	July 11
Bunker Bean 630 (See "His Majesty Bunker Bean," "In the Cutting Room," May 30.)	Owen Davis, Jr.-Louise Latimer	June 26	67	
Criminal Lawyer 713 (See "In the Cutting Room," Oct. 31.)	Lee Tracy-Margot Grahame	Jan. 29,'37†	72	
Dancing Pirate (G) 670 (Exploitation: June 6, pp. 117, 121; Dec. 26, p. 72.)	Charles Collins-Steffi Duna	May 22	85	May 16

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Daniel Boone (G) 781	George O'Brien-Heather Angel	Oct. 16†	77	Oct. 31
(Exploitation: Oct. 31, p. 74.)				
Don't Turn 'Em Loose (A) 636	Bruce Cabot-Louise Latimer	Sept. 18†	65	Aug. 29
Ex-Mrs. Bradford, The (G) 628	William Powell-Jean Arthur	May 15	81	May 2
(Exploitation: July 4, p. 68.)				
Grand Jury 633	Fred Stone-Louise Latimer	Aug. 7	61	
Last Outlaw, The (G) 629	Harry Carey-Hoot Gibson	June 19	70	May 30
Let's Sing Again (G) 646	Bobby Breen-Henry Armetta	June 12	68	Apr. 25
(Exploitation: Feb. 20,'37, p. 80.)				
Love on a Bet (G) 620	Gene Raymond-Wendy Barrie	Mar. 6	77	Feb. 8
Make Way for a Lady (G) 705	Anne Shirley-Herbert Marshall	Nov. 13†	65	Dec. 19
Mary of Scotland (G) 634	Kath. Hepburn-Fredric March	Aug. 28	123	July 25
(See production article, Apr. 11, p. 16; exploitation: Aug. 8, p. 90; Aug. 29, p. 84; Sept. 5, pp. 78, 84, 95; Sept. 26, p. 70; Oct. 3, p. 82; Oct. 10, p. 92; Oct. 24, pp. 70, 72; Oct. 31, p. 76.)				
M'Liss (G) 632	Anne Shirley-John Beal	July 17	66	July 11
Mummy's Boys (G) 701	Wheeler and Woolsey	Oct. 2†	68	Aug. 22
Murder on the Bridle Path (G) 625	Helen Broderick-James Gleason	Apr. 17	66	Apr. 18
Night Waitress (G) 711	Margot Grahame-Gordon Jones	Dec. 18†	57	Jan. 2,'37
Park Avenue Logger (G)	George O'Brien-Beatrice Roberts	Feb. 26,'37†	*65	Jan. 30,'37†
Plot Thickens, The (G) 641	James Gleason-Zasu Pitts	Dec. 11	69	Nov. 21
Plough and the Stars, The (G) 640	Barbara Stanwyck-P. Foster	Jan. 15,'37	67	Jan. 2,'37
(See production article, Aug. 22, p. 16.)				
Racing Lady (G) 707	Ann Dvorak-Smith Ballew	Jan. 29,'37†	59	Dec. 12
Rainbow on the River (G) 714	Bobby Breen-May Robson	Dec. 25†	88	Dec. 12
(Exploitation: Dec. 26, p. 71.)				
Sea Devils (G) 714	Victor McLaglen-Preston Foster	Feb. 19,'37†	*85	Feb. 20,'37
Second Wife (G) 634	Walter Abel-Gertrude Michael	Aug. 21	59	Aug. 22
Smartest Girl in Town (G) 706	Ann Sothern-Gene Raymond	Nov. 27†	58	Nov. 7
Special Investigator (G) 627	Richard Dix-Margaret Callahan	May 8	61	May 2
Swing Time (G) 637	Fred Astaire-Ginger Rogers	Sept. 4	103	Aug. 29
(Exploitation: Sept. 12, p. 67; Oct. 10, p. 91; Oct. 24, pp. 70, 72; Oct. 31, pp. 76, 77; Nov. 7, pp. 82, 84, 87; Nov. 21, pp. 109, 110; Nov. 28, p. 99; Dec. 5, p. 83; Dec. 12, p. 82; Dec. 19, pp. 91, 92, 94; Dec. 26, p. 70; Jan. 2,'37, pp. 100, 106, 108.)				
That Girl from Paris (G) 712	Lily Pons-Gene Raymond	Jan. 22,'37†	105	Dec. 19
They Wanted to Marry (G) 715	Gordon Jones-Betty Furness	Feb. 5,'37†	60	Dec. 26
Two in Revolt (G) 621	Louise Latimer-John Arledge	Apr. 3	65	May 2
Walking on Air (G) 638	Gene Raymond-Ann Sothern	Sept. 11	69	Aug. 22
Wanted: Jane Turner 643	Gloria Stuart-Lee Tracy	Dec. 4	67	
(See "General Delivery," "In the Cutting Room," Oct. 3.)				
We're on the Jury 716 (G)	Helen Broderick-Victor Moore	Feb. 12,'37†	71	Jan. 23,'37
We Who Are About to Die (G) 639	Preston Foster-Ann Dvorak	Jan. 8,'37	82	Oct. 17
Without Orders (G) 704	Sally Eilers-Robt. Armstrong	Oct. 23†	64	Oct. 10
When's Your Birthday? (G)	Joe E. Brown-Marian Marsh	Feb. 19,'37†	*75	Feb. 20,'37
Witness Chair, The (G) 626	Ann Harding-Walter Abel	Apr. 24	64	Apr. 11
Winterset (G) 703	Burgess Meredith-Margo	Nov. 20†	77	Nov. 21
(Exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 84.)				
Woman Rebels, A (A) 642	Kath. Hepburn-H. Marshall	Nov. 6	88	Oct. 31
Yellow Dust (G) 618	Richard Dix-Leila Hyams	Mar. 13	68½	Mar. 28

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
China Passage 718	Constance Worth-V. Haworth	Mar. 19,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Don't Tell the Wife	Guy Kibbee-Una Merkel	Mar. 12,'37†		
Man Who Came Back, The	John Beal-Joan Fontaine	Apr. 2,'37†		
(See "Wings of Mercy," "In the Cutting Room," Jan. 30,'37.)				
Michael Strogoff 717	Anton Walbrook-Eliz. Allan	Mar. 5,'37†		
(See "In the Cutting Room," Dec. 19.)				
Outcasts of Poker Flat	Preston Foster-Jean Muir			
(See "In the Cutting Room," Feb. 13,'37.)				
Quality Street	Kath. Hepburn-Franchot Tone	Apr. 9,'37†		
(See "In the Cutting Room," Oct. 7.)				
Satisfaction Guaranteed	Anne Shirley-John Morley	Apr. 16,'37†		
(See "In the Cutting Room," Feb. 20,'37.)				
Stepping Toes	Fred Astaire-Ginger Rogers	Apr. 23,'37†		
Toast of New York 719	Edward Arnold-Frances Farmer	May 7,'37†		
Woman I Love, The 721	Paul Muni-Miriam Hopkins	Mar. 26,'37†		
(See "Escadrille," "In the Cutting Room," Jan. 16,'37.)				

STATE RIGHTS

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
August Week-End	Valerie Hobson	Grand National	Apr. 10	67	
Below the Deadline	Russell Hopton	Grand National	June 8	69	
Bridge of Sighs	Onslow Stevens	Grand National	Mar. 5	66	
Brilliant Marriage	Joan Marsh	Grand National	Mar. 25	62½	
Custer's Last Stand	Rex Lease	Stage & Screen	Apr. 2	9 rls.	
Drake the Pirate (G)	Matheson Lang	Grand National	Apr. 1	78	June 1,'35
Easy Money (G)	Onslow Stevens	Grand National	July 10	66½	July 1
Feud of the West	Hoot Gibson	Grand National	Apr. 15	61½	
Human Adventure, The (G)	Educational	W. G. Shields	Oct. 16	72	Oct. 10
I Was a Captive of Nazi Germany (G)	Isobel Steele	Malvina	Aug. 1	73	Aug. 8
Lady Luck	Wm. Bakewell	Grand National	Aug. 15		
Little Red School House	Junior Coghlan	Grand National	Mar. 10	59	
Revolt of the Demons (G)	Dorothy Stone	Grand National	July 20	60	July 18
(Reviewed under the title of "Revolt of the Zombies.")					
Riding Avenger (G)	Hoot Gibson	Grand National	June 15	57	July 18
Ring Around the Moon (G)	Erin O'Brien-Moore	Grand National	Dec. 15	69½	Mar. 28
Romance Rides the Range (G)	Marion Shilling	Spectrum	Sept. 28†	59	Sept. 26
She-Devil Island	C. Guerrero	Grand National	June 1	63	
Southern Maid	Bebe Daniels	Grand National	May 1	60	
Three of a Kind (G)	Chick Chandler	Grand National	May 20	75	July 4
Too Much Beef	Rex Bell	Grand National	Apr. 20	59	
Trouble Ahead (G)	Charles Farrell	Atlantic	Sept. 17†	75	Sept. 26
West of Nevada	Rex Bell	Grand National	June 22	59	

Coming

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Cavalcade of China		James B. Leong		6 rls.	
Chinese Melody		James B. Leong		6 rls.	
Devil on Earth		James B. Leong		6 rls.	
Singing Buckaroo, The	Fred Scott	Spectrum			
(See "In the Cutting Room," Nov. 21.)					

SUPREME

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brand of the Outlaws	Bob Steele	Aug. 15		
Crooked Trail, The	Johnny Mack Brown	July 25		
Desert Phantom, The	Johnny Mack Brown	Mar. 10		
Everyman's Law	Johnny Mack Brown	June 10		
Last of the Warrens	Bob Steele	May 10	58	
Law Rides, The	Bob Steele	June 25		
Rogue of the Range	Johnny Mack Brown	Apr. 25	58	
Sundown Saunders	Bob Steele	Mar. 25		

TWENTIETH CENTURY-FOX

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill (G) 767 (re-issue)	Will Rogers-M. Churchill	Oct. 23†	70	Oct. 24,'31
As You Like It (G) 711	Elis. Bergner-Laurence Olivier	Jan. 8,'37†	96	Sept. 19
(See production article, June 13, p. 16; exploitation: Jan. 23,'37, p. 79.)				
Back to Nature (G) 714	Jed Prouty-Spring Byington	Sept. 18†	56	Aug. 22
Banjo On My Knee (G) 726	Barbara Stanwyck-Joel McCrea	Dec. 4†	95	Dec. 5
(Exploitation: Feb. 13,'37, p. 89.)				
Border Patrolman, The* (G) 650	Geo. O'Brien-Polly Ann Young	July 3	59	June 27
Can This Be Dixie? (G) 723	Jane Withers-Slim Summerville	Nov. 13†	70	Nov. 14
Captain January* (G) 635	Shirley Temple-Guy Kibbee	Apr. 17	77	Mar. 21
(Exploitation: June 6, pp. 117, 122; June 27, p. 82; July 4, p. 70; July 18, p. 82; Sept. 12, p. 68.)				
Career Woman (G) 728	Claire Trevor-Michael Whalen	Dec. 18†	77	Nov. 28
Champagne Charlie 629	Paul Cavanagh-Helen Wood	May 8	59	
(See "In the Cutting Room," Dec. 14,'35.)				
Charlie Chan at the Circus* (G) 640	Warner Oland-Keye Luke	Mar. 27	71	Mar. 28
Charlie Chan at the Opera (G) 730	Warner Oland-Boris Karloff	Jan. 8,'37†	68	Nov. 28
Charlie Chan at the Race Track* (G) 704	Warner Oland-Helen Wood	Aug. 7†	70	Oct. 26,'35
Connecticut Yankee, A 689 (re-issue)	Will Rogers-Myrna Loy	Apr. 24	85	Mar. 21,'31
Country Beyond, The* (G) 643	Rochelle Hudson-Paul Kelly	Apr. 24	68	Apr. 11
Country Doctor, The* (G) 636	Dionne Quintuplets-J. Hersholt	Mar. 6	94	Mar. 21
(Exploitation: Mar. 21, pp. 93, 97; Mar. 28, p. 83; Apr. 4, p. 83; Apr. 25, p. 96; May 9, p. 90; May 16, p. 82; May 23, pp. 87, 95; May 30, p. 86; June 6, p. 124; July 4, p. 70; July 11, p. 127; July 25, p. 81; Aug. 1, p. 93.)				
Crack-up (G) 727	Peter Lorre-Brian Donlevy	Jan. 15,'37†	70	Jan. 16,'37
Crime of Dr. Forbes, The* (G) 655	Gloria Stuart-Robert Kent	June 26	76	June 20
Dimples (G) 715	Shirley Temple-Frank Morgan	Oct. 16†	78	Oct. 17
(Exploitation: Nov. 28, p. 97; Dec. 12, p. 84.)				
Dr. Bull (G) 768 (re-issue)	Will Rogers-Marian Nixon	Feb. 5,'37†	79	Oct. 14,'33
Educating Father* (G) 645	Jed Prouty-Shirley Deane	July 10	57	May 30
Everybody's Old Man* (G) 634	Irvin S. Cobb-Rochelle Hudson	Mar. 20	84	Mar. 14
15 Maiden Lane (G) 716	Claire Trevor-Cesar Romero	Oct. 30†	64	Oct. 3
First Baby, The* (G) 646	Shirley Deane-Johnny Downs	May 15	74	Apr. 18
(Exploitation: July 25, p. 76; Aug. 8, p. 93.)				
Gentle Julia* (G) 641	Jane Withers-Tom Brown	Apr. 3	63	Feb. 29
Girls' Dormitory (G) 702	Herbert Marshall-Simone Simon	Aug. 14†	66	Aug. 1
(Exploitation: Sept. 15, p. 79; Oct. 17, p. 75; Oct. 31, p. 77; Nov. 7, p. 83.)				
Half Angel (G) 647	Frances Dee-Brian Donlevy	May 22	66	May 9
High Tension* (G) 653	Brian Donlevy-Glenda Farrell	July 17	63	June 20
Holy Terror, The (G) 734	Jane Withers-Anthony Martin	Feb. 5,'37†	67	Jan. 9,'37
Human Cargo* (G) 652	Claire Trevor-Brian Donlevy	May 29	66	Apr. 25
King of the Royal Mounted (G) 709	Robert Kent-Rosalind Keith	Sept. 11†	58	Aug. 29
Ladies in Love (G) 710	Janet Gaynor-Constance Bennett-Loretta Young-Simone Simon	Oct. 9†	97	Oct. 10
Laughing at Trouble 724	Jane Darwell-Lois Wilson	Dec. 11†	67	
(See "Glory," "In the Cutting Room," Oct. 17.)				
Little Miss Nobody* (G) 651	Jane Withers-Ralph Morgan	June 12	72	Mar. 28
Lloyds of London (G) 735	F. Bartholomew-M. Carroll	Jan. 29,'37†	117	Nov. 28
(Exploitation: Nov. 21, p. 108.)				
Love Is News 729	Loretta Young-Tyrone Power	Feb. 26,'37†		
(See "In the Cutting Room," Dec. 19.)				
Message to Garcia, A (G) 632	Wallace Beery-B. Stanwyck	Apr. 10	85	Mar. 14
(Exploitation: July 11, p. 127.)				
O'Malley of the Mounted* (G) 639	George O'Brien-Irene Ware	Mar. 27	59	Mar. 28
On the Avenue (G) 732	Dick Powell-Madeleine Carroll	Feb. 12,'37†	89	Feb. 13,'37
One in a Million (G) 722	Sonja Henie-Adolphe Menjou	Jan. 1,'37†	94	Dec. 26
Pepper (G) 708	Jane Withers-Irvin S. Cobb	Sept. 11†	64	July 18
Pigskin Parade (G) 713	Stuart Erwin-Patsy Kelly	Oct. 23†	93	Oct. 24
(Exploitation: Nov. 28, pp. 96, 97; Dec. 12, p. 87; Dec. 19, p. 89; Jan. 9,'37, pp. 68, 71.)				
Poor Little Rich Girl, The* (G) 657	Shirley Temple-Alice Faye	July 24	79	June 6
(Exploitation: Aug. 1, p. 90; Aug. 22, p. 110.)				

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Private Number* (G) 645	Loretta Young-Robert Taylor	June 5	79	May 30
(Exploitation: July 18, p. 85; Aug. 8, p. 93; Aug. 22, p. 111; Sept. 19, p. 68.)				
Ramona (G) 707	Loretta Young-Don Ameche	Sept. 25†	84	Sept. 19
(See production article: July 4, p. 16; exploitation: Dec. 5, p. 85; Dec. 19, pp. 92, 93.)				
Reunion (G) 717	Dionne Quintuplets-J. Hersholt	Nov. 20†	81	Nov. 21
(Exploitation: Jan. 23,'37, p. 78.)				
Road to Glory, The (G) 706	Fredric March-Warner Baxter	Sept. 4†	101	June 6
(Exploitation: Nov. 14, p. 95; Dec. 26, p. 72; Jan. 9,'37, p. 68; Jan. 16,'37, p. 76.)				
Secret Valley (G) 731	Richard Arlen-Virginia Grey	Jan. 15,'37†	57	Feb. 13,'37
Sing, Baby, Sing (G) 703	Alice Faye-Adolphe Menjou	Aug. 21†	87	Aug. 15
(Exploitation: Dec. 12, p. 84.)				
Sins of Man (G) 648	Jean Hersholt-Don Ameche	June 19	79	May 16
Star for a Night (G) 705	Jane Darwell-Claire Trevor	Aug. 28†	76	Aug. 15
State Fair (G) 766 (re-issue)	Will Rogers-Janet Gaynor	Aug. 7†	94	Feb. 4,'33
Stowaway (G) 725	Shirley Temple-Robt. Young	Dec. 25†	86	Dec. 26
(Exploitation: Feb. 13,'37, p. 86.)				
Thank You, Jeeves (G) 712	Arthur Treacher-Virginia Field	Oct. 2†	57	Sept. 19
36 Hours to Kill* (G) 656	Brian Donlevy-Gloria Stuart	July 24	65	Aug. 29
To Mary—With Love (G) 701	Warner Baxter-Myrna Loy	Aug. 1†	92	July 25
(Exploitation: Aug. 15, p. 76; Sept. 19, p. 67.)				
Under Two Flags (G) 644	Ronald Colman-C. Colbert	May 1	110	May 9
(See production article, Mar. 14, p. 16; exploitation: June 6, pp. 116, 117; July 11, p. 125; July 25, pp. 76, 81; Aug. 8, p. 93; Aug. 15, p. 78; Sept. 12, p. 68.)				
Under Your Spell (G) 720	Lawrence Tibbett-Wendy Barrie	Nov. 6†	63	Nov. 14
White Fang (G) 649	Michael Whalen-Jean Muir	July 3	70	July 25
(Exploitation: Aug. 1, p. 90; Aug. 15, p. 79.)				
White Hunter (G) 719	Warner Baxter-June Lang	Nov. 27†	65	Dec. 5
Wild Brian Kent (G) 718	Ralph Bellamy-Mae Clarke	Nov. 6†	57	Oct. 31
Woman-Wise (G) 733	Rochelle Hudson-Michael Whalen	Jan. 22,'37†	70	Feb. 13,'37

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angel's Holiday	Jane Withers	June 4,'37		
Cafe Metropole	Loretta Young-Tyrone Power	June 18,'37†		
Charlie Chan at the Olympics	Warner Oland-Kath. de Mille	May 21,'37		
David Harum 769 (Re-issue)	Will Rogers-Evelyn Venable	May 14,'37†	83	Mar. 3,'34
Dead Yesterday	Sally Blane-Thomas Beck	May 14,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Desert Storm	Richard Arlen	May 28,'37†		
Fair Warning (G) 740	Betty Furness-John Payne	Mar. 5,'37†	68	Jan. 23,'37
Fifty Roads to Town 748	Don Ameche-Ann Sothern	Apr. 23,'37†		
(See "In the Cutting Room," Jan. 30,'37.)				
Midnight Taxi 744	Brian Donlevy-Frances Drake	Apr. 2,'37†		
Nancy Steele Is Missing 738	Victor McLaglen-Peter Lorre	Mar. 12,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Off to the Races (G) 736	Jed Prouty-Shirley Deane	Feb 19,'37†	57	Jan. 16,'37
Seventh Heaven 742	Simone Simon-James Stewart	Mar. 26,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
She Had to Eat	Rochelle Hudson-Jack Haley	July 2,'37†		
Slave Ship 746	Wallace Beery-Warner Baxter	Apr. 9,'37†		
Step Lively, Jeeves (G) 747	Arthur Treacher-Patricia Ellis	Apr. 16,'37†	*70	Jan. 30,'37
That I May Live	Rochelle Hudson-Robert Kent	June 11,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
Think Fast, Mr. Moto	Peter Lorre-Virginia Field	June 25,'37†		
This Is My Affair 721	Barbara Stanwyck-Rob't Taylor	May 28,'37†		
Time Out for Romance (G) 741	Claire Trevor-Michael Whalen	Mar. 19,'37	*70	Feb. 20,'37
Under the Red Robe 743	Conrad Veidt-Annabella	Apr. 16,'37†		
Wake Up and Live	Walter Winchell-Ben Bernie	May 7,'37†		
(See "In the Cutting Room," Feb. 20,'37.)				
Wee Willie Winkie	Shirley Temple-V. McLaglen	July 30,'37†		
Wings of the Morning 737	Annabella-Henry Fonda	Feb. 19,'37†	87	

[Asterisk (*) denotes Fox Pictures. Others 20th Century Productions.]

UNITED ARTISTS

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Accused (A)	D. Fairbanks, Jr.-D. Del Rio	Jan. 8,'37†	86	Aug. 8
Amateur Gentleman, The (G)	Douglas Fairbanks, Jr.-E. Landi	Apr. 17	100	Feb. 22
Beloved Enemy (G)	Merle Oberon-Brian Aherne	Dec. 25†	88	Dec. 19
Come and Get It (A)	Edward Arnold-Frances Farmer	Nov. 6†	99	Nov. 7
(Exploitation: Nov. 14, p. 90; Nov. 21, p. 109; Nov. 28, p. 99; Dec. 5, pp. 83, 84; Dec. 19, p. 94; Jan. 30,'37, p. 82; Feb. 13,'37, p. 89.)				
Dodsworth (G)	Walter Huston-Ruth Chatterton	Sept. 23†	101	Sept. 26
(See production article, Aug. 8, p. 16; exploitation: Oct. 3, p. 78; Oct. 24, p. 77; Oct. 31, p. 77; Nov. 7, p. 87; Nov. 14, p. 92; Dec. 5, pp. 78, 83; Jan. 30,'37, p. 84.)				
Garden of Allah, The (A)	Marlene Dietrich-Charles Boyer	Nov. 20†	78	Nov. 7
(See production article, June 6, p. 14; exploration: Nov. 21, p. 109; Jan. 30,'37, p. 85; Feb. 6,'37, pp. 76, 77; Feb. 20,'37, p. 80.)				
Gay Desperado, The (G)	Nino Martini-Ida Lupino	Oct. 2†	86	Oct. 10
(See production article, Sept. 5, p. 32; exploitation: Oct. 17, p. 72; Nov. 14, p. 92; Nov. 21, p. 115; Nov. 28, pp. 96, 98; Jan. 9,'37, p. 70.)				
I Stand Condemned (A)	Harry Bauer-Laurence Olivier	July 10	76	Nov. 30,'35
Last of the Mohicans, The (G)	Randolph Scott-Binnie Barnes	Aug. 13†	91	Aug. 15
(See production article, July 18, p. 16; exploitation: June 27, p. 80; Aug. 29, p. 80; Sept. 5, p. 78; Sept. 12, p. 68; Sept. 26, p. 72; Oct. 3, pp. 82, 83; Oct. 10, pp. 92, 97; Oct. 31, p. 78; Nov. 14, pp. 90, 92; Nov. 21, p. 112.)				
Little Lord Fauntleroy (G)	F. Bartholomew-D. Costello Barrymore	Mar. 6	102	Feb. 29
(Exploitation: Mar. 14, p. 84; May 16, p. 80; June 6, p. 117; June 13, p. 132; Aug. 1, p. 93; Aug. 29, p. 87.)				
Man Who Could Work Miracles, The (G)	Roland Young-Joan Gardner	Feb. 19,'37†	82	Aug. 22
Men Are Not Gods (A)	Miriam Hopkins-Gert. Lawrence	Jan. 22,'37†	90	Jan. 2,'37
One Rainy Afternoon (G)	Francis Lederer-Ida Lupino	May 13	79	May 2
(Exploitation: June 13, p. 122; July 25, p. 77.)				
Rembrandt (G)	Chas. Laughton-Gert. Lawrence	Dec. 4†	86	Nov. 21
(See production article, Oct. 31, p. 16; exploitation: Dec. 19, p. 88; Jan. 2,'37, p. 108 Jan. 9,'37, p. 68; Feb. 13,'37, p. 84.)				
These Three (G)	M. Hopkins-M. Oberon-J. McCrea	Apr. 10	93	Feb. 29
(Exploitation: May 9, pp. 90, 94; May 23, p. 94; June 6, p. 122; June 27, p. 88.)				
Things to Come (G)	Raymond Massey	Apr. 24	99	May 7
(See production article, Mar. 7, p. 16; exploitation: Apr. 18, p. 77; June 13, p. 132; July 25, p. 81; Aug. 1, p. 94; Aug. 22, p. 110; Sept. 26, pp. 70, 71; Oct. 24, p. 70; Nov. 28, p. 105.)				
You Only Live Once (A)	Sylvia Sidney-Henry Fonda	Jan. 29,'37†	86	Jan. 30,'37
(Exploitation: Jan. 30,'37, p. 80.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dark Journey	Vivian Leigh-Conrad Veidt			
Fire Over England (G)	Laurence Olivier-Flora Robson	Mar. 5,'37†	84	Jan. 16,'37
History Is Made at Night	Charles Boyer-Jean Arthur	Apr. 2,'37†		
(See "In the Cutting Room," Jan. 9,'37.)				
Knight Without Armor	Marlene Dietrich-Robt. Donat	May 26,'37†		
Pagliacci (G)	Richard Tauber-Steffi Duna		90	Feb. 6,'37
(See production article, Jan. 9,'37, p. 16.)				
Star Is Born, A	Janet Gaynor-Fredric March	Apr. 30,'37†		

UNIVERSAL

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boss Rider of Gun Creek 1042	Buck Jones-Muriel Evans	Nov. 1†	64	
Breezing Home 1033	Binnie Barnes-Wm. Gargan	Jan. 31,'37†	64	
Cowboy and the Kid, The 9046	Buck Jones-Dorothy Revier	May 25	58	
Conflict (G) 1036	John Wayne-Jean Rogers	Nov. 29†	61	Dec. 5
(See "In the Cutting Room," Nov. 28.)				
Crash Donovan (G) 9031	Jack Holt-Nan Gray	July 26	54	July 18
(Exploitation: Oct. 24, p. 70.)				
Dracula's Daughter (A) 9006	Otto Kruger-M. Churchill	May 11	70	May 9
(Exploitation: June 20, p. 120; July 25, p. 77; Aug. 15, p. 75; Aug. 22, p. 112.)				
Empty Saddles (G) 1043	Buck Jones-Louise Brooks	Dec. 20†	62	Oct. 24
Flying Hostess (G) 1023	Judith Barrett-Wm. Hall	Nov. 22†	66	Nov. 14
(Exploitation: Dec. 5, p. 79; Feb. 6,'37, p. 74.)				
For the Service 9045	Buck Jones-Beth Marion	May 6	65	
Four Days' Wonder (G) 1019	Jeanne Dante-Kenneth Howell	Jan. 3,'37†	60	Jan. 23,'37
Girl on the Front Page, The (G) 1032	Gloria Stuart-Edmund Lowe	Sept. 27†	74	Sept. 26
Love Letters of a Star (A) 1028	Henry Hunter-Polly Rowles	Nov. 8†	66	Nov. 14
Luckiest Girl in the World (G) 1014	Jane Wyatt-Louis Hayward	Nov. 15†	72	Oct. 31
Magnificent Brute, The (G) 1022	Victor McLaglen-Binnie Barnes	Oct. 11†	77	Oct. 3
(Exploitation: Oct. 31, p. 75; Nov. 7, p. 82; Nov. 21, p. 108; Dec. 5, p. 80; Dec. 12, p. 84.)				
Man I Marry, The (G) 1026	Doris Nolan-Michael Whalen	Nov. 1†	76	Nov. 7
Mighty Treve, The 1034	Noah Beery, Jr.-Barbara Read	Jan. 17,'37†	69	
My Man Godfrey (G) 1002	William Powell-Carole Lombard	Sept. 6†	93	June 20
(Exploitation: Sept. 12, p. 66; Oct. 10, p. 91; Nov. 21, pp. 109, 115; Nov. 28, p. 105; Jan. 9,'37, p. 71.)				
Mysterious Crossing (G) 1025	James Dunn-Jean Rogers	Dec. 27†	56	Feb. 13,'37
Nobody's Fool (G) 9033	E. E. Horton-Glenda Farrell	May 31	65	Aug. 29
Parole (G) 9036	Ann Preston-Henry Hunter	June 14	65	July 4
(Exploitation: July 25, p. 79; Aug. 1, p. 93.)				
Postal Inspector (G) 9019	Ricardo Cortez-Patricia Ellis	Aug. 16	59	Aug. 23
(Exploitation: Oct. 3, p. 83.)				
Ride 'Em Cowboy (G) 1041	Buck Jones-Luana Walters	Sept. 20†	60	Dec. 5
Sandflow (G) 1044	Buck Jones-Lita Chevret	Feb. 14,'37†	58	Feb. 6,'37
Sea Spoilers (G) 1027	John Wayne-Nan Gray	Sept. 28†	63	Nov. 28
She's Dangerous 1031	Walter Pidgeon-Tala Birell	Jan. 24,'37†	68	
Show Boat (G) 8001	Irene Dunne-Allan Jones	May 17	112	May 9
(See musical analysis, May 9, p. 65; exploitation: June 20, pp. 117, 121; June 27, p. 80; July 4, p. 69; July 11, p. 124; July 18, p. 82; July 25, p. 78; Aug. 1, p. 93; Aug. 8, p. 91; Aug. 15, p. 79; Aug. 22, p. 114; Aug. 29, p. 86; Sept. 5, p. 80; Sept. 12, p. 68; Sept. 19, pp. 67, 69; Sept. 26, p. 70; Oct. 3, p. 81; Nov. 7, p. 84.)				
Sutter's Gold (G) 8002	Edward Arnold-Binnie Barnes	Apr. 13	95	Mar. 28
(See production article, Feb. 15, p. 14; exploitation: Apr. 4, p. 83; Apr. 18, p. 77; Apr. 25, pp. 91, 92; June 27, p. 85; Aug. 8, p. 92; Dec. 12, p. 82.)				
Three Smart Girls (G) 1029	Deanna Durbin-Ray Milland	Dec. 20†	84	Jan. 30,'37
(Exploitation: Feb. 6,'37, pp. 73, 74.)				
Two in a Crowd (G) 1010	Joel McCrea-Joan Bennett	Sept. 13†	82	Oct. 10
(Exploitation: Oct. 10, p. 96.)				
Yellowstone (G) 9030	Henry Hunter-Judith Barrett	Aug. 30	63	Sept. 12
(Exploitation: Aug. 29, p. 64.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
As Good as Married	John Boles-Doris Nolan			
California Straight Ahead 1030	John Wayne-Louise Latimer	Apr. 11,'37†		
Girl Overboard 1021	Gloria Stuart-Walter Pidgeon	Feb. 28,'37†	58	
Left Handed Law	Buck Jones	Apr. 18,'37†	63	
Night Key 1024	Boris Karloff-Jean Rogers	Apr. 4,'37†		
(See "In the Cutting Room," Feb. 20,'37.)				
Road Back, The	Larry Blake-John King			
Smoke Tree Range	Buck Jones-Muriel Evans			
Stones Cry Out, The	Nan Grey-John Howard	Apr. 18,'37†		
Top of the Town 1007	George Murphy-Doris Nolan	Apr. 18,'37†		
(See "In the Cutting Room," Nov. 14.) (See production article, Jan. 23,'37, p. 16.)				
We Have Our Moments 1017	Sally Eilers-James Dunn	Mar. 21,'37†		
(See "In the Cutting Room," Feb. 13,'37.)				
When Love Is Young 1018	Virginia Bruce-Kent Taylor	Mar. 28,'37†		
Wings Over Honolulu	Wendy Barrie-Ray Milland			

VICTORY

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cheyenne Rides Again	Tom Tyler-Lucille Browne	Jan. 7,'37†		
Flying Fists	Herman Brix	Jan. 25,'37†		
Kelly of the Secret Service	Lloyd Hughes-Sheila Manners	June 15		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Phantom of the Range	Tom Tyler-Beth Marion	Nov. 26†		
Prison Shadows	Eddie Nugent-Lucille Lund	June 1		
Rio Grande Romance	Eddie Nugent-Maxine Doyle	Mar. 15		
Rip Roarin' Buckaroo	Tom Tyler-Beth Marion	Oct. 15†		
Silks and Saddles	Herman Brix-Toby Wing	Dec. 14		
Trail Feud, The	Tom Tyler	Feb. 18,'37†		
Two Minutes to Play	Herman Brix-Jeanne Martel	Nov. 21†		

WARNER BROTHERS

(See also First National)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anthony Adverse (G) 801	Fredric March-O. de Havilland	Aug. 29	139	May 23
(See production article, Feb. 1, p. 16; musical analysis, Aug. 22, p. 15; exploitation: Aug. 8, p. 91; Sept. 5, pp. 78, 85; Sept. 12, p. 68; Oct. 3, p. 83; Oct. 17, p. 75; Oct. 24, pp. 69, 72, 75; Oct. 31, p. 76; Nov. 7, p. 84; Nov. 21, pp. 111, 112, 115; Dec. 5, pp. 80, 83.)				
Bengal Tiger, The (G) 118	Barton MacLane-June Travis	Sept. 5†	60	July 11
(Exploitation: Aug. 22, p. 16; Oct. 17, p. 75; Oct. 31, p. 82.)				
Big Noise, The (G) 925	Guy Kibbee-Warren Hull	June 27	58	Apr. 25
Black Legion (A) 108	Humphrey Bogart-Ann Sheridan	Jan. 30,'37†	83	Jan. 9,'37
(Exploitation: Jan. 16,'37, p. 76.)				
Boulder Dam (G) 815	Ross Alexander-Patricia Ellis	Mar. 7	70	Apr. 4
Cain and Mabel (G) 102	Marion Davies-Clark Gable	Sept. 26†	90	Oct. 31
(See production article, Aug. 29, p. 36; exploitation: Jan. 16,'37, p. 80; Jan. 30,'37, p. 83; Feb. 13,'37, p. 86.)				
California Mail 930	Dick Foran-Linda Perry	Nov. 14	56	
Charge of the Light Brigade (G) 901	Errol Flynn-O. de Havilland	Nov. 7	115	Oct. 24
(See production article, July 25, p. 16; exploitation: Nov. 14, p. 90; Nov. 21, p. 111; Jan. 16,'37, p. 78; Jan. 23,'37, p. 78; Feb. 6,'37, p. 74.)				
Colleen (A) 803	Ruby Keeler-Dick Powell	Mar. 21	89	Feb. 1
(Exploitation: Mar. 14, p. 89; Apr. 25, p. 92; May 23, p. 86.)				
Fugitive in the Sky (G) 120	Jean Muir-Warren Hull	Nov. 28†	58	Oct. 31
Give Me Your Heart (G) 109	Kay Francis-George Brent	Sept. 26†	88	July 18
(Exploitation: Sept. 19, p. 64; Oct. 24, p. 70; Jan. 16,'37, p. 78.)				
God's Country and the Woman (G) 105	George Brent-Beverly Roberts	Jan. 16,'37†	*85	Dec. 26
(Exploitation: Feb. 13,'37, pp. 84, 85.)				
Great O'Malley, The (G) 110	Pat O'Brien-Sybil Jason	Feb. 13,'37†	71	Dec. 12
Green Pastures, The (G) 902	Rex Ingram	Aug. 1	93	May 30
(See production article, May 2, p. 16; exploitation: July 25, p. 77; Aug. 15, p. 76; Aug. 29, pp. 80, 84, 85, 87; Sept. 5, pp. 79, 80; Dec. 12, p. 87; Jan. 30,'37, p. 81.)				
Hot Money (G) 926	Ross Alexander-Beverly Roberts	July 18	68	Aug. 1
I Married a Doctor (G) 806	Pat O'Brien-J. Hutchinson	Apr. 25	83	Apr. 4
(Exploitation: June 6, p. 118; Aug. 8, p. 93.)				
Isle of Fury (G) 110	Marg't Lindsay-H. Bogart	Oct. 10†	60	Sept. 5
Jailbreak (G) 927	Craig Reynolds-June Travis	Aug. 8	60	May 16
(Exploitation: Dec. 5, p. 80.)				
King of Hockey (G) 121	Anne Nagel-Richard Purcell	Dec. 19†	55	Nov. 14
Midsummer Night's Dream (G)	All Star	Oct. 3	117	Oct. 12,'35
(Pictorial: Aug. 3,'35, p. 15; exploitation: Apr. 11, p. 94; June 6, p. 118; June 27, p. 82; Oct. 24, p. 68; Jan. 16,'37, p. 76.)				
One Way Passage (G) (re-issue)	Kay Francis-William Powell	Dec. 12	69	July 30,'32
Polo Joe (G) 111	Joe E. Brown-Carol Hughes	Dec. 5†	65	Sept. 26
Public Enemy's Wife (G) 813	Pat O'Brien-Margaret Lindsay	July 25	69	June 27
Satan Met a Lady 912	Warren William-Bette Davis	Aug. 8	74	
(See "Men on Her Mind," "In the Cutting Room," Jan. 11.)				
Smart Blonde (G) 122	Glenda Farrell-Barton MacLane	Jan. 2,'37†	59	Dec. 5
Sons O'Guns (G) 811	Joe E. Brown-Joan Blondell	May 30	79	May 2
(Exploitation: July 11, p. 128; July 25, pp. 76, 77; Aug. 8, p. 93; Nov. 7, p. 87.)				
Times Square Playboy (G) 824	Warren William-June Travis	May 9	62	Mar. 21
Treachery Rides the Range (G) 929	Dick Foran-Paula Stone	May 2	56	Mar. 7
Walking Dead, The (G) 814	Karloff-Marguerite Churchill	Mar. 14	76	Mar. 7
(Exploitation: Apr. 4, p. 88; Apr. 18, p. 82.)				

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Angle Shooter				
Another Dawn	Errol Flynn-Kay Francis			
Call It a Day	Olivia De Havilland-I. Hunter			
Dance Charlie Dance	Stuart Erwin-Jean Muir			
Desert Song	Frank McHugh			
Don't Pull Your Punches (G) 123	Barton MacLane-June Travis		*60	Jan. 30,'37
Ever Since Eve	Marion Davies			
Fly Away Baby	Glenda Farrell-Barton MacLane			
Go Getter, The	George Brent-Anita Louise			
Kid Galahad	Edw. G. Robinson-Bette Davis			
King and the Chorus Girl	Fernand Gravet-Joan Blondell	Mar. 27,'37†		
(See "In the Cutting Room," Jan. 16,'37.)				
Land Beyond the Law 128	Dick Foran-Linda Perry	Mar. 13,'37†		
Marry the Girl	Frank McHugh-Mary Boland			
(See "In the Cutting Room," Feb. 13,'37.)				
Mazurka	Kay Francis-Ian Hunter			
Melody for Two (G)	James Melton-Patricia Ellis		*60	Jan. 16,'37
Midnight Court	Ann Dvorak-John Litel	Mar. 6,'37†		
(See "In the Cutting Room," Dec. 19.)				
Miracle Mountain	Dick Foran-Helen Valkis			
Public Wedding	Jane Wyman-William Hopper			
Ready, Willing and Able (G)	Lee Dixon-Ruby Keeler	Mar. 6,'37†	*88	Feb. 6,'37
Singing, Marine, The	Dick Powell-Doris Weston			
White Bondage	Jean Muir-Gordon Oliver			

WILLIAM STEINER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
From Nine to Nine	Ruth Roland-Roland Drew	Dec. 21†	6 rls	
I Cover Chinatown	Norman Foster	Nov. 18†	7 rls	

WORLD

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Masquerade in Vienna (A)	Paula Wessely	Jan. 28,'37†	95	Feb. 13,'37
Slalom (G)	Skiing Film	Dec. 15†	66	Jan. 23,'37
Tempo Massimo	Milly	Mar. 12	78	Mar. 21
Treno Popolare	Italian Feature	Dec. 25†		

Coming

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Aurora Sul Mare	Italian Feature			
My Song of Love	Tito Schipa			
Second Bureau	Jean Murat-Diane Korene			
Secrets of Stamboul	Valerie Hobson			
Street Without a Name	Constant Remy-Pola Illery			
Song of Ceylon	Basil Wright			

OTHER PRODUCT (FOREIGN)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Calling the Tune (G)	Sam Livesay	Assoc. British		70	Aug. 8
Carnival in Flanders (A)	Francoise Rosay	American Tobis	Sept. 22	95	Oct. 8
(Reviewed under the title, "La Kermesse Heroique.")					
Cavalry (G)	Elisa Cegani	United Artists		100	Sept. 26
Ciboulette (G)	Simone Berriau	Franco-American	Sept. 11†	95	Dec. 19
Cloistered (G)		Best	May 19	80	Nov. 7
Crime Over London (A)	Margot Grahame	United Artists		65	May 30
Der Kampf (A)	L. Leobinger	Amkino	Sept 8		Sept. 19
Dominant Sex, The (A)	Phillips Holmes	Asso. British		82	Feb. 20,'37
Dubrovsky	Boris Livanov	Amkino	Mar. 28	72	Apr. 11
Dusty Ermine (A)	Ronald Squire	Twickenham		75	Oct. 10
Eternal Mask, The (A)	Mathias Wieman	Mayer-Burstyn	Jan. 12,'37	70	Jan. 23,'37
Everything Is Rhythm (G)	Harry Roy	Assoc. British		75	June 27
Flying Doctor, The (G)	Charles Farrell	20th Century-Fox		92	Dec. 19
Great Call, The (G)	Camillo Pilotto	United Artists		90	Dec. 5
Greater Promise, A (G)	Tamarina	Amkino	Oct. 6	90	Oct. 17
Gypsies (G)	Alexander Granach	Amkino	July 28	90	Aug. 22
Gypsy (A)	Roland Young	Warner			Feb. 13,'37
Gypsy Melody (A)	Lupe Velez	Assoc. British		70	Aug. 8
Incertidumbre (G)	Hilda Moreno	United Artists	Sept. 18†	70	Sept. 26
Interrupted Honeymoon, The (A)	Claude Hulbert	British Lion		73	June 27
It's You I Want (A)	Seymour Hicks	British Lion		70	Nov. 21
Janosik (G)	Palo Bielik	French	Nov. 24	82	Dec. 5
Juggernaut (A)	Boris Karloff	Twickenham		70	Oct. 17
La Fusse	Femin Gemier	French	Aug. 1	83	
Land Without Music (G)	Richard Tauber	General		80	Oct. 24
La Paloma (G)	Charles Kullman	Casino	Oct. 16	83	Oct. 24
Last Rose, The (G)	Hanna Ralph	Casino	Oct. 9	102	Oct. 17
(Reviewed under the title, "Letzte Rose.")					
La Damigella di Bard (G)	E. Grammatica	Artisti		85	Jan. 9,'37
Les Petits (G)	Alice Tissot	Franco-American	Dec. 29	90	Jan. 23,'37
Love from a Stranger (A)	Ann Harding	United Artists		77	Feb. 13,'37
Loves of Toni, The (A)	Celia Montalvan	Metropolis	Nov. 4	70	Nov. 14
Man in the Mirror (A)	E. E. Horton	Twickenham		75	Jan. 16,'37
Marriage of Corbal, The (A)	Nils Asther	General		80	June 13
Milizia Territoriale (G)	Antonio Gandusio	Nuovo Mondo	Apr. 4	77	Apr. 25
Mill on the Floss, The (G)	Frank Lawton	National		90	Feb. 13,'37
My Song Goes Round the World (G)	Joseph Schmidt	Casino	Sept. 24	87	Oct. 10
(Reviewed under the title, "Ein Lied Geht Um Die Welt.")					
Nightingale (G)	V. Ivasheva	Amkino	Nov. 2	96	Nov. 14
Pension Mimosas (A)	Francoise Rosay	Franco-American	May 5	93	May 9
Prenez Garde a la Peinture	Simone Simon	French	Aug. 1	86	
Raggen—Det Ar Jag Det (A)	N. Wahlbom	Scandinavian	May 21	83	May 30
Revolutionists (G)	V. V. Shchukin	Amkino	Dec. '35	100	Feb. 6,'37
Robber Symphony, The (G)	George Graves	Concordia		125	May 9
Romance in the House of Hapsburg, A	Paul Otto	Casino	Oct. 9	81	Oct. 17
(Reviewed under the title, "Ein Liebesroman im Hause Hapsburg.")					
Royal Waltz (G)	Paul Hoerbiger	Ufa	Apr. 9	81	Apr. 25
Sensation (A)	John Lodge	Wardour		75	Jan. 23,'37
Skargards (A)	Gideon Wahlberg	Scandinavian	Apr. 7	90	Apr. 18
Song of Freedom, The (G)	Paul Robeson	British Lion		80	Sept. 5
Son of Mongolia, A (A)	Tseven Rabdan	Amkino	Nov. 20	90	Dec. 19
Southern Mail (A)	Richard-Wilm	Solar		100	Feb. 20,'37
Soviet News (G)		Amkino	Apr. 10	70	Apr. 25
Spain in Flames (A)		Amkino	Jan. 28,'37	63	Feb. 13,'37
Spy of Napoleon (G)	Richard Barthelmess	Twickenham		98	Oct. 10
Star Fell from Heaven, A (G)	Florine McKinney	Assoc. British		70	June 27
Tenth Man, The (G)	John Lodge	Assoc. British			Aug. 29
There on the Big Ranch (G)	Tito Guizar	Bustamente		105	Nov. 1
30 Seconds of Love (G)	Elsa Merlini	E. J. A.		80	Jan. 2,'37
This'll Make You Whistle (A)	Jack Buchanan	Wilcox		78	Jan. 9,'37
Three Maxims, The (G)	Anna Neagle	General		87	Aug. 1
Two's Company (G)	Ned Sparks	B. & D.			May 16
Waltz for You, A (G)	Louis Graveure	Casino	Sept. 25	84	Oct. 3
(Reviewed under the title, "Ein Walzer Fuer Dich.")					
We Are from Kronstadt (G)	V. Zaichikov	Amkino	Apr. 30	83	May 16
White Squadron (G)	Antonio Centa	E. N. I. C.		85	Dec. 26
Woman Alone, A (A)	Anna Sten	General		90	June 6
Yellow Cruise, The (G)		French	Nov. 17	90	Dec. 5

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1936 unless otherwise stated. Numbers immediately following title designate date reviewed; for example, (8-1) August 1, 1936.]

CELEBRITY

Title	Rel. Date	Min.
COMICOLOR CARTOONS		
Dick Whittington's Cat (5-16)	May 30	7
Little Boy Blue	July 30	
Happy Days	Sept. 30	

COLUMBIA

Title	Rel. Date	Min.
BARNEY GOOGLE		
No. 3—"Spark Plug"	Apr. 12	6½
No. 4—Major Google (5-16)	May 24	6½
BROADWAY COMEDIES		
Am I Having Fun (11-21) Andy Clyde	Sept. 18†	20
Ay Tank Ay Go (1-23-37) (All Star)	Dec. 4†	16½
Champ's a Chump, The (All Star)	June 20	18
Disorder in the Court (3 Stooges)	May 30	17
Double Trouble Andy Clyde		
False Alarms (10-10) (3 Stooges)	Aug. 16†	10
Fibbing Fibbers (12-5) Walter Catlett	Oct. 19†	18
Free Rent (1-30-37) (All Star)	Dec. 20†	18
Grips, Grunts and Groans	Jan. 15,'37†	19
Half Shot Shooters (6-13) (3 Stooges)	Apr. 30	19
Knee Action Andy Clyde	Jan. 9,'37†	17
Love Comes to Mooneyville (1-2-37)	Nov. 14†	18
Midnight Blunders (5-16) (All Star)	Apr. 21	17
Mister Smarty (8-1) Andy Clyde	July 15	18
Oh, Duchess (11-21) Polly Moran	Oct. 9†	20
Pain in the Pullman, A (3 Stooges)	June 27	18
Peppery Salt, The (6-20) Andy Clyde	May 15	18
Sailor Made Polly Moran	Feb. 12,'37†	
Slippery Silks (2-20-37) (3 Stooges)	Dec. 27†	17½
Super Snooper, The El Brendel	Feb. 25,'37†	
Unrelated Relations (All Star)	Jan. 9	18
Whoops, I'm an Indian (11-14) (3 Stooges)	Sept. 11†	2 rls.
COLOR RHAPSODIES		
Birds in Love (11-14)	Oct. 28†	7½
Bon Bon Parade	Nov. 26†	8½
Boy and His Dog, A (1-9-37)	Dec. 23†	7
Football Bugs (5-16)	Apr. 29	7
Gifts from the Air	Jan. 1,'37†	7½
In My Gondola (10-17)	Sept. 3†	8
Glee Worms	June 24	7
Merry Mutineers (11-7)	Oct. 2†	7
Novelty Shop, The (9-5)	Aug. 15	7
Skeleton Frolic (2-20-37)	Jan. 29,'37†	7
Two Lazy Crows (11-28)	Nov. 26†	7
Untrained Seal, The (8-1)	July 26	7
COLUMBIA TOURS		
Gold Quest of the Ages	Jan. 28,'37†	
Star Gazers (11-7)	Oct. 15†	10
When the West Was Young	Mar. 5,'37†	
Wonder Spots of America (11-14)	Sept. 4†	1 rl.
COURT OF HUMAN RELATIONS		
Mad Money (9-5)	Sept. 4†	11½
Runaway Marriage, The (1-16-37)	Dec. 18	10
Wedding Deal, The	Feb. 26,'37†	
FEATURETTES		
Community Sing (No. 1)	Jan. 17,'37†	
Community Sing (No. 2)		
Story of Norton I, Emperor of the United States (2-6-37)	Dec. 18†	9
KRAZY KAT CARTOONS		
13. Peace Conference	Apr. 10	7
(re-issue)		
14. Highway Snobbery (8-22)	Aug. 9	7
15. Krazy's Newsreel (11-7)	Oct. 24†	7
16. Merry Cafe (1-23-37)	Dec. 26†	7
17. Lyin' Hunter, The	Feb. 2,'37†	
NEW WORLD OF SPORT SERIES		
Disputed Decisions (8-29)	Aug. 22	10
Fishing Thrills (2-13-37)	Jan. 22,'37†	10
Football Flashes (10-10)	Aug. 30	10
Golfing Rhythm (6-20)	May 15	10
Hold 'Em Cowboy (11-14)	Sept. 25†	10
Little Champs (8-29)	Aug. 10	10
Plane Devils (1-9-37)	Nov. 28†	9½
Skiing Is Believing (11-14)	Oct. 26†	10
Scrambled Legs	Feb. 22,'37†	
Speed Mad	Apr. 17	10
Sport Magic	June 13	9½
Touring the Sport World (7-25)	July 11	10
SCRAPPY CARTOONS		
Dizzy Ducks (12-19)	Nov. 28†	6½
Looney Balloonists (11-28)	Sept. 24†	7
Playing Politics (8-1)	July 8	7
Scrappy's Camera Troubles (6-20)	June 5	7
SCREEN SNAPSHOTS		
No. 8—	Mar. 27	10
No. 9—(5-16)	Apr. 24	9½
No. 10—(6-13)	May 29	10
No. 11—(8-1)	June 26	10
No. 12—(8-8)	July 17	10
No. 13—(8-22)	Aug. 13	10
SCREEN SNAPSHOTS (New Series)		
No. 1—(11-14)	Sept. 11†	10
No. 2—(11-21)	Oct. 23†	10
No. 3—(1-9-37)	Nov. 28†	10
No. 4—(2-6-37)	Dec. 28†	10
No. 5—	Jan. 22,'37†	10
No. 6—	Feb. 19,'37†	
SPECIAL		
Belgium	Dec. 25†	8½
Castle Town of France (2-20-37)	Nov. 1†	8½
Old Paris and Berne (2-20-37)	Dec. 18†	8½
Robinson Crusoe (12-5)	Sept. 7†	3 rls.
VOICE OF EXPERIENCE		
No. 10—	Mar. 28	10½

DuWORLD

Title	Rel. Date	Min.
THIS COLORFUL WORLD		
Gangsters of the Deep		
Story of the Rose, A (1-16-37)		10
Sus-Ti-Ka (12-19)		10
Utah Picture Book (1-9-37)		10
POPULAR SCIENCE FOREIGN (Cinecolor)		
No. 1—	Sept. 15†	9

EDUCATIONAL

[Distributed through Twentieth Century-Fox]

Title	Rel. Date	Min.
CORONET COMEDIES		
Fresh from the Fleet	Apr. 24	18
Sleepless Hollow	May 8	16
Where Is Wall Street?	Apr. 10	19
MUSICAL COMEDIES		
Home on the Range (6-20)	June 5	21
SONG AND COMEDY HITS		
Alpine Rendezvous	Aug. 1†	11
Dental Follies	Feb. 26,'37†	11
Gifts in Rhythm	Oct. 23†	10
Going Native	Aug. 28†	11
Pink Lemonade (9-24)	Sept. 18†	11
Play! Girls	Nov. 6†	11
Queen's Birthday, The	Aug. 14†	10
Ring Goes 'Round, The	Aug. 21†	10
See Uncle Sol (2-6-37)	Jan. 29,'37†	11
Spooks (6-20)	Apr. 17	9
Strike! You're Out (1-9-37)	Dec. 11†	11
STAR PERSONALITY COMEDIES		
Gold Bricks	Mar. 20	20
Triple Trouble	Apr. 3	18
White Hope, The	Mar. 27	19
PAUL TERRY-TOONS		
Barnyard Amateurs	Mar. 6	6
Big Game Hunt, The	Feb. 19,'37†	7
Book Shop, The (1-30-37)	Feb. 5,'37†	6
Bully Frog, A (10-10)	Sept. 18†	6
Busy Bee, The	May 29	6
Farmer Al Falfa in the Health Farm	Sept. 4†	6
Farmer Al Falfa in the Hot Spell	July 10	6
Farmer Al Falfa and the Runt	May 15	6
Farmer Al Falfa's Prize Package	July 31	6
Farmer Al Falfa's Twentieth Anniversary	Nov. 27†	7
Flying South	Mar. 19,'37†	1 rl.
Kiko Foils the Fox (11-7)	Oct. 2†	6
Kiko the Kangaroo in a Battle Royal (11-21)	Oct. 30†	7
Kiko the Kangaroo in Skunked Again	Dec. 25†	7
Kiko and the Honey Bears (9-22)	Aug. 21†	6
Off to China	Mar. 20†	6
Puddy the Pup and the Gypsies	July 24	6
Puddy the Pup in Cats in a Bag (12-26)	Dec. 11†	7
Puddy the Pup in Sunken Treasures	Oct. 16†	6
Red Hot Music	Mar. 5,'37†	6
Robin Hood in an Arrow Escape (11-21)	Nov. 13†	7
Rolling Stones	May 1	6
Sailor's Home, The (6-13)	June 12	6
Salty McGuire	Jan. 8,'37†	7
Tin Can Tourist, The (2-6-37)	Jan. 22,'37†	7
Tough Egg, A	June 26	6
Western Trail, The	Apr. 3	6
Wolf in Cheap Clothing, A	Apr. 17	6
TREASURE CHEST		
Animal Cunning	May 1	10
Chesapeake Bay Retriever, The (12-26)	Dec. 18†	11
Fast Friends (6-13)	June 5	9
Feminine Form (8-29)	Aug. 7†	10
Krazi-Inventions (10-31)	Oct. 9†	11
Legend of the Lei (1-2-37)	Dec. 4†	11
Nature's Songsters (9-23)	Sept. 4†	9
Sports in the Alps (10-10)	Sept. 11†	9
Symphony in Snow (11-7)	Oct. 16†	9
TUXEDO COMEDIES		
Just Plain Folks	Mar. 13	19
Rail Birds (6-13)	May 22	18
TWO-REEL COMEDIES		
Amuse Yourself	Nov. 27†	20
Any Old Port (1-2-37)	Nov. 6†	18
Bashful Buddies	Aug. 7†	17
Big Courtship, The	Feb. 19,'37†	17
Blue Blazes	Aug. 21†	19
Boy, Oh Boy (9-22)	Aug. 14†	19
Chemist, The (9-24)	Oct. 9†	19
Diamonds in the Rough	Sept. 25†	19
Ditto	Feb. 12,'37†	17
Fun's Fun (2-6-37)	Feb. 5,'37†	19
Gags and Gals (10-3)	Sept. 11†	20
Happy Heels (8-22)	Aug. 1†	18
High-C Honeymoon	Jan. 1,'37†	21
Hold It	Jan. 29,'37†	17
It Happened All Right (6-13)	May 15	19
Jail Bait	Jan. 8,'37†	19
Just the Type	Dec. 4†	20
Love Nest on Wheels	Mar. 26,'37†	2rls.
Man to Man	Feb. 26,'37†	2 rls.
Mixed Magic (12-19)	Nov. 20†	17
Modern Home (11-28)	Nov. 13†	19
Off the Horses	Mar. 5,37†	2 rls.
Parked in Paree	Aug. 28†	19
Peaceful Relations	June 19	19
Practically Perfect (1-30-37)	Jan. 15,'37†	21
Rah Rah Rhythm (11-21)	Oct. 23†	18
Ready to Serve	Mar. 12,'37†	2 rls.
Screen Test, The (12-19)	Dec. 18†	19
Spring Is Here	Oct. 30†	20
Transatlantic Love	Dec. 25†	20
Wacky Family, The (9-26)	Sept. 4†	20
Whose Baby Are You? (11-7)	Oct. 2†	19
YOUNG ROMANCE		
Love in September	Mar. 6	21

HOFFBERG

Title	Rel. Date	Min.
Beautiful Blue Danube	Feb. 4	9
Busy Spots in Florida	Jan. 20,'37†	12
Carillon Makers	Aug. 15†	12
Floridian Curiosities	Jan. 10,'37†	12
Golden Harbor	Mar 16	10
Tough Breaks	Mar. 1	18
Spanish Interlude, A	Sept. 15†	20
Sport of Flying	Sept. 12†	
Young Explorer	Mar. 2	10
INTERNATIONAL VARIETIES		
No. 2—	Feb. 28	8
No. 3—	Mar. 8	10
No. 4—	Mar. 22	10
No. 5—	Apr. 10	7
No. 6—	Apr. 22	7½
PERSONALITIES ON PARADE		
No. 1—	Feb. 5	9
No. 2—	Mar. 6	9
No. 3—	Apr. 11	9
No. 4—	May 4	9
WORLD EXPLORATIONS		
1. Nomads of the Jungle	Feb. 3	6
2. Nomads of the South Seas	Feb. 17	6
3. Nomads of the Past	Mar. 3	6
4. Nomads of the Air	Mar. 17	5½
5. Nomads in the Making	Apr. 3	6
6. Nomads of the River	Apr. 17	6
7. Nomads of the Plains	May 3	5½
8. Nomads of the Sea	May 17	5½

IMPERIAL

Title	Rel. Date	Min.
COLOR CLASSICS		
Towers of Melody		8
Hidden Treasures		8
Southern Beauties		8
EDGAR GUEST POETIC GEMS		
After the Storm		
Boyhood		8
Old Prospector, The		8
Early in the Mornin'		8
NOVELTIES		
Cities of the Past		
Nero		8
Hobo Here		9
PORT O' CALL		
Peacock Throne		9
City of the Sun		9
Last Resort		9
Children of the Nile		9
Seventh Wonder		9
WORLD IN COLOR		
Beneath Coral Seas		8
Inspiration of Old Love Songs		8
Dream Harbor		8
Maori		8
Under the Southern Cross		8

MGM

Title	Rel. Date	Min.
CHARLEY CHASE		
Neighborhood House (7-18)	May 9	20
On the Wrong Trek (7-25)	Apr. 18	19
Vamp 'Til Ready (2-29)	Mar. 28	20
CRIME DOESN'T PAY		
No. 7—Fool Proof	Mar. 7	21
No. 8—The Public Pays (11-14)	Oct. 10†	18
No. 9—Torture Money	Jan. 2,'37†	20
FITZPATRICK TRAVEL TALKS		
Colorful Bombay		
Colorful Islands (1-2-37)	Nov. 14†	8
Glimpses of Java and Ceylon	Mar. 6,'37†	
India on Parade	Feb. 6,'37†	9
Japan in Cherry Blossom Time	Mar. 21	9
Oriental Paradise	Nov. 14†	8
Picturesque South Africa (2-20-37)	Jan. 9,'37†	9
Quaint Quebec	Sept. 12†	9
Rio de Janeiro, City of Splendor (7-25)	Sept. 12	9
Sacred City of the Mayan Indians (2-11)	Feb. 22	7
St. Helena and Its Man of Destiny	May 16	8
Yellowstone Park (12-19)	Oct. 24†	9
HARMAN-ISING (Happy Harmonies)		
20—Old Mill Pond, The (6-6)	Mar. 7	8
21—Two Little Pups (8-1)	Apr. 4	8
22—Old House, The	May 2	
23—Pups' Picnic	May 30	8
24—To Spring	June 20	9
25—Little Cheeser	July 11	9
26—Pups' Christmas (12-26)	Dec. 12†	8
27—Circus Daze	Jan. 16,'37†	9
28—Swing Wedding	Feb. 13,'37†	8
M-G-M MINIATURES		
Great American Pie Company	Nov. 9	11
Hollywood Extra (11-7)	Sept. 19†	11
Hollywood: Second Stop (2-20-37)	Dec. 5†	10
How to Be a Detective (1-23-37)	Oct. 17†	9
How to Behave (4-25)	Apr. 25	10
How to Train a Dog	July 4	8
How to Vote (9-5)	Sept. 5†	10
Jonker Diamond (4-25)	Mar. 28	10
Little Boy Blue (6-6)	May 23	11
Master Will Shakespeare (8-1)	June 13	10
Rainbow Pass, The	Oct. 31†	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
What Do You Think?	Jan. 23,'37†	10
M-G-M SPORTS PARADE		
Aquatic Artistry (6-6)	Apr. 11	9
Dare Deviltry	June 27	9
Harnessed Rhythm (9-5)	June 6	10
Polo (8-6)	May 9	8
MUSICAL COMEDIES		
Girl's Best Years, A (2-20-37)	Dec. 26†	19
No Place Like Rome (11-7)	Sept. 26†	19
Violets in Spring (9-5)	Sept. 5	21
OUR GANG		
Arbor Day (6-6)	May 2	18
Bored of Education (9-5)	Aug. 29	10
Glove Taps		11
Lucky Corner, The (2-29)	Mar. 14	16
Pay As You Exit	Oct. 24†	11
Reunion in Rhythm	Jan. 9,'37†	11
Second Childhood (4-25)	Apr. 11	10
Spooky Hooky	Dec. 5†	
Two Too Young (11-7)	Sept. 26†	10
PATSY KELLY COMEDIES		
At Sea Ashore	Apr. 4	20
Hill Tillies (8-15)	Apr. 4	18
PETE SMITH SPECIALTIES		
Bar-Rac's Night Out	Feb. 27,'37†	10
Behind the Headlines (9-5)	Sept. 12†	11
Dexterity	Jan. 16,'37†	9
Gilding the Lily	Feb. 6,'37†	8
Hurling (1-9-37)	Nov. 14†	10
Killer Dog (9-5)	Aug. 29	10
Olympic Ski Champions (11-7)	Oct. 3†	10
Ski Skill		10
Sports on Ice	Oct. 10†	10
Wanted—A Master (1-2-37)	Dec. 26†	10
SPECIAL		
Audioscopiks (1-18)		8
Servant of the People		21
TABLOID MUSICALS		
Annie Laurie (1-9-37)	Oct. 31†	10
Bars and Stripes	Feb. 20,'37†	
Dancing on the Ceiling	Jan. 2,'37†	9
Every Sunday	Nov. 28†	10
Little Maestro		
New Shoes (6-6)	Sept. 5†	11
Swing Banditry (9-5)	Sept. 19†	11

PARAMOUNT

Title	Rel. Date	Min.
BETTY BOOP CARTOONS		
Be Human	Nov. 20†	7
Betty Boop and Little Jimmy (4-11)	Mar. 27	7
Grampy's Indoor Outing	Oct. 16†	7
Happy You and Merry Me (8-22)	Aug. 21†	7
House Cleaning Blues	Jan. 15,'37†	1 rl.
Hot Air Salesman, The	Mar. 12,'37†	1 rl.
Making Friends	Dec. 18†	7
More Pep	June 19	6
Pudgy Takes a Bow-Wow	Apr. 9,'37†	1 rl.
Song a Day, A	May 22	7
Training Pigeons	Sept. 18†	7
We Did It	Apr. 24	6
Whoops! I'm a Cowboy	Feb. 12,'37†	1 rl.
You're Not Built That Way	July 17	8
COLOR CLASSICS		
Bunny-Mooning	Feb. 12,'37†	1 rl.
Chicken a la King	Apr. 16,'37†	1 rl.
Christmas Comes But Once a Year	Dec. 4†	8
Cobweb Hotel, The	May 15	8
Greedy Humpty Dumpty	July 10	8
Hawaiian Birds	Aug. 28†	9
Little Stranger (4-18)	Mar. 13	8
Play Safe	Oct. 16†	7
Somewhere in Dreamland	Jan. 17	9
HEADLINERS		
Breezy Rhythm	Apr. 10	10
Hal Kemp and Orch.		
Gypsy Revels (8-22)	Aug. 7†	11
Knock, Knock, Who's There?	Sept. 18†	11
Vincent Lopez and Orch.		
Lucky Starlets	May 22	10
Baby Leroy-Bennie Bartlett - David Holt - Betty Holt-Billy Lee-Virginia Weidler		
Midnight Melodies (4-18)	Mar. 20	11
Ed Paul and Orchestra-Babs Ryan-Loretta Lee		
Musical Charmers	Oct. 9†	11
Phil Spitalny and Girl Orch.		
Musical Fashions	July 3	11
Ina Ray Hutton and Her Melodears		
Music by Morgan	Feb. 12,'37†	1 rl.
Russ Morgan and Orch.		
Music in the Morgan Manner	June 12	11
Russ Morgan and Orch.		
Music, Music Everywhere	Dec. 18†	11
Clyde Lucas and Orch.		
Music Over Broadway	Aug. 28†	10
George Hall and Orch.		
Play, Don (8-15)	July 31	10
Don Bestor and Orch.		
Rah, Rah, Football	Oct. 30†	10
Will Osborne and Collegiates		
Song Hits on Parade	Jan. 15,'37†	1 rl.
Freddie Rich and Orch.		
Star Reporter in Hollywood (11-21)	Nov. 20†	10
Ted Husing-Bennie Bartlett-Dorothy Lamour		
Star Reporter, The, No. 2	Mar. 12,'37†	1 rl.
Yankee Doodle Rhapsody	May 1	11
Ferde Grofe and Orch.		
MUSICAL ROMANCE (Technicolor)		
In Old Wyoming	Jan. 15,'37†	1 rl.
Lover's Paradise	Sept. 11†	10
Schubert's Serenade	Nov. 13†	10
Trees	Mar. 19,'37†	1 rl.
Western Sketches	Nov. 20†	1 rl.
PARAGRAPHICS		
Broadway Highlights No. 8	Dec. 11†	1 rl.
Broadway Highlights, No. 9	Apr. 2,'37†	1 rl.
It's a Living	Mar. 5,'37†	1 rl.
Lulu's Love (8-15)	Aug. 14†	10
Madison Sq. Garden	Dec. 11†	
Rhythm of the River	Oct. 9†	10
Safety in the Air	Apr. 30,'37†	1 rl.
Sailor Shorty	Oct. 23	10
Snow	Jan. 8,'37†	
Straight as an Arrow (11-21)	Oct. 9†	10
That's Their Business	Nov. 13†	11
Where Champions Meet (2-20-37)	Jan. 8,'37†	9
Where Snow Is King	Feb. 5,'37†	1 rl.
PARAMOUNT PICTORIAL		
No. 9 — Trailing the Birds —Lake of Enchantment— Swanee River Goes High Hat (4-11)	Mar. 27	9
No. 10 — Toilers of the Deep — Where Beauty Reigns—Make-up Magic	Apr. 24	10
No. 11 — Champagne — Girls Will Be Boys — Up Mont Blanc	May 22	11
No. 12—Meet the Pelican—Viola Mitchell — Steel Suits	June 19	10
No. 13—	July 17	1 rl.
PARAMOUNT PICTORIAL (New Series)		
No. 1 — What's Afoot — Golden Acres—Don Baker (8-22)	Aug. 21†	10
No. 2 — Science to the Rescue — Frozen Fog — Keys to Concentrating	Sept. 18†	10
No. 3 — Miss Christopher Columbus—Take a Number—Keep Out! Lions	Oct. 16†	10
No. 4 — A Modern Monster — Furs on Parade — All A-Board	Nov. 13†	10
No. 5 — Bamboo — Clamdiggers' Rodeo — Vienna Boys' Choir	Dec. 11†	10
No. 6 — Cornering a Killer — Twilight — Let's All Learn to Ski	Jan. 8,'37†	1 rl.
No. 7—	Feb. 12,'37†	1 rl.
No. 8—	Mar. 12,'37†	1 rl.
No. 9—	Apr. 9,'37†	1 rl.
PARAMOUNT VARIETIES		
Broadway Highlights No. 6	Apr. 3	9
Dangerous Jobs	May 1	9
Fashions in Love	July 24	8
Here Comes the Zoo (3-14)	Mar. 13	9
Poodle, The	May 22	10
Rhythm Party, The	June 26	9
Rookie Fireman, The	Apr. 24	10
Shorty at the Seashore	July 10	9
POPEYE THE SAILOR		
Bridge Ahoy!	May 1	8
Clean Shaven Man, A (3-7)	Feb. 7	7
Hold the Wire	Oct. 23†	7
Hospitaliky	Apr. 16,'37†	1 rl.
I'm in the Army Now	Dec. 25†	7
I-Ski Lov-Ski You-Ski	Apr. 3	6
I Wanna Be a Lifeguard	June 26	7
Let's Get Movin'	July 24	7
Little Swee' Pea	Sept. 25†	7
My Artistical Temperature	Mar. 19,'37†	1 rl.
Never Kick a Woman	Aug. 28†	7
Organ Grinder's Swing	Feb. 19,'37†	1 rl.
Paneless Window Washer, The	Jan. 22,'37†	1 rl.
Popeye the Sailor Meets Sinbad the Sailor (11-14)	Nov. 27†	17
(Technicolor special)		
Spinach Roadster, The	Nov. 27†	7
What, No Spinach?	May 29	7
PARAMOUNT SOUND NEWS		
Two Editions Weekly		
POPULAR SCIENCE (Cinecolor)		
No. 4 (4-11)	Mar. 27	11
No. 5	May 29	10
No. 6	July 17	10
POPULAR SCIENCE (New Series)		
No. 1 (8-22)	Aug. 28†	11
No. 2 (11-28)	Oct. 30†	10
No. 3	Dec. 25†	1 rl.
No. 4	Feb. 26,'37†	1 rl.
No. 5	Apr. 30,'37†	1 rl.
SCREEN SONGS		
Hills of Old Wyomin', The (8-22)	July 31	10
The Westerners		
I Can't Escape from You	Sept. 25†	8
Joe Richman and Orch.		
I Don't Want to Make History	May 22	
V. Lopez and Orchestra		
I Feel Like a Feather in the Breeze	Mar. 27	7
Jack Denny and Orchestra		
Never Should Have Told You	Jan. 29,'37†	1 rl.
Talking Through My Heart	Nov. 27†	7
Dick Stabile and Orch.		
Twilight on the Trail	Mar. 26,'37†	1 rl.
The Westerners		
GRANTLAND RICE SPORTLIGHTS (NEW SERIES)		
No. 22—Winged Champions (4-11)	Mar. 13	10
No. 23—Sun Chasers	Apr. 10	10
No. 24—Catching Trouble	May 8	10
No. 25—River of Thrills	June 5	10
No. 26—Sporting Comparisons	July 3	10
No. 27—Neptune's Scholars (8-22)	Aug. 7†	10
No. 28—Lucky Spills	Sept. 4†	10
No. 29—Fighting Marlin	Oct. 2†	10
No. 30—Sporting Quiz (11-21)	Nov. 6†	10
No. 31—Chimp Champs	Dec. 4†	10
No. 32—Sporting Pals	Jan. 1,'37†	1 rl.
No. 33—Underwater Romance, An	Jan. 29,37†	1 rl.
No. 34—On the Nose	Feb. 26,'37†	1 rl.
No. 35—Galloping Gauchos	Mar. 26,'37†	1 rl.

RKO RADIO

Title	Rel. Date	Min.
DUMBBELL LETTERS		
No. 22	Feb. 31	5½
No. 23	Apr. 3	5
No. 24	May 29	5
No. 25	July 10	5
EASY ACES		
Debonair New Orleans (4-25)	Mar. 27	10
Etiquette	Nov. 29†	9
Fool Your Friends	June 9	10
Job's a Job, A	May 22	10
HEADLINER SERIES		
No. 4—Wedtime Story, A (3-14)	Mar. 20	21
No. 5—Bad Medicine	May 22	15
No. 6—Sleepy Time	July 24	20
(1936-37)		
1—Lalapalooza	Nov. 20†	16
2—Singing in the Air	Feb. 19,'37†	19
EDGAR KENNEDY COMEDIES		
Bad Housekeeping		19
Dummy Ache	July 10	18
High Beer Pressure	May 8	18
Hillbilly Goat (1-23-37)	Jan. 15,'37†	18
Vocalizing (10-10)	Oct. 23†	20½
Will Power (3-14)	Mar. 6	15½
MAJOR BOWES AMATEUR PARADE		
No. 1	May 1	9
No. 2	June 5	10
No. 3	July 3	10
MARCH OF TIME		
No. 2 (2-15)	Feb. 17	24
No. 3 (3-14)	Mar. 13	21
No. 4	Apr. 17	21
No. 5	May 15	21
No. 6	June 12	23
No. 7	July 10	21
No. 8	Aug. 7	21
(1936-37)		
No. 1	Sept. 4†	23
No. 2	Oct. 2†	21½
No. 3	Nov. 3†	21
No. 4 (12-12)	Nov. 27†	22
No. 5	Dec. 25†	18
No. 6	Jan. 22,'37†	
No. 7	Feb. 19,'37†	
PATHE NEWS		
Released twice a week		
PATHE REVIEWS		
Released once a month		
PATHE TOPICS		
Released seven times a year		
RADIO FLASH COMEDIES		
Dog Blight	June 12	16
Don't Be Like That (1-30-37)	Dec. 4†	18
Fight Is Right (5-2)	Apr. 10	17
Horse Play		18
Who's Looney Now	Sept. 4†	16
RADIO MUSICAL COMEDIES		
Camp Meetin' (10-3)	Oct. 9†	16
Deep South (1-23-37)	Jan. 1,'37†	17
Melody in May (2-1)	May 1	19
Swing It	July 3	16
That Man Samson		19
RAINBOW PARADE CARTOONS		
Bold King Cole	May 29	7
Cupid Gets Her Man	July 24	7
Felix the Cat and the Goose That Laid the Golden Egg (2-29)	Feb. 7	7½
It's a Greek Life (8-22)	Aug. 2	7
Molly Moo Cow and Robinson Crusoe	Mar. 20	7
Neptune Nonsense (3-28)	Apr. 17	8
Toonerville Picnic	Oct. 2†	7
Trolley Ahoy	July 3	8
Waif's Welcome, A	June 19	7
SMART SET		
All Business (2-8)	Feb. 14	18½
And So to Wed	June 19	19
Framing Father (2-29)	Apr. 17	16½
Grandma's Buoys (1-2-37)	Dec. 18†	16
So and Sew	Sept. 18†	15
SPECIAL		
Headlines for 25 Years (3-14)	Mar. 27	21
SPORTS WITH BILL CORUM		
Goals for Gold and Glory	Oct. 30†	11
High, Wide and Dashing	Sept. 4†	9
Iceman, The	Jan. 15,'37†	9
Ladies Day	Dec. 18†	11
Never Catch the Rabbit (5-2)	Apr. 24	11
Pardon My Spray (10-10)	Oct. 2†	10
Putting on the Dog	Feb. 12,'37†	
Row, Mr. Row	June 19	11
Singing Wheels (12-26)	Nov. 20†	11
Winter Sport (3-28)	Mar. 13	10
STRUGGLE TO LIVE		
Deadly Females	Nov. 13†	9½
Forest Gangsters (1-23-37)	Jan. 8,'37†	9
Living Jewels	June 12	10
Underground Farmers	Apr. 17	9
Swamp Land	Sept. 18†	9
SUPERBA COMEDIES		
Bridal Grief	Feb. 5,'37†	
Down the Ribber (2-29)	Mar. 27	21
Listen to Freezin' (8-15)	July 31	15
One Live Ghost	Nov. 6†	21
Wholesailing Along	May 29	17
WORLD ON PARADE		
Coral Isle of the Atlantic (4-25)	Mar. 27	11
Gold Mania (1-16-37)	Dec. 25†	11
Graveyard of Ships (1-2-37)	Nov. 27†	11
Heart of the Sierras	Nov. 6†	11
Manhattan Waterfront	Feb. 19,'37†	
Romantic Mexico	Jan. 22,'37†	
Trinidad	Sept. 11†	10
Venice of the North	May 15	10
Washington in Virginia (10-3)	Oct. 9†	10

STATE RIGHTS

Title	Rel. Date	Min.
ALEXANDER		
Trailing the Seahorse (1-9-37)		11
DYNAMIC		
Wonderland of Gaspe (6-13)		11
FILM EXCHANGE		
Ski-Esta (1-2-37)		10

20TH CENTURY-FOX

Title	Rel. Date	Min.
ADVENTURES OF THE NEWSREEL CAMERAMAN		
Dogging It Around the World	Nov. 13†	10
Looking for Trouble	Dec. 18†	10
Pacing the Thoroughbreds	Sept. 25†	
Scouring the Skies	Aug. 14†	
Sports Headliners of 1936 (11-21)	Oct. 30†	10
MAGIC CARPET SERIES		
Irish Pastoral (8-22)	Aug. 7†	9½
Land of Genghis Kahn (2-6-37)	Dec. 18†	10
Memories of Spain (10-3)	Sept. 18†	10
Philippine Fantasy (11-7)	Sept. 25†	
Touring Brazil (12-19)	Nov. 13†	10

UNITED ARTISTS

Title	Rel. Date	Min.
MICKEY MOUSE		
38. Orphans' Picnic	Mar. 12	9
39. Mickey's Grand Opera (4-11)	Apr. 9	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Min.
40. Through the Mirror	June 18	9
101. Moving Day	July 22	9
102. Mickey's Rival (8-15)	Aug. 27	9
103. Alpine Climbers (8-22)	Oct. 28†	9½
104. Mickey's Circus (8-15)	Nov. 11†	8
105. Donald and Pluto (11-14)	Dec. 12†	8
107. Mickey's Elephant (11-14)		9
108. Don Donald (1-16-37)		8½
109. Worm Turns, The (1-23-37)		8½

SILLY SYMPHONIES

Title	Rel. Date	Min.
83. Elmer the Elephant (4-11)	May 14	8½
84. Three Little Wolves (4-11)	May 27	10
85. Toby Tortoise Returns (8-22)	Sept. 23†	8
106. Three Blind Mouseketeers (11-28)	Jan. 28,'37†	7
108. Country Cousin, The (11-21)	Dec. 17†	8½
109. Mother Pluto (11-21)		8½
110. More Kittens (1-9-37)		8½

UNIVERSAL

GOING PLACES with LOWELL THOMAS

Title	Rel. Date	Min.
No. 20 (3-28)	Apr. 20	9
No. 21	June 8	9
No. 22	June 22	9
No. 23 (7-11)	July 6	10
No. 24 (7-18)	July 20	10
No. 25 (8-15)	Aug. 8	10
No. 26	Aug. 17	10
No. 27 (10-10)	Sept. 14†	9
No. 28 (10-17)	Oct. 19†	8
No. 29	Oct. 26†	9
No. 30	Nov. 23†	10
No. 31	Dec. 21†	9
No. 32 (2-6-37)	Feb. 1,'37	9½
No. 33		1 rl.
No. 34	Mar. 15,'37†	
No. 35	Apr. 12,'37†	

MEANY-MINY-MOE CARTOONS

Title	Rel. Date	Min.
Big Race, The	Mar. 3,'37†	7
Golfers, The (2-13-37)	Jan. 11,'37†	8½
House of Magic (2-13-37)	Feb. 8,'37†	8
Knights for a Day (1-9-37)	Dec. 28†	
Turkey Dinner	Nov. 30†	

MENTONE MUSICAL COMEDIES

Title	Rel. Date	Min.
Filppen's Frolics (7-11)	July 15	18
Fun Begins at Home	Feb. 17,'37†	10
Fun in the Fire House (11-7)	Oct. 28†	10
Gus Van's Garden Party (10-10)	Sept. 2†	11
It's on the Records	Mar. 17,'37†	
Marine Follies	Apr. 29	19
Musical Airways (10-10)	Sept. 30†	11
Royal Cafe	Nov. 25†	10
School for Swing (2-6-37)	Jan. 20,'37†	10
Teddy Bergman's International Broadcast (6-6)	June 8	20
Television Highlights	Dec. 23†	10
Vaud-O-Mat, The (3-28)	Apr. 8	16

OSWALD CARTOONS

Title	Rel. Date	Min.
Battle Royal (7-18)	June 22	7
Barnyard Five	Apr. 20	7
Beachcombers (10-3)	Oct. 5†	9
Duck Hunt	Mar. 8,'37†	7
Everybody Sing (1-30-37)	Feb. 22,'37†	7
Farming Fools	May 25	7
Fun House, The	May 4	7
Gopher Trouble	Nov. 30†	
Kiddie Revue	Sept. 21†	7
Music Hath Charms (8-8)	Sept. 7†	8
Night Life of the Bugs (10-3)	Oct. 9†	8
Puppet Show (10-13)	Nov. 2†	8
Unpopular Mechanic (10-17)	Nov. 6†	8

STRANGER THAN FICTION SERIES

Title	Rel. Date	Min.
No. 19—Novelty (3-28)	Apr. 13	9
No. 20—Novelty	June 1	9
No. 21—Novelty	June 15	9
No. 22—Novelty	July 29	9
No. 23—Novelty (7-11)	July 13	10
No. 24—Novelty (7-18)	July 27	10
No. 25—Novelty (8-1)	Aug. 10	10
No. 26—Novelty (8-8)	Aug. 24	9
No. 27—Novelty	Sept. 28†	8
No. 28—Novelty (9-24)	Oct. 12†	8½
No. 29—Novelty (9-24)	Nov. 9†	8½
No. 30—Novelty (12-26)	Dec. 7†	
No. 31—Novelty (1-2-37)	Jan. 4,'37†	
No. 32—Novelty (1-30-37)	Feb. 1,'37†	9
No. 33—Novelty (2-13-37)	Mar. 1,'37†	9
No. 34—Novelty	Mar. 29,'37†	9
No. 35—Novelty	Apr. 26,'37†	

UNIVERSAL SPECIAL

Title	Rel. Date	Min.
King Edward the VIII	Dec. 14†	9½
You Can't Get Away With It	Nov. 30†	25

VITAPHONE

BIG TIME VAUDEVILLE REEL

Title	Rel. Date	Min.
Vitaphone Entertainers (7-11) Sylvia Froos	June 27	1 rl.
Vitaphone Highlights Eddie Peabody	Apr. 4	10
Vitaphone Hippodrome Molly Picon-Johnny Lee	May 2	11
Vitaphone Spotlight (3-28) Conville-Dale	Mar. 7	11
Vitaphone Topnotches (2-1)	May 30	
Vitaphone Stageshow	July 25	1 rl.
Vitaphone Gaieties Jack Pepper	Sept. 19†	11
Vitaphone Internationals Holtz-Lee	Oct. 17†	11
Vaudeville is Back Johnny Perkins	Nov. 14†	11
Vaude-Villians Marty May	Dec. 12†	10
Reel Vaudeville (1-30-37) Harry Rose	Jan. 2,'37†	11
Bed-Time Vaudeville (2-20-37)	Jan. 30,'37†	11

BIG V. COMEDIES

Title	Rel. Date	Min.
Joe Palooka in for the Love of Pete (3-28) Shemp Howard- Robert Norton	Mar. 14	21
Calling All Tars Bob Hope	Mar. 28	21
Slum Fun Johnny Berkes- Charles O'Donnell	Apr. 11	21
Absorbing Junior Shemp Howard- Johnny Berkes	May 9	21
Joe Palooka in Here's How Shemp Howard- Robert Norton	June 6	21
Wife of the Party, The (6-22) Ken Murray	June 20	22
Good Old Plumbertime, The Johnny Berkes	July 11	20
Oily Bird, The Ken Murray	July 25	20
Joe Palooka in Punch and Beauty Shemp Howard- Robert Norton	Aug. 15	20
Dough-Nuts Yacht Club Boys	Nov. 14	21

BROADWAY BREVITIES

Title	Rel. Date	Min.
Stars Can't Be Wrong, The Carolyn Marsh- Harris Twins	Feb. 29	21
Wash Your Step (3-28) Hal LeRoy- Preisser Sisters	Mar. 7	21
Paris in New York (3-28) Irene Bordoni	Mar. 21	22
Black Network, The Nina Mae McKinney- Nicholas Bros.	Apr. 4	22
College Dads Leon Janney	Apr. 11	21
Double Crossky, The Olga Baclanova	Apr. 18	21
I'm Much Obliged Vera Van-George Dobbs	May 2	21
Maid for a Day Grace Hayes	May 23	20
City's Slicker, The Dawn O'Day-Radio Rubes	May 30	2 rls.
Romance in the Air Wini Shaw-Phil Regan	May 16	
Changing of the Guard (5-16) Sybil Jason	June 6	20
Rhythmitis Hal LeRoy-Toby Wing	June 13	2 rls.
Song of a Nation, The (6-20) Donald Woods- Claire Dodd	July 4	20
When You're Single Cross and Dunn	July 18	2 rls.
Shake Mr. Shakespeare (7-11) Carolyn Marsh	Aug. 22	20
Echo Mountain Fred Lawrence-Rosalind Marquis	Aug. 29	20
Rush Hour Rhapsody (9-19) Jean Sargent	Sept. 5†	19
Joe Palooka in "The Choke's on You" (9-19) Shemp Howard- Robert Norton	Sept. 12†	21
Backyard Broadcast, The (9-5)	Sept. 26†	21
Say It With Candy Virginia Verrill	Oct. 3†	20
Sheik to Sheik Georges Metaxa	Oct. 10†	21
Can't Think of It Ken Murray-Oswald	Oct. 24†	16
Captain Bluebeard Georgie Price	Feb. 13,'37†	
Sunday Round-up, The Dick Foran-Linda Perry	Oct. 31†	18
Sweethearts and Flowers Regis Toomey- Preisser Sisters	Nov. 7†	20
That's Pictures (8-29) Jay C. Flippen	Nov. 21†	21
Joe Palooka in "The Blonde Bomber" Shemp Howard- Robert Norton	Nov. 28†	21
Here Comes the Circus "Poodles" Hanneford	Dec. 5†	18
"Give Me Liberty John Litel	Dec. 19†	22
It' All Over Now (2-6-37) Dan Healy	Dec. 26†	20
Joe and Asbestos in "A Horse's Tale" (2-13-37) Harry Gribbon- Hamtree Harrington	Jan. 9,'37†	20
Pretty Pretender, The (2-13-37) Bernice Claire	Jan. 23,'37†	21
Joe Palooka in "Kick Me Again" Shemp Howard- Robert Norton	Feb. 6,'37†	
Captain Blueblood Georgie Price	Feb. 3,'37†	
Swing for Sale Hal LeRoy	Feb. 27,'37†	
Under Southern Stars Fred Lawrence-J. Bryan	Feb. 20,'37†	18

COLORTOUR ADVENTURE
(Cinecolor)

Title	Rel. Date	Min.
Pearl of the Pacific (7-11)	Sept. 5†	10
Colorful Occupation (9-19)	Oct. 3†	10
Northern Lights	Oct. 31†	
Along the Mediterranean	Dec. 5†	
Hollanders, The (1-23-37)	Jan. 2,'37†	10
Nice Work (2-13-37)	Jan. 30,'37†	10
Land of the Midnight Sun	Feb. 27,'37†	

LOONEY TUNES

Title	Rel. Date	Min.
No. 18—Blow Out, The (3-28)	Apr. 4	7
No. 19—Westward Whoa	Apr. 25	7
No. 20—Fish Tales	May 23	7
No. 21—Shanghaied Shipmates	June 20	7
No. 22—Porky's Pet (7-18)	July 11	7
No. 23—Porky, the Rainmaker (8-29)	Aug. 1	7
No. 24—Porky's Poultry Plant (9-19)	Aug. 22	7
No. 25—Milk and Money	Oct. 3†	7
No. 26—Porky's Moving Day		7
No. 27—Little Beau Porky	Oct. 24†	7
No. 28—Village Smithy, The	Nov. 14†	7
No. 29—Porky of the Northwoods (1-9-37)	Dec. 19†	7
No. 30—Porky the Wrestler	Jan. 9,'37†	7
No. 31—Porky's Road Race	Feb. 6,'37†	

MELODY MASTERS

Title	Rel. Date	Min.
Little Jack Little and Orchestra (3-28)	Mar. 21	11
Ramon Ramos and Orchestra	Apr. 18	11
Dave Apollon and His Band	May 16	10
Vincent Lopez and Orchestra	June 6	10
Carl Hoff and Orchestra	July 11	1 rl.
Nick Lucas and His Troubadours	Aug. 15	10
Clyde Lucas and Orchestra (7-14)	Sept. 5†	11
Harry Reser and Eskimos	Sept. 26†	9
Emil Coleman and Orch. (7-11)	Oct. 17†	11
Leon Navara and His Orch. (9-19)	Nov. 7†	11
Clyde McCoy and Orch. (8-29)	Nov. 28†	10
Jimmie Lunceford and Orch (1-23-37)	Dec. 19†	10
George Hall and Orch.	Jan. 9,'37†	10
Louisiana Kings	Jan. 23,'37†	1 rl.
Roger Wolfe Kahn and Orch.	Feb. 6,'37†	
Cab Calloway and Orch.	Feb. 20,'37†	

MERRIE MELODIES
(In Color)

Title	Rel. Date	Min.
No. 18—I'm a Big Shot Now (3-28)	Apr. 11	7
No. 19—Let It Be Me	May 2	7
No. 20—I'd Love to Take Orders from You	May 16	7
No. 21—Bingo Crosbyana	May 30	7
No. 23—When I Yoo Hoo	June 27	
No. 24—I Love to Singa (6-20)	July 18	7
No. 25—Sunday Go To Meetin' Time (9-5)	Aug. 8	7
No. 26—At Your Service, Madame	Aug. 29	7
No. 27—Toy Town Hall (9-19)	Sept. 19	7
No. 28—Boulevardier of the Bronx	Oct. 10†	7
No. 29—Don't Look Now	Nov. 7†	7
No. 30—Coocoonut Grove	Nov. 28†	7
No. 31—He Was Her Man	Jan. 2,'37†	7
No. 32—Pigs Is Pigs (1-16-37)	Jan. 30,'37†	7

OUR OWN UNITED STATES

Title	Rel. Date	Min.
No. 8—Harbor Lights	Mar. 21	11
No. 9—We Eat to Live	Apr. 18	10
No. 10—Vacation Spots	May 16	11
No. 11—Irons in the Fire	June 13	1 rl.
No. 12—Can You Imagine	July 11	10
No. 13—For Sports Sake	Aug. 8	10

PEPPER POT

Title	Rel. Date	Min.
Half Wit-ness Radio Ramblers	Mar. 21	1 rl.
Beneath the Sea	Apr. 18	9
Pictorial Review	June 27	1 rl.
When Fish Fight	July 11	10

PICTORIAL REVIEWS

Title	Rel. Date	Min.
No. 1—Oscar's Recipes—Furs (9-19)	Sept. 12†	10
No. 2—George Rector—Fashions	Oct. 10†	10
No. 3—Girl Football—Knitted Wear	Nov. 21†	
No. 4—Southern Wear—Aviation (1-23-37)	Dec. 26†	11
No. 5—Sports Afloat (2-6-37)	Jan. 16,'37†	10
No. 6—Swimming — Wood Carving	Feb. 13,'37†	

VITAPHONE NOVELTIES

Title	Rel. Date	Min.
Nut Guilty (6-27)	Nov. 21†	10
Logging Along	Sept. 26†	
Ounce of Invention, An Ray Gross	Oct. 24†	
Oklahoma As Is Cal Tinney	Dec. 19†	
Poets of the Organ (8-22) Mr. and Mrs. Jesse Crawford	Jan. 16,'37†	1 rl.
Whale Ho (7-14)	Feb. 13,'37†	

SERIALS

12 Episodes Each Unless Otherwise Specified

REPUBLIC

Title	Rel. Date	Min.
Dick Tracy 6401 Ralph Byrd-Kay Hughes (15 episodes)	Feb. 20,'37†	
Painted Stallion, The 6421 Ray Corrigan-Hoot Gibson	June 5, 37†	
Robinson Crusoe of Clipper Island 3583 Mala (14 episodes)	Nov. 14	
Undersea Kingdom 3581 (5-16) Ray Corrigan-Lois Wilde	May 30	
Vigilantes Are Coming, The 3582 Bob Livingston- Kay Hughes	Aug. 22	

STAGE and SCREEN
(Weiss-Mintz-Serials)

Title	Rel. Date	Min.
Black Coin, The Ralph Graves-Ruth Mix (15 episodes)	Sept. 1†	(1st episode, 3 rls., followed by 14 two-reel episodes.)
Clutching Hand, The (5-23) Jack Mulhall- Wm. Farnum (also feature version)	Apr. 18	2 rls. (each) (1st episode, 3 rls., followed by 14 two-reel episodes.)

UNIVERSAL

Title	Rel. Date	Min.
Ace Drummond (11-7) John King-Jean Rogers (13 episodes) (Exploitation: Nov. 7, p. 84.)	Oct. 19†	
Flash Gordon (3-14) Buster Crabbe-Jean Rogers (13 episodes)	Apr. 6	
Jungle Jim (12-26) Grant Withers-Betty Jane Rhodes	Jan. 18,'37†	
Phantom Rider (6-6) Buck Jones-Maria Shelton (15 episodes)	July 6†	
Secret Agent X 9 Scott Kolk-Jean Rogers	Apr. 12,'37†	

VICTORY

Title	Rel. Date	Min.
Blake of Scotland Yard	Jan. 30,'37†	
Shadow of Chinatown Bela Lugosi-Herman Brix (15 episodes)	Oct. 10†	

J. C. JENKINS—HIS COLYUM

McAllen, Texas

Dear Herald:

We will probably be criticized a whole lot for what we say in this letter, and probably we ought to be, but we have been criticized so much that our hide has become as tough as a rhino's.

We wonder if it is generally believed that about one-half of the people of the United States are crazy on various subjects and the other half don't know any more than they ought to. We belong to both halves.

Back in the days of the Pilgrim Fathers if a person complained that a certain old lady bewitched him she was taken to the public square and tied to a post and flogged in view of the people, but later on a mayor was elected who had some sense and he issued an edict that anyone complaining of being bewitched was to receive the same treatment, and from then on witchcraft vanished.

Ladders, Cats, Nosebleeds

Superstition dates back to the Dark Ages and continues more or less to the present. Some won't start on a journey on Friday; others won't walk under a ladder. Some believe that if a black cat crosses ahead of them in the road they should turn back. Some believe they should rap on wood to avoid some calamity. Some think it is dangerous to walk over a broomstick. We knew an old lady who would tie a red string of yarn around her neck to stop nose bleeding.

Some folks can look at a new moon and tell us what kind of weather we are going to have; some books tell us a year ahead just what kind of weather we will have, and some folks believe it. Some will plant their potatoes in the dark of the moon and some in the light of the moon, and both believe they are right. Some won't sleep in a hotel room numbered 13 and others claim to tell what the coming winter will be by the thickness of the corn husks. One lady will tell our fortunes over the radio if we will write her our age and where we were born, and will enclose a dollar. Lots of people reply, which inclines us to believe that Barnum was right, and if it weren't for the suckers some people would have to go to work.

Sowing Flax in Shirttail

We heard our father tell that when he was a boy they had a neighbor who raised a small patch of flax each year. He had certain rules to go by. One was to sow his flax on a certain day, regardless of weather conditions. He would get up before daylight and cut a peach tree sprout the exact length he wanted the flax to grow, then he would carry the sprout in his mouth and go out in his shirttail and sow his flax seed, and ever since that we have been wondering whyinhel we took this country away from the Indians and Mexicans.

We spend millions of dollars dredging the lakes and marshes of the upper Mississippi and Ohio and other rivers so the water can run off quickly, and then go down the lower Mississippi and spend hundreds of millions more to take care of the water. We pay people for killing five million pigs to make the price of pork high; we pay farmers for plowing up crops and spend hundreds of million of dollars to build dams to irrigate land to raise more crops. We build "shelterbelts" and can't get enough dogs to irrigate the trees. Doggone the doggone luck, anyhow, and then there's another thing, as Andy Gump said to Min, but we'll skip that.

▽

Losing Sleep at Theatre

Did you see "Sing Me a Love Song"? It has James Melton, Patricia Ellis, Hugh Herbert, Zasu Pitts and Allen Jenkins in the cast, and if you know anything about casts, and we think you do, you will agree with us that this is a good one.

We don't pretend to know very much about pictures, but, as we saw it, we would class this as mighty good entertainment.

We saw this picture the other night at Shine Mason's Palace theatre, and this is the same theatre where we see a lot of good ones, and if Shine don't watch out we will have him in that kangaroo court on a damage suit for making us lose a lot of sleep, see if we don't.

We have to laugh every time we think of Jimmy Melton and Zasu Pitts in that picture when they were singing—

Oh, carry me back to the lone prai-re-e-e-e
Where the coyotes howl and the winds blow free,
And when I die you can bury me
'Neath the western sky on the lone prai-re-e-e-e.

Even Zasu had to laugh when she was singing. She reminded us a whole lot of a swamp angel prima donna singing a hillbilly song back on the Kankakee river in Indiana. That famous cowboy classic will go roaring down the cycles of time, like a hound pup after an alley cat.

▽

Up in Nebraska we have a state constitution which prevents the state from going into debt, and we don't owe a nickel to anybody, and we have never heard anyone suggest that the Constitution be amended. A suggestion of that kind would be very unpopular. The Nebraska folks don't believe that they could spend themselves into prosperity.

▽

Hammerheads and Whistles

About 200 feet from where we are living is the Missouri-Pacific railroad and three or four fruit trains go through here every night and the engineers seem to take delight in pulling their whistle cords right in front of our bedroom window. These hammerheads, and Shine Mason of the Palace theatre, are responsible for us losing a lot of good sleep. There's got to be something done about that.

▽

Some of these nice, warm days we are going to go down to Brownsville and go fishing with J. C. Fanning. J. C., as you probably know, operates the Brownsville theatres, and fishing or anything else don't interfere with his theatre work, but—

When the wind begins to blow
And it starts to getting warm,
When the fish come up the channel from the bay,
It is then that you will know
That as sure as you are born
That J. C. will go out fishing every day.

But the fact is that J. C. never neglects business to go fishing, and we wouldn't give a nickel a carload for those who do.

We knew a guy back in Indiana once who put in the most of his time fishing while his wife took in washing to support herself and 11 kids. Somehow those Hoosier fishermen always seemed to raise big families. It never seemed to interfere with their fishing. We understand that J. C.'s health is not of the best and his doctor has ordered him to stay out of doors as much as possible. We are going to get that doctor's address, but if he puts us on a diet we are going to tell him to go jump into the Rio Grande. Aufweidersehn.

COLONEL J. C. JENKINS
The HERALD's Vagabond Colyumnist
THE HERALD COVERS THE FIELD LIKE AN APRIL SHOWER.

SHORT PRODUCT PLAYING BROADWAY

Week of February 20, 1937

CAPITOL	Colorful Islands	MGM
	What Do You Think?	MGM
	Hold the Wire	Paramount
CRITERION	Singing in the Air	RKO Radio
	Deadly Females	RKO Radio
	Be Human	Paramount
MUSIC HALL	Mickey's Elephant	United Artists
PARAMOUNT	Paramount Pictorial, No. 6	Paramount
	Where Champions Meet	Paramount
	The Paneless Window Washer	Paramount
RIALTO	Whoops, I'm an Indian	Columbia
RIVOLI	Mickey's Elephant	United Artists
ROXY	Bad Housekeeping	RKO Radio
	Stranger Than Fiction, No. 32	Universal
	A Boy and His Dog	Columbia
STRAND	Porky's Road Race	Vitaphone
	Along the Mediterranean	Vitaphone

Clark Made Director

Charles Clark, veteran cameraman, has been promoted to director by Metro-Goldwyn-Mayer and his first assignment will be "Pigskin Champions," a Pete Smith short subject. He succeeded David Miller, who is ill with influenza.

Importing French Film

William and Max A. Goldberg in New York have purchased the American rights to the French picture, "Lucretia Borgia," directed by Abel Gance. The film is now in its 11th month in Paris, but has been banned in England, Germany and Italy.

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1936-37 PROGRAM

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★

SINGING COWBOY AND OH, SUSANNA! Gen Autry—From my observation after showing "Singin Cowboy" and "Oh, Susanna," Autry is the best be an exhibitor can make, for in my estimation Autry will be greater than Tom Mix was in his palmies days in silent pictures. Autry's combination of singing and riding makes a happy medium for clicking a the box office. This is the first comment on an product in 26 years of business here, but I feel credi is due, even though Republic is a newcomer in th business.—Johnnie Griffin, Orpheum Theatre, Chinook Mont. General patronage.

★

OLD CORRAL, THE: Gene Autry, Smiley Burnette—Our box office jumps every time we play Gen Autry westerns. This is the best Western star w are using Autry pictures gross with the bigges pictures we play Played January 6-7.—Gavin Bros American Theatre, Stevensville, Mont. Small tow patronage

★

BIG SHOW, THE: Gene Autry, Kay Hughes—Th result of the national poll as recorded in the HERAL and in FAME notwithstanding Gene Autry is wa and above any other western stars at our box office "The Big Show" is well produced and better tha any previous Autry we have shown. Pleased everyone, including myself. Excellent business. Runnin time, 70 minutes.—Ted Stump, Elted Theatre, Absarokee, Mont. Rural patronage.

★

RIDE, RANGER, RIDE: Gene Autry, Smiley Burnette—When better westerns are made Gene Autry will make them. All Gene Autry pictures do a fine business for us. Played December 4-5.—Gavi Bros., American Theatre, Stevensville, Mont. Smal town patronage.

★

SINGING COWBOY, THE: Gene Autry, Lois Wild —Autry musical westerns outdraw all other picture so typed. Of course they please; otherwise the wouldn't do so.—C. E. Morrow, Morrow's Theatr Decatur, Ill. General patronage.

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